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VARIETY

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SHUBERT: 'CRITICS, GO HOME!'

Nudity Bares Cleavage of Opinion On Vegas Strip: G-Strings or Minks?

By FORREST DUKE

Las Vegas, Aug. 5.

It's "East Vs. West" in Las Vegas —the east side and the west side of the Strip, that is.

Three hotels on the west side of the thoroughfare now feature nude chorus girls.

First it was the Dunes which dispensed with the bras when the first Minsky show opened there a couple of years ago. Then, on July 2, the Stardust opened with the Lido de Paris show, which featured even more nude girls than does the Dunes. Last Wednesday, El Rancho Vegas jumped on the nudity wagon. The new show there (headlining The Vagabonds and Marilyn Maxwell) has a 12-girl chorus line, six of whom are bare-breasted.

On the east side of the Strip, hotel executives are unanimous in the declaration that they will continue with show policies which are more on the conservative side. Milton Prell, prexy of the Sahara, Benny Goffstein, veep of the Riviera, Jack Entratter, prexy of the Sands, Monte Proser, producer of the Tropicana shows, Al Parvin, prexy of the Flamingo, and Frank Sennes, producer of the Desert Inn shows, say that their policies definitely will not change and succumb to nudity.

Jack Entratter declared, "We will never go for any nudes at the Sands. We've been open since 1952 and have never uncovered a girl's navel. To prove my point that you can have an exciting show without undressed girls, our next show will have all our girls completely covered with mink. Our shows are the type that the whole family can see without being embarrassed."

"Nudes are bad for the town," was the statement of Monte Proser. "Publicity about nude shows is bad publicity. Family groups who

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Ruth Franklin Builds Her Hidden Face Into 100G-a-Year Fortune

Actor unions have long maintained that product conflict has limited the earning power of those working in blurbs, even in radio, where the actor is not generally easy to identify. But there's one actress who is not the least troubled by working for competing products, and that's Ruth Franklin.

The 25-year-old performer's accountants estimate her blurb earnings this year will be $100,000. All she does is radio and voice-over tv work. She has never once been seen in any of the 250 blurbs she has made since starting them three years ago (as the child who says: "I wuv Wevy's cimmumum waisen bwead").

Because she can alter her

(Continued on page 16)

Still Watch and Ward

Boston, Aug. 5.

The state Senate has passed and sent to the House a bill calling for establishment of a state obscene literature control commission. The legislation had been given an adverse report by the Ways and Means Committee, and had also been vigorously attacked editorially by the Boston Herald.

The Senate also passed a measure, previously approved by the House, to have two Bay State cops assigned to the attorney-general's office to look for objectionable material in books, magazines, phonograph records, entertainment offerings.

Colombia to U.S.: 'Nix on Violence'

Colombia has become the first Latin American country to flatly ban all films portraying undue violence and brutality.

The Colombian censor has informed the American companies not even to bother to submit pictures with gangster or civil disobedience themes; into this category fall any films in which violence is accented for its own sake.

ENTERTAINMENT LAW BOSTON U. SPECIALTY

Boston, Aug. 5.

A course covering the legal aspects of the entertainment industry, unique in content and wider in scope than any similar course given at any of the 135 law schools in the country, has just been established at Boston University School of Law.

Although its title, "Copyright, Unfair Competition and Trade Mark," is not unique, the course goes far beyond these fields, covering all the legal problems which are peculiar to the arts, E. Donald Shapiro, instructor, said.

Special emphasis will be placed on the legal procedures available to the artist to protect his work.

$10,000,000 Budgeted Pic

Hollywood, Aug. 5.

Budget of $10,000,000 has been set by 20th-Fox for "The Greatest Story Ever Told," story of Christ, a record for company. Philip Dunne will script and produce the late Fulton Oursler tome.

World conditions permitting, pic will be shot entirely or in part in Holy Land, according to production chief Buddy Adler. No starting date has been set.

'THEY SHALL NOT PASS' EDICTED

The Shuberts are trying to stop the issuance of passes to out-of-town critics for Broadway shows, at least at Shubert theatres. In a letter sent last Thursday (31) to various producers, John Shubert served notice that such passes will not be permitted without his "express consent in writing."

It's assumed that the action was sparked by Shubert's father, J. J. Shubert, head of the firm and long noted for his touchy attitude toward critics and the press in general. The situation apparently stemmed from a recent VARIETY story about how William Fields, pressagent for the Playwrights Co. and other managements, handles arrangements for visiting critics, drama editors and columnists to obtain passes for Broadway shows during visits to New York.

Shubert's letter did not mention Fields by name, but expressed the view that publicity from visiting scribes does not help Broadway shows and, in the case of unfavorable comment, may have adverse effect. He argued that passes for

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Brando Gets 100% Of Film's Profit!

Hollywood, Aug. 5.

In the only deal of its kind thus far, Marlon Brando will get 100% of the profits of "Guns Up," which Paramount will finance 100% in return for the distribution rights amounting to around 27% of the gross.

In addition, Brando will receive $150,000 salary for starring in the film, to be made under the banner of his Pennebaker productions.

Stanley Kubrick will direct "Guns" which rolls the first week of September and will be produced by Frank P. Rosenberg. George Glass and Walter Seltzer are exec producers on the pic.

Dan Dailey Asks Prayer For His Dying Father

Boston, Aug. 5.

Dan Dailey, in "Burlesque" appearing at the Carousel Theatre in nearby Framingham, Mass., stepped out of character Saturday night (2) to ask the audience of nearly 3,000 to say prayers for his dying father. Then, immediately after the performance, he flew to New York by chartered plane to the bedside of his parent, Daniel Dailey Sr., 77, former general manager of the Hotel Roosevelt, N.Y.

Up to the final curtain of "Burlesque," the film star had not informed any members of the cast or management of his father's critical condition.

Hollywood Blames Theatre Men For Absurd Tyranny of Star System

The Mixture as Before

Hollywood, Aug. 5.

Excited by the headlines that his brother Zeppo was being sought as a witness in a gambling ring expose, Chico Marx called brother Gummo and excitedly asked where he could find Zeppo.

"Why?" asked Gummo.

"So I can turn him in for the reward," replied Chico.

TV Webs $32-Mil Over '57 1st Half

While the industry eyes with trepidation the probable decrease in fall billings, a report has been issued that the video webs closed the first six months of the year 12.9% ahead of the same period in 1957.

The webs, collecting $43,769,105 in gross billngs for the past June, closed the first half of the year with a total of $283,071,449, which is $32,400,000 over the 1957 six-month take.

In June, each of the three networks reported billings increases. Comparing June of '57 to that of '58, ABC had a $6,413,708 gross against $7,387,586; CBS did $18,356,892 vs. $19,733,057, and NBC had $14,746,537 against $16,648,462.

The June network aggregate shows a 10.8% improvement over last year.

TV NOW GIVING TIPS ON HOW TO RUN A FUNERAL

Minneapolis, Aug. 5.

Local Better Business Bureau, circulating the film "To Serve the Living," spotted it on WTCN-TV here.

Providing most unusual video fare, the picture is designed to help the public "to understand better funeral management needs and requirements."

It shows what happens when death strikes a home, makes clear a funeral director's services and reveals everything in connection with funeral arrangements, including a funeral director's services, how the funeral director helps families to make decisions in time of stress, etc.

Produced by the national Better Business Assn. in cooperation with the National Funeral Directors organization, the film is being released to civic and other groups as well as tv stations without charge.

The star system, with all of its current limitations due to the scarce supply of top name talent, exists in the heads of exhibitors much more than in the consciousness of the public generally, a distribution man maintained in N. Y. this week.

Asking for a cloak of anonymity, he insisted that the distributors' problem today was as much to sell a film to the exhibitors as to the paying customers. And there's not necessarily any relation between the two attitudes, he held.

Implication of his remarks was that the exhibitors are considerably out of touch with popular sentiments re films and talent and that some good product wasn't getting its due largely because the theatremen couldn't be sold on it.

The executive said exhibitors had failed to keep pace with the times. "If it's true, as VARIETY last week quoted Cary Grant as saying, that there are only six top marquee names today, then it is true mostly because the exhibitors wish it so," he commented. "It's not the public talking. It's the exhibitor who won't take a chance on a good story and who insists on those names. He is the fellow we have to sell.

"That would be allright if he had his finger on the patrons' pulse, but he hasn't. For the most part, he operates today the way he operated years ago. For him, nothing has changed. He hasn't even caught on to such a basic idea as the one that dictates convenience and comfort for customersin this day and age. The theatres are backwards in this respect, and so is the thinking of many of the men who run them."

One distribution topper complained that one highly-rated picture could have obtained at least 5,000 more dates if it had at least one star name in the cast.

Not long past a producer brought

(Continued on page 16)

Proposed $450,000 TV Spec of 'Ben Hur' Riles M-G's $12,500,000 Epic

Industryites are speculating on what effect a proposed two-hour television production of "Ben Hur," planned by Talent Associates for February, will have on Metro's $12,500,000 project, which is now being filmed in Rome and is being scheduled for release on roadshow basis for the middle of next year.

The Gen. Lew Wallace novel, filmed many years ago by Metro as a silent film, is in the public domain. Thus, M-G, if Talent Associates decides to proceed with the tv show, has no legal claim. However, it's expected that Metro will make earnest efforts to con-

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See Block-Booked 'Party' Business As Last Hope for Vanishing Niteries

David Branower, vet agent, who is talent buyer for four niteries and thus has a perspective on cafe business both from the booking and booking-buying ends, is advocating a new form of mass merchandising of nitery entertainment, if the business is to survive. This is via the block-booked "party" business. Without it, he feels, the cafes' days are numbered, and certainly their number has dwindled.

Because there is much "private party," fraternal, industrial and kindred opposition, which has been growing in numbers, Branower advocates an aggressive campaign to wean this type of trade back into the cabarets. He has tried it and seen it tried, via public relations teams and followups separate and apart from the conventional "banquet" business-getters.

The latter already are par for the course, including the "bus" trade, i.e. the tourists who come en masse for the show and a club dinner and/or a drink or two at a flat rate, tips included. This type of trade bolsters many a summer operation from coast to coast.

Branower, as talent-buyer for the Chi-Chi, Palm Springs; Bimbo's 365 Club, San Francisco; the KoKo, Phoenix, Ariz.; and the Frontier Club, Vancouver, Wash., knows how civic, fraternal, religious, industrial and kindred group bookings have bolstered business in these spots.

Block-Booking

While it's a sort of "boiler room" block-booking, as the vet talent agent phrases it, the connotation is not as invidious as it sounds. It means a high-pressure system of selling saloon entertain-

(Continued on page 10)

Caesar Says British TV's Henderson's Growing Fat On 'Show of Shows' Meat

London, Aufi. 5.

Sid Caesar, over here for a series of BBC-TV shows, has clashed with Dickie Henderson, one of Britain's top stars on commercial tv. Caesar claims that Henderson is copying his personality and facial mannerisms in "The Dickie Henderson Half Hour" which Jack Hylton produces weekly for Associated-Rediffusion.

"The movements and expressions in his show are identical with mine," says Caesar. Henderson indignantly denies the allegation. Says Henderson: "We are absolutely different types of comics. He pulls faces, for which I have the greatest admiration. I'm funny, but I'm no good at pulling faces. Caesar's a clown and I'm a light comedian."

Caesar insists that he would never have come to the U. K. if he had known this way going to happen, while Henderson affirms

(Continued on page 43)

McCrea Partnered in TV

Hollywood, Aug. 5.

Joel McCrea and the Mirisch Co. have closed a deal to co-produce "Wichita Town" a projected vidpix series. McCrea, in addition to being a 50-50 partner with Mirisch, would also star in the series.

A pilot film will be shot as soon as the initial tele-script is completed.

TV & Travel Make For Many Opera Converts: Adler

By WILLIAM STEIF

San Francisco, Aug. 5.

Television and the past decade's boom in European travel by Americans have together vastly increased the potential audience for American opera, says Kurt Herbert Adler, general director of the San Francisco Opera Co.

Adler, who took the helm of the 35-year-old Coast company when its founder, Gaetano Merola, died five years ago, doesn't think U. S. opera is any more economic than it ever has been—less so, in fact—but he insists there's lots more demand for it.

"It's just mainly exposure," he says. "Thousands of Americans traveling in Europe in the last few years have been steered into seeing opera, so when they come home they want to see more. And the NBC series, particularly, has brought on the same reaction."

One result was that last fall's two-month Frisco-Los Angeles season of the local company was "98-plus % sold out," with many of the remaining seats going to press.

Adler is proud of one facet of his operation: *"We're the only*

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MARLON'S TV ANTONY TO SOPHIA'S CLEO?

London, Aug. 5.

Marlon Brando and Sophia Loren have accepted a BBC invitation to star in a tv production of "Antony and Cleopatra," provided the play can be set up at a time to fit in with their commitments.

Michael Barry, head of BBC tv drama, said: "These two stars are regarded as ideal casting for the play, which is being televised for the first time." The BBC refused to reveal the fees that Brando and Miss Loren will receive, but made no secret that big money was being earmarked for important productions.

Capital Circuit

By LIZ & LES CARPENTER

Washington, Aug. 5.

On Capitol Hill, they're suggesting that if Khrushchev come to Washington, the appropriate hit song will be: "Come to Me, My Malenkovic Baby."

The new Broadcasters Club here is complete with food and drink, inside plumbing and airconditioning. The only thing missing—surprisingly for this group—is a tv set.

Two, Democratic Senators, weary under majority Leader Lyndon B. Johnson's long working hours, complained, "Doesn't he know that Rome wasn't built in a day?"

"Yeah," replied the second Senator, "but that's because Johnson wasn't foreman of that job."

Veteran VARIETY *correspondents, Herman and Florence Lowe, used a show biz theme to inform their friends the welcome mat is out at their new Philadelphia domicile.*

Via postcard, their friends reads

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Lotsa British TV For Paul Robeson

London, Aug. 5.

Paul Robeson will top the bill of Associated TeleVision's "Sunday Night At The Palladium," one of commercial tv's top rated programs, on Sept. 28. The singer made his bow for ATV on July 26 in a 30-minute offering entitled "Paul Robeson Sings," which was designed as an intimate recital, and there's a third stint planned but not yet fixed, which will probably be produced along the lines of his first program.

Meanwhile, Robeson will open his British concert tour with a recital at the Royal Albert Hall

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Jack L. Warner Still On the 'Critical' List As 'Variety' Went To Press

Jack L. Warner, president of Warner Bros. Pictures, who suffered a skull fracture Monday night (5) when his sports car collided with a coal truck near Cannes, France, was unconscious and still on the "critical" list as VARIETY went to press last night. He was in a coma and press dispatches from France said his "life was in danger."

Warner's daughter, Barbara (Mrs. Claude Terrail), who lives in Paris and maintains a villa on the Riviera, was at her father's bed side. Mrs. Warner took off from Hollywood to join her husband at the hospital.

The accident happened after Warner had spent the night at the Palm Beach Casino in Cannes. He was driving home alone in his Alfa-Romeo when the cars collided head-on. He reportedly had won about $75,000 at baccarat.

Warner is one of the four Warner brothers who formed the company which bears their name. They started as exhibitors in Pennsylvania in 1903. Jack Warner is the only active brother. Sam died while still quite young. Harry M. Warner died two weeks ago at the age of 76. Major Albert Warner, who is 72, is retired although still on the WB board. Jack L. Warner is 66.

The brothers sold control of the company two years ago. However, Jack Warner did a turnabout following the transaction and later emerged as the major shareholder in Warner Bros.

RUFE LEMAIRE'S SON SET

Hollywood, Aug. 5.

George LeMaire, vacation office boy for DAILY VARIETY several years ago and son of late Rufus LeMaire, top studio exec, has checked into Metro as assistant to Charles C. (Bud) Barry, v.p. in charge of company's video operations.

He will be in charge of packaging new shows for possible production. LeMaire formerly was with Screen Gems.

Britain's 'Mink Dynasty' TV

London, Aug. 5

British ABC-TV will try out what it claims will be "the most lavish giveaway show ever presented on British television" next Sunday (10). The show, "Win A Mink," will be previewed in the Midlands and North only. If it catches on, the program will become a regular attraction.

Game is designed as a husband and wife contest. The spouse has to answer six questions based on fashion and beauty for his wife to get the mink. As the male answers each question correctly, the femme climbs a staircase to the mink. On each stair there is a dress or gown and the game can be stopped at any time by the contestants, who take the clothing won to date, but at the top is the mink and all the other clothing thrown in.

Each article of attire will be filled by a model. Emcee will be Anton Diffring.

Directors Guild Jobs Goldwyn

'Dumping' by a Producer Riles Membership—Preminger Undecided—London Echo

Hollywood, Aug. 5.

"The Screen Directors Guild refuses to acknowledge the right of any producer to dismiss a director for frivolous, spiteful or dictatorial reasons not pertinent to the director's professional skill or obligations."

In these words Samuel Goldwyn was "answered" last week for his discharge of Rouben Mamoulian from his helmsmanship of his about-to-roll musical, "Porgy and Bess." Tart comment of Guild, and its decision to place Goldwyn "out of bounds" followed veteran producer's refusal to attend a Guild meeting and "explain."

Otto Preminger, hired to direct "Porgy" in substitution, declared he was uncertain what course he would follow. He awaited legal counsel but felt the relationship of Goldwyn and Mamoulian was not his business. On the other hand as a member of the SDG Preminger's in a predicament not quite solved by his declaring himself under contract and liking everybody.

Bitterness developed against Goldwyn, non-signatory to the Guilds' basic agreement, because he was negotiating with Preminger "and four or five other directors" while Mamoulian was still ostensibly in charge. SDG denounced

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Cliburn as Valentine

The hottest piano player in the biz, Van Cliburn, will play the background music for a Valentine day special on Hallmark Hall of Fame next fall if executive producer Mildred Freed Alberg gets an okay from Joyce Hall, prexy of the greeting card outfit. She has overtured Arch Oboler for an enlarged treatment of "The Lonely Heart," which he wrote and produced for radio in 1937 with Nazimova starred.

Story deals with the hot romance between Tchaikovsky and Mme. Von Meck. Understood Cliburn likes the idea.

Ciro's in H'wood, Dark Since Dec., Sold for 286G

Los Angeles, Aug. 5.

An era of bright lights and financial difficulties ended last week when Herman Hover's Ciro's, ordered to auction block by Federal Bankruptcy Referee David E. Head to satisfy debts of nearly $300,000, was purchased by Mannie Feigenbaum, auctioneer. Price paid was $286,000 on nitery property and effects valued at $590,000.

Boniface, who had operated Sunset Blvd. spot since 1942 as probably the best-known stars' and filmites' after-dark retreat, was forced to shutter it last Dec. 31.

Top entertainers held sway at Ciro's down through the years. Among others were Liberace, Sammy Davis Jr., Katherine Dunham, Sophie Tucker, Kay Williams, Xavier Cugat, Martin and Lewis, Nat Cole, Peggy Lee, Danny Thom-

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Marg. Truman Hefty B.O. For Stock Date in Chi

Chicago, Aug. 5.

Margaret Truman will make her only appearance in stock this season at Drury Lane Theatre in suburban Evergreen Park in "Autumn Crocus." She did the same play last year on NBC-TV's "Matinee Theatre" and appeared in it in stock several seasons ago. She opens Sept. 15 at Drury Lane.

Scheduled two weeks of the show have drawn a heavy advance sale, and Miss Truman agreed to extend a third week, through Oct. 6.

8/6

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MOSCOW MULE FEEDS ON DATES

Film Art and Journalism

Karlovy Vary, Aug. 5.

Film festival can be hazardous affairs physically, quite apart from the mental strains resulting from too many bad films.

Karlovy Vary this year had its share of casualties. A West German scribe broke his knee playing soccer at a picnic. Same game netted a broken arm for VARIETY's Lisbon rep and a sprained knee for the Paris bureau. A Danish scribe's wife suffered a nervous breakdown, attributed to too many films, and a Danish actress had to be shipped back in a state of alcohol poisoning when she tried to keep pace with a group of hard-drinking Turks.

There were a couple of film casualties, too. French director Claude Chabrol yanked his "Le Beau Serge" for a showing at Venice and the Bulgarians pulled their entry for obscure reasons. West Germany objected to the East German entry and the United Arab Republic sounded off against the U.S. in the Near East.

Nightmares IATSE's Got, But Dreams, Too, of a 'Taped'-Down Future

By JACK PITMAN

St. Louis, Aug. 5.

This week's 44th convention of the International Alliance of Theatrical Stage Employes is something of a schizoid affair. Outwardly, the 1,200 or so delegates are a jocular, hand-pumping bunch; but underneath, their tone is heavily freighted with multiple anxiety.

For one thing, and symptomatic of American labor generally at this juncture, IAers are revealing concern not only for their own futures, in terms of job opportunities and stability, fringe benefits and the like, but also for the status of the whole trade union movement, per the Dave Beck and other well-headlined contemporary scandals. The membership, as reflected by the hotel corridor talk here, seems to feel that recent adverse publicity for organized labor could militate against "The Stagehands." Current anxiety about the broader issues thus has its self-interest side.

Richard F. Walsh, IATSE prexy, has already indicated this convention will spend some time on "codes of ethics," an obvious reflex to public opinion.

Still, the realities of a shrinking job market within IATSE jurisdictions take precedence here, per resolutions to be sent up today and tomorrow (Wed.). Layoffs in Film Row exchanges, for one, and the issue of man-per-booth in theatres, and drive-ins, are pocketbook matters. There is realization that demands in the face of mounting theatre shutdowns is fuel to a destructive trend.

Another topic teasing the convention here relates to jurisdiction in the just-around-the-corner videotape field. There are sour notes echoing among the brethren from IATSE's own muffed opportunities when television opened up a scant 10 years ago and two rival unions, the National Assn. of Broadcast Technicians (NABET) and the International Brotherhood of Electrical Workers (IBEW) hacked off large slabs of pie. IATSE has already secured itself a bridgehead in "tape" per its recent accord with the New York Film Producers Assn.

Walsh, now 58 and chief since 1941, is a virtual certain repeater again (with his entire administration). No one looks for opposition to muster. Over the weekend delegates in large numbers inferentially reaffirmed their faith in Walsh by quaffing gratis brews in a commodious "hospitality centre" set up by him on the Sheraton-Jefferson's mezzanine. The hospitality was the more appreciated because of a local St. Louis "blue law" barring bars from Sunday operation.

Irv Windisch's New Berth

Irving Windisch, former Warner Bros. homeoffice publicist, will join the reactivated Arthur P. Jacobs Co. public relations firm on Sept. 1 as v.p. for N. Y. operations.

The Jacobs company goes into operation again on Sept. 1 after dissolving the partnership of Rogers, Cowan & Jacobs, which had been functioning for the past 12 months.

Soviet Takes 'Dunkirk'

"Dunkirk" and several Alec Guinness starring films will be released inside the Soviet Union, under an agreement reached by Russia with Britain's Ealing Films.

Deal is similar to that recently concluded between Ealing and other Communist countries, China, Poland and Czechoslovakia, when negotiations began at the recent Film Festival at Karlovy Vary.

(Metro is distributing "Dunkirk" in the United States and has options on other areas.)

IATSE Sentiment Favors Reversal Of Divorcement

St. Louis, Aug. 5.

A resolution apparently shaping up at VARIETY's press time today (Tues.) would throw the approval of the International Alliance of Theatrical Stage Employes, in convention here, behind the proposed "reversal" of the 1948 Dept. of Justice consent decree imposed upon Paramount Pictures.

Delegates representing New York's Projectionists' Local 306, articulate a nostalgia for the good old days of block booking when studios owned theatres and a major film company was a thing of prestige and authority.

The consent decree, as favored and sought by the Allied States Assn. and other theatre operators, has created economic chaos, everybody is on his own and the devil takes the hindmost, as the IATSE chaps read the omens.

Coast craftsmen are thought sympathetic to the Manhattan-originated resolution to advocate return to the days of (now) fond recall.

Leo Pillot, former head of Rank exploitation, on the road for 20th-Fox in upper New York State mapping a campaign for "Sierra Baron."

NO BUY 'N' SHELVE OF USSR FILMS

When Eric Johnston sits down with the Russians in Moscow on Sept. 8 to discuss the conclusion of a Soviet-American film deal under the terms of the cultural exchange agreement, he will be treading on thin ice.

For one, if a deal is finally made, it will commit the member companies of the Motion Picture Export Assn. who end up handling Russian features to wide distribution of such films.

For another, he will be setting a precedent which could have serious repercussions for the industry abroad.

The topic was discussed at some length at a meeting of the company presidents and the MPEA board in New York last week. There was a good deal of disagreement and no conclusions were reached. Another discussion is scheduled when Johnston returns from his current trip abroad.

If the U. S. State Dept. appears eager for American films to get into Russia, the Soviets are equally eager—though possibly for different reasons—to have their films play off in the States. However, they have made it plain on several occasions that they won't be satisfied to pocket the money and then have their pictures sit on the shelf.

The Americans, on the other hand, have frequently pointed to the difference between the two systems, i.e. whereas the Soviets are able to "order" the widest distribution in the Soviet Union, MPEA has virtually no control over how widely American exhibitors will choose to book the Russian productions. Thus it will be virtually impossible for Johnston to make the kind of commitment the Russians are seeking.

To make things worse, these Soviet films would have to be handled by the domestic sales organizations, which, in the past, have never been eager to and adept at selling foreign films, even those coming from France and Italy. The alternative to this is for the companies to set up a jointly-owned indie outfit which would sell the Soviet features to exhibitors who, presumably, would be alerted to the U. S. Government's anxiousness to have the pictures booked.

On the broader scale, any deal with the Russians would, regardless of the on-paper technicalities, be considered a radical new precedent by various foreign industries which, for years, have tried to goad MPEA into some sort of reciprocity arrangement. It is a fact that, when Johnston huddles in Moscow, he will be talking as the president of MPEA, to which the distributors have licensed their product. And while he will unquestionably be at pains to create the impression that individual companies are dealing with the Soviets, the fact remains that he will be committing the industry as such to a quasi-reciprocity arrangement of the very kind from

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N.Y. Censor Louis M. Pesce Makes His Philosophy Clear; 'Form of Desirable Regulation'

By FRED HIFT

The Classic Line

There will always be some form of film censorship, says Louis M. Pesce, the New York censor. And he adds:

"The adult public needs protection one way or the other."

Louis M. Pesce, the New York censor, flatly denied that, since the N.Y. Court of Appeals decision on "Lady Chatterley's Lover," his department had toughened up on foreign films.

"Lady Chatterley" originally was banned in New York. The lower court reversed the censor, but the Court of Appeals on May 15, 1958, reversed the lower court and ruled that Pesce's department had the right to ban the picture under the existing statute. Case now has gone up to the U.S. Supreme Court.

Importer-distributors in N.Y. in recent months have insisted that the Chatterley reversal has been reflected in a much more rigid and critical attitude on the part of the censor. This is generally coupled with the charge that Pesce's reviewers are much harder on imports than they are on Hollywood pictures.

Denying any such change in approach, Pesce noted that his division had handled quite a number of controversial films which, at the request of the distributors, had been held up pending the Court of Appeals ruling. When the decision came down, these cases were then disposed of, the implication being that the ruling did give the division a stronger legal leg to stand on.

The motion picture division at no time had become "lax" in its judgment of films, Pesce maintained. "Certain court rulings came down and we simply reflect the court limitations as they were imposed on us." He refuted the oft-made suggestion that the N.Y. censor for some time had *"gone easy"* on films so as to avoid legal showdowns.

Pesce declared himself as being fully in accord with pre-release censorship. "It is a form of regulation compatible with our social needs and system of government," he said, adding that if pre-release censorship were terminated "some sort of censorship would be substituted." He said quite a few distributors had told him they preferred his office to some vague censorship. 'They tell me they are perfectly happy with the situation. It makes for stability and they know where they are," he reported.

Asked whether it didn't strike him as odd that a film could play Connecticut, Pennsylvania and other eastern states while it had

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Tax Cues Stars 'Runaway,' Aller Tells Stagehands

St. Louis, Aug. 5.

Stars prefer shooting in Europe, make more money that way, charge up their high living as production expense—and that's why "runaway American film production" haunts the craft unions of Hollywood.

So declared Ferb Aller, business agent of the Cameramen's Local 659, here as a delegate to the IATSE convention who is asking the Stagehands international to take action, via appeals to Congress to modify income tax regulations to make it attractive for stars to stay in the States, thereby helping American film technicians enjoy high employment.

Aller leans toward some variation of a "parity" principle, as adopted to help farmers. That's the ticket, he thinks, to bring stars back from the London-Paris-Rome-Madrid circuit.

ELGIN WATCHMAN

Judge Very Careful About Par Modifying Consent Decree

Before rendering a final decision on American Broadcasting-Paramount Theatre's petition to reacquire the Grove Theatre in Elgin, Ill., Judge Edmund L. Palmieri in N.Y. Federal Court Monday (4) asked AB-PT and government attorneys to work out an "order and form" which will give assurance that the theatre chain will not rebuild the Rialto Theatre, which had been demolished by a fire. Under the government's consent decree, AB-PT is permitted to operate two theatres in Elgin. Consequently the theatre chain asked to reacquire the Grove after the Rialto had been destroyed by fire.

Several months ago Judge Palmieri denied AB-PT's petition for reaquisition of the Grove, but left the door open for a new request by the circuit by indicating that he would take the petition under consideration if it could be shown that AB-PT's acquisition of the Grove would not unduly restrain competition in the area. AB-PT, with the consent of the antitrust division of the Dept. of Justice, has apparently given this assurance to the Court's satisfaction.

American International Shoots 500G Bankroll, Unprecedented Budget

Hollywood, Aug. 5.

Indie producer Herman Cohen flew to London to launch "Horrors of the Black Museum," which he will make for American International release in association with Anglo-Amalgamated. Pic, lensed in CinemaScope and color, is budgetted at $500,000, costliest ever authorized by AI.

Herman en route stopped over in Detroit, Boston and N.Y. to bally his latest chiller, "How to Make a Monster."

RIVOLI, N. Y., MORTGAGE

10-Year Loan Set—Owned By Louis B. Mayer Estate

First mortgage loan of $625,000 at 5% interest has been arranged by Sonnenblick-Goldman Corp. on the Rivoli Theatre, N. Y., now tenanting "Around the World in 80 Days." Loan is for 10 years.

House is owned by the Louis B. Mayer estate and is under lease to a subsidiary of United Artists Theatre. Next attraction in the Rivoli this fall will be "South Pacific," moving over from the Criterion.

'Downtown Real Estate' Thinking Foe of Updated Film Marketing?

Operators of the downtown first-run situations around the United States are still rigidly opposing the companies' attempt to try a flexible release policy suitable to today's marketing conditions, a distribution executive in N. Y. charged this week.

Charging that these exhibitors are "blind to anything that doesn't protect their real estate investment," he predicted that the time was not far distant when pictures would be slotted into theatres "not because it fits the pattern of the past 25 years, but because they belong there."

The distribution man said there was no question that certain types of films needed showcasing, and that for that purpose, the downtown firstruns were ideal. However, he added, "this industry better wake up and apply some modern thinking. There are certain types of films which simply don't belong downtown. They belong in the neighborhoods, and—eventually—the exhibitors themselves will recognize that they're standing in the way of progress."

He said he knew of instances where exhibitors virtually agreed that a certain picture in a given downtown house would do only average business whereas, if properly exploited in neighborhood openings, it could triple the gross. "And yet they'd rather have us lose money than give up their traditional privilege of playing first-run," he emphasized.

Same man also shrugged off as "foolish" the exhibitors' flat resistance to roadshows. "Sure that can be overdone," he said. "It's like everything else. But there is no question that, in today's market, where important films can do so much business, certain top attractions are better off as roadshows. Again, the exhibitors may not like it, but they're just going counter to a new reality."

It's Back To The Cops (Congress) For Allied; TOA Position Less Clear

Allied States Assn., which has gone to Congress twice in recent years in order to obtain relief from alleged illegal trade practices of the distributors, is planning a third junket. The exhibitor organization has quietly but determinedly launched a drive which it hopes will culminate in a new Congressional investigation when the new Congress convenes in January.

Tipoff for the drive was in the "white paper" which Allied issued several weeks ago. The document complains of neglect in the enforcing of the antitrust laws by the U. S. Attorney-General's office and charges the film companies with illegal price-fixing and other acts contrary to the stipulations in the consent decrees.

Several thousand copies of the "white paper" have already been distributed and a second printing has been ordered. The spade work is being done on the grassroots level. Local units and Allied members in various cities and towns are contacting their Congressmen and Senators in an attempt to convince them that an investigation is required to save the small theatres of the nation. In addition to the incumbent solons, members of the exhibitor organizations are also concentrating on candidates who are up for seats in the House and the Senate this November.

Partisan Angles?

In Allied's two previous appearances before the Federal lawmakers—both before a subcommittee of the Senate Small Business Committee—it failed to obtain any concessions and the Senate group ruled that it could find no violations of the decrees and that the activities of the film companies were in keeping with sound business practices. The two prior probes were before Republican-controlled committees which has led Allied to reason that the present administration is indifferent to "small business." It's hoped that a new investigation, if it is held, will be before a Congress that is more friendly to small business.

Although the previous hearings have been before a group of the Senate Small Business Committee, a new probe, it's felt, will not necessarily take place before this body again. Because of the charges made in Allied's "white paper," it's conceivable that the exhibitor organization may make an effort to bring about an investigation by either the House or Senate Judiciary or Anti-Monopoly committees.

In the second of the two prior appearances before the Senate group, Allied had the support of Theatre Owners of America. Since that time both exhibitor organizations have been working closely on questions of industry trade practices. However, there was dissension in the TOA ranks concerning the advisability of "calling in the cops." As a result, the position that will be taken by TOA, if there is a new investigation, is still unclear. So far Allied has not consulted TOA on the matter.

TOA Conflict

Aligning the support of TOA would be embarrassing to some degree, since one of the complaints by Allied is the new theatre acquisitions being made by the formerly divorced chains, many of whom hold membership in TOA. At the same time, TOA has remained aloof from criticizing the differences between distribution and exhibition and has been trying to solve the differences by peaceful means, a policy advocated by TOA prexy Ernest G. Stellings. TOA has been in the forefront in efforts to combine with the distributors in launching an all-industry business building campaign. Allied has supported the b-b drive, but has called attention to the fact that it's almost impossible to cooperate on a friendly basis if the exhibitors jor film companies are depriving the small communities of the type of entertainment to which they are entitled and are contributing to the demise of the smalltown are faced with such harsh terms. It's dinned repeatedly that the distribs' terms and practices are driv-

(Continued on page 10)

National Boxoffice Survey

Trade Still Big; 'Indiscreet' First for 3d Week in Row, 'Pacific' 2d, 'Parisienne' 3d, 'Gigi' 4th

Plenty of strong product, now out in principal key cities, will keep biz on an even keel around the country this session. Fact that there are so many big pix playing is attested to be the fact that some 16 films will figure in this week's VARIETY survey, 12 of them in the top category.

"Indiscreet" (WB) still is champion, just as it has been for the last two weeks. Again "South Pacific" (20th) is taking second honors. "La Parisienne" (UA), which loomed as a winner on first few engagements last week, is winding up third.

"Gigi" (M-G) moves up from sixth to fourth place. Fifth money is going to "Vikings" (UA). "The Key" (Col) is landing in sixth position. "Kings Go Forth" (UA) is winding in seventh place.

"The Fly" (20th), just getting started, will capture eighth spot. "Search For Paradise" (Cinerama) is finishing ninth while "Around World in 80 Days" (UA) is copping 10th place.

"Time To Love" (U) is winding up in 11th position while "Light in Forest" (BV) rounds out the Top 12 list. "No Time For Sergeants" (WB), "Rock-A-Bye Baby" (Par), "Bravados" (20th) and "Night Heaven Fell" (Kings) are the runner-up pix in that order.

"A Certain Smile" (20th), one of few films just being launched, shapes big opening week at N.Y. Paramount. "Imitation General" (M-G), also beginning to get around, hints possibilities, being good in K.C. and Philly, nice in Toronto and Louisville and okay in L.A. "Matchmaker" (Par), also new, looks like a new record in Chi, is fair in L.A. and passable in Philly.

"Happy Feeling" (U) looms okay in Toronto. "Peter Pan" (BV) (reissue) shapes big in Detroit, okay in Pitt and fine in Chi.

"King Creole" (Par), mild in Chi, looks okay in Boston. "Twilight For Gods" (U), okay in K.C., is good in Chi and fair in Pitt. "Bridge on River Kwai" (Col) looms hep in Washington and socko in N.Y.

"God Created Woman" (Kings) still is doing nicely in K.C., Buffalo, Washington and Chi. "Blue Murder at St. Trinians" (Cont) is rated big in Frisco.

"Attila" (Indie) looms fine in Denver. "Gunman's Walk" (Col) is strictly lightweight in L.A.

"South Seas Adventure" (Cinerama) is near capacity in second full week in N.Y. "High School Confidential" (M-G) is nice in Chi.

(Complete Boxoffice Reports on Pages 8-9-10)

'Oscar Derby' May Be Reincarnated

Hollywood, Aug. 5.

The "Oscar Derby" idea, tying in with the 1959 Academy Awards, again has been a subject of serious discussion between the major studios and the Academy. Spark originally came from the Motion Picture Assn. of America's eastern publicity directors committee.

Project would have a twofold objective: To stimulate more constant interest in films and boxoffice, and to allow for closer scrutiny of entries by the Academy voters.

Procedure suggested involves a vote twice a year, with the winners of the first six months to be pitted against the tops of the second six months. Under discussion, too, is the procedure to be followed when the winners of the first half-year are disclosed.

Europe to N. Y.

Dean Crane
Lennie Hayton
Harry Hershfield
Lena Horne
Bernard M. Kamber
Arthur Wiesenberger

N. Y. to L. A.

Karl Bernstein
David Branower
Pearl Buck
Ted Danielewski
William B. Duff
Herman Goldberg
Bernard Goodman
Abner J. Greshler
Billy Mathews
Walter Meikofer
Bill Ornstein
Thomas O'Sullivan
Walter Slezak
Daniel Stern

L. A. to N. Y.

Red Buttons
Yul Brynner
Herman Cohen
Marion Davies
Reginald Denenholz
John Guedel
Lloyd Lind
David A. Lipton
Jo Lombardi
Gordon MacRae
Ricardo Montalban
France Nuyen
Milton R. Rackmil
Sheldon Reynolds
Ed Sullivan

N. Y. to Europe

Herbert L. Golden
Janet Goosens
Sidney Harmon
Eli Lomb
Selma Lynch
Andrew MacElhone
Dr. Sydney Roslow

20th's Guess on 'Farewell to Arms'

6,000 Dates in 24 Weeks Grossed $5,500,000—Foresee Ultimate Rank as 3rd or 4th 'Biggest'

Though a slow starter, David O. Selznick's "A Farewell to Arms" will end up as the third or fourth top grosser in the history of 20th-Fox, the company asserted last week. It's figured, on the strength of returns already in, that the film will gross between $7,000,000 and $8,000,000 in the domestic (U. S. and Canadian) market alone. It's likely to match this figure, if not outdistance it, abroad.

"Farewell," starring Rock Hudson and Jennifer Jones, cost $4,000,000 to make. It's played off 6,000 dates so far in 24 weeks and has grossed $5,500,000. It's expected to play at least another 4,000 to 5,000 dates in the States.

The three top 20th grossers to date are "The Robe," "The King and I" and "Peyton Place." If the current pace on "Farewell" continues, it's expected to overtake "King and I."

Susan Elizabeth Freund, daughter of **Ruth Freund**, manager of the Screen Gems contract department, gets married Aug. 9.

New York Sound Track

Attention David O. Selznick: Yvonne de Carlo is practicing to play Mary Magdalen in an Italian production.

Habit of Canadian actors playing U.S. presidents (e.g. Raymond Massey and Walter Huston as Abe Lincoln, Alexander Knox as Woodrow Wilson, Maurice Manson as Teddy Roosevelt) is partly carried on in the case of Ralph Bellamy. Actor playing the late F.D.R. in "Sunrise at Campobello" on Broadway is son of mother born in Hamilton and educated in Toronto.

Fawcett's "Motion Picture" Monthly has been slapped with a damage and accounting action in N.Y. Federal Court by freelancer Eleanor Harris who alleges her three-article series for Look (1956) was recently lifted bodily by F. Lewis Friedman, also named a defendant, in writing recent Elizabeth Taylor story, captioned "From Miss to Mrs. to Misery."

The old bit about VARIETY being show biz scripture may be spreading to the East. At the recent Karlovy Vary Film Fest, **A. N. Davidov**, the Sovexport head, told VARIETY's rep attending the fest that he could get all the information on pending Russo-U.S. film deals from the American newspaper VARIETY. He seemed at first not to realize he was being interviewed by VARIETY and thus led to a general chuckle and glasses of vodka. Davidov confirmed he would meet with **Eric Johnston** and **Turner Shelton**, Motion Picture Assn. and U.S. Info Service heads respectively, in Moscow in early September to finalize film sale conditions between the U.S. and Russia.

Cary Grant considers Grace Kelly one of the screen's outstanding personalities "because when she's on, you watch her almost regardless of what she does." That's one definition . . . Tax trouble in Austria where the Austrians are trying to raise the taxable base of the parent film companies. That's in the wake of a tax treaty with the U.S. which lowered the overall tax ceiling . . . **Matty Fox** has rented a yacht for the summer. Relaxes there and also uses it for business talks . . . 20th-Fox's **Spyros P. Skouras** practically took over that MPEA board meeting last week . . . Metro and 20th-Fox once again eyeing possible mergers in some overseas territories . . . **Irving Windisch** takes over Sept. 1 as v.p. in charge of N.Y. operations for the "new" Arthur P. Jacobs Co. . . . **Rodney Bush**, 20th's exploitation chief, back from the Coast where he planned the promotional end of the "Fiend Who Walked West" saturation bow.

What pressagents won't do for a mention! United Artists will have you believe that the N.Y.C. Transit Authority is celebrating the Broadway film bow of **Brigitte Bardot** in "La Parisienne" by designating one one of its Independent train run the "BB." Actually, the Washington Heights local has been marked "BB" for more than 15 years.

Chalk up a new first in film bally—a Negro girl being selected as "Miss World Premiere" for the Chicago opening of **Stanley Kramer's** "The Defiant Ones," a picture with a racial theme . . . **Joe E. Brown** emerging from semi-retirement for a role in the Mirisch Co.'s "Some Like It Hot." . . . Universal prexy **Milton R. Rackmil** back at his home-office desk following a series of conferences at the studio . . . **Jerry and Jeanne Sager** "discovering" Las Vegas for the first time . . . **Bill Ornstein**, former Metro tradepress contact, to the Coast "to help celebrate my granddaughter's first birthday." . . .

Donald Flamm airmails from Italy's spa (Montecatini): "**David Sarnoff** and his wife just left here for Rome. **Sol Hurok**s are here. **Billy Brandt** and his wife just left. **Clarence Brown** arrived yesterday, **Ben Thau** of MGM arrives on Friday, **Eddie Elkins** here with his wife, and **Anita Loos** due in a few days with **Helen Hayes**. The usual 'cure' stay is three weeks and there is plenty in this beautiful countryside to keep the guests interested. Florence is only 25 miles away on the autostrada and there's a night trotting track nearby. Grand Hotel & La Place is one of the finest in Europe and the price is right, about $35 for a couple which includes modern room and bath, all the food you can consume and also includes the 'service' charges, although of course, like in France you tip a little extra in recognition of good service."

Universal pub-ad chief David A. Lipton in Gotham for series of sessions with homeoffice exec . . . Gregory Peck taking to the road to bally "The Big Country." He's set to hit seven cities starting Aug. 10 . . . Producer Sidney Harmon ("God's Little Acre" and "Anna Lucasta") off to Europe.

One way to get a built-in disk jockey plug for a picture is to have somebody like **Johnny Mathis** sing a title song over the screen credits, as he did on 20th-Fox's "A Certain Smile," and also of course on Columbia label . . . **Spyros Skouras** brought over the new Greek Orthodox Archbishop Sunday night to his next-door neighbor, Stanley-Warner veepee **Harry M. Kalmine**, in the Green Haven section of Mamaroneck, and thus the prelate met a flock of showmen who happened to be dinner guests including **Sam Rosen**, attorney **Bill Jaffe**, **Leonard H. Goldenson**, **Frank M. Folsom** and a VARIETY man.

Anybody and anything encouraging new film production nowadays gets large cheers from the exhibitors. Some of the majors who have curtailed production should hear some of the things the weekending showmen, in their Westchester and Long Island retreats, have to say about them. On the other hand, **Spyros Skouras** is a big "hero" for keeping the A's and B's (Regal-Lippert) rolling . . . It's a second heiress for the **Jerry (Minette) Pickmans.**

Jack Cummings has set "The Bird Man of Alcatraz" as first on his indie slate for 20th-Fox . . . **Claude Rains** returns to screen for first time snce 1951 as costar of "This Earth Is Mine," **Henry King** production for Universal . . . **Beverly Wills**, daughter of **Joan Davis**, goes into **Billy Wilder's** "Some Like It Hot" . . . **Helen Hayes** teams up with son **James MacArthur** in Walt Disney's "Third Man on the Mountain," actress appearing in brief role during holiday stay in Switzerland, where MacArthur starrer is locationing . . .

George Jessel, in his first appearance in the Maritime Provinces, appeared in Saint John, N. B., and Fredericton, N. B., on behalf of State of Israel bonds to record attendence and large sales. While in Fredericton, the Province capital, he was tendered a luncheon by the Government and taken to Government Buildings, University of N. B., and the Winston Churchill Painting Exhibit. **Mitchell Franklin** of Saint John, president of the Franklin & Herschorn Circuit, as chairman for the State of Israel bonds in the Maritimes, chaired the dinners.

Edward L. Kingsley interviewed by **Arthur Knight** over N.Y. City's WNYC Sunday (27) . . . National Screen Service v.p. **Burton E. Robbins** off to Europe Monday (28) . . .

Richard M. Hall, secretary-controller of Chakeres Theatres of Springfield, Ohio, elected first v.p. of the Dayton Control of the Controllers Institute of America. Established in 1931, Institute is a non-profit management organization of controllers and finance officers from all lines of business . . . There'll be no Loew's board meeting during August. Next session is set for September . . . **Saul Cooper** exited the **Lynn Farnol** praisery to join Paramount's homeoffice publicity force . . . Metro sales chief **John P. Byrne** has set eight key openings for "The Reluctant Debutante" in addition to the Radio City Music Hall . . . **Bernard M. Kamber**, pub-ad chief for Hecht-Hill-Lancaster, back from London over the weekend after setting up the campaign for "The Devil's Disciple," now before the cameras in England . . . Singer **Carolyn King** makes film bow in the Rich Film Corp's "The Beautiful Stranger," set for filming this month on location at Martha's Vineyard. Columbia may release . . .

MATHEMATICS OF WANT-TO-SEE

60-70 Roadshow Dates on 'Pacific'

"South Pacific," Todd-AO version of the Rodgers & Hammerstein legituner, will end up being roadshown in between 60 and 70 theatres in the U. S. and about the same number overseas. It's current in 40 houses worldwide.

In a number of houses, "South Pacific" started slow, but has been building. It's not unusual for it to show a better gross in the 14th or 16th weeks than in the first two or three, according to a spokesman for Magna Theatre Corp., the distributor.

The British engagements have been good, with London and Manchester outstanding in the 13th and 12th week respectively. In the U. S., the engagements have varied, suffering both from poor timing in the opening, some bad reviews, etc. For instance, in Indianapolis the picture opened poorly but built to $10,000 in the 14th week. Miami has been a very good date, but business fell off with the seasonal decline in the tourist biz. The pattern isn't consistent. In Cincinnati, the 13th week (July 22) was the biggest of the entire run. Los Angeles has been very good, but Denver has been definitely disappointing and so has Washington. In Oklahoma City, the film did poorly whereas in San Francisco it'll do $25,000 in its 5th week. Dallas hit the tops in the 14th week.

Print costs on this Todd-AO attraction are considerable, running to $6,000 for each print. Latter is figured to be good for about 500 performances. Altogether, Magna has 60 prints now and is ordering more.

N.Y. Academy of Music Back to Schinasi Estate; 42-Year Fox Occupancy

After 42 years under lease to the William Fox Realty Corp., the Academy of Music in downtown (14th St.) New York reverts on Oct. 31, 1958, to the estate of the late Leon Schinasi. House is operated by Skouras Theatres.

Decision pinpointing ownership of the theatre came in N. Y. last week from Federal Judge Frederic Van Pelt Bryan. Trustees for the Fox company had maintained that they are the owners of the building and the fixtures.

However, the Court said: "Generally, title and ownership of structures erected by one person on the land of another is in the owner of the land in the absence of contract rights regulating the interests of the respective parties." He added, "The terms of the Academy of Music lease and of the accompanying building agreement leave no doubt that the parties intended that the buildings erected by the lessees are the property of the lessor, and the lessee had no right to remove them."

Trustees of the Schinasi estate include Ruby Schinasi, Solomon Leon Schinasi, Betty Schinasi Smith and the Bankers Trust Co.

'HOLIDAY IN BRUSSELS'

Feature-Length Film With Jessel, Falkenburg, Van Voorhis

"Holiday in Brussels," a feature-length documentary filmed at the Brussels World's Fair, is being primed for release this month. Film, which runs 72 minutes, covers every aspect of the fair, including the grounds and special events. George Jessel, Jinx Falkenburg and Westbrook Van Voorhis provide the commestary.

Picture was produced by Dick Randall. Frank Warren directed and Henry W. Javorski supervised a crew of Belgian camermen. Picture's theme song, "Holiday in Brussels," was written by Steve Allen and Don George.

Einfeld on Crucial Value of Sell

There are a good many pictures made that have an inherent boxoffice quality but are inadequately sold to the public, Charles Einfeld, ad-pub v.p. of 20th-Fox, said in N.Y. last week. "Nobody today can afford not to properly exploit his merchandise," he added.

Einfeld's comments came as he gave the trades a rundown on the advertising and exploitation campaign for 20th's "The Fiend Who Walked the West." Picture bows in a saturation opening in 60 theatres in the Los Angeles area Aug. 16. Soon after, similar territorial openings are skedded for the Kansas City and Ohio areas.

Einfeld stressed that the territorial campaigns were the most effective because they extend co-op support to theatres which, normally, don't benefit from it. "We know there's an automatic limit in how far you can go with a single house," Einfeld said. "but it's quite different if many houses tie in, becoming part of the point-of-sale effort."

Encouraged by the success of 20th's "The Fly," which he said was effectively packaged, Einfeld said he was setting aside a $500,000 co-op budget on "Fiend." Picture will be sold via both radio and tv. A number of gimmicks also will be used, including ads with a phone number. Diallers will get the "fiend's" voice, relating the macabre way in which he killed seven people. Pitch is very determinedly towards the young audience sector.

"Our campaign stresses a new kind of 'shock' against a new type of background," Einfeld said. "Our ads and our whole approach are designed to give the audience a sense of participation in the excitement."

Indie Org's Fate In Era of Indies

Hollywood, Aug. 5.

Falling revenues from its members and changed conditions in Hollywood under which indie producers have aligned themselves with major companies have resulted in the Society of Independent Motion Picture Producers drastically reducing its activities, including labor representation.

Curtailments were disclosed over weekend by Ellis Arnall, SIMPP prexy, following a week of confabs and meetings by the Program and Activities Committee.

Marvin Faris, exec secretary of SIMPP is out after 12 years and will not be replaced.

Texans in Pictures

Dallas, Aug. 5.

Texas businessmen, increasingly, if erratically, interested in film financing, are active again via a series of feature-length films for national distribution. Headquarters have been set up here.

Robert E. Hornberger, general partner of Hornberger Productions Ltd., and Robert L. Madden, board chairman of United National Film Corp., head the group. Others involved include Lewis Grinnan Jr., James B. Kirksmith, James N. Landrum, W. C. (Dub) Miller, Ray Smith and Vernon Coe. Latter also is general counsel for body.

Powells Gag It Up

Denver, Aug. 5.

Some journalists were flown to the U. S. Air Academy here on a three-day junket for the opening of "The Hunters," 20th-Fox release. In the party were producer-director Dick Powell, June Allyson, May Britt and Edward Gregson.

Powell and his wife had worked up a five-minute gag routine which yokked the air cadets. He, of course, is an old emcee-comic from Pittsburgh.

UNOFFICIALLY PRESENT

10 RKO-WB Films Unreeled At Czech Fest

Karlovy Vary, Aug. 5.

Something amounting to an unofficial American film week took place here during the recent film festival when J. Jay Frankel screened 10 RKO and Warner Bros. pictures for potential Eastern buyers. He got bids on several, though all have to go before selection committees before they can be bought.

Frankel of M. J. P. Enterprises in N. Y., said the Soviets seemed interested in "Oklahoma," but he'll make no deal until there's an overall working agreement between the U. S. and Russia.

Eastern tastes mostly run to dramas and comedies, though the Ingrid Bergman starrer, "Joan of Arc," roused interest. The public was able to attend the various screenings.

81 Negro Papers Get 'Defiant' Ads

A special advertising campaign, aimed at the 17,000,000 Negro market, has been prepared by United Artists for "The Defiant Ones," Stanley Kramer's racial drama. Four-column display ads are being placed in 81 Negro newspapers in 65 cities starting this week.

Copy and art are based on the film's story about two men, one white and one Negro, who escape from a chain gang chained to one another. Campaign theme is summed up thusly: "A black man chained to a white man . . . trying to escape from the law and each other!"

Lippert Building One

Hollywood, Aug. 5.

Robert L. Lippert will start construction of a deluxe 565-seat film theatre in Buena Park, Cal., 30 miles from Los Angeles, on Aug. 15. No exhibition policy yet has been set.

Circuit chief currently is constructing another new cinema house in Tarzana, outside Hollywood in San Fernando Valley, called the Corbin. Buena Park Theatre, named after town, is expected to open Nov. 1.

Pass Up Radio Coin, TelePrompter Sure Aug. 18 Bout Will Be Socko B.O.

TelePrompter Corp., which owns all the electronic rights to the Aug. 18 heavyweight championship fight between Floyd Patterson and Roy Harris, has decided not to make the event available to radio, according to prexy Irving B. Kahn. Thus, with video and radio shut out, the event, originating from Los Angeles, will only be seen and heard on closed-circuit television in theatres, plus a limited number of arenas.

With two weeks remaining before the bout, TelePrompter claims to have signed up a total of approximately 516,000 seats in 151 theatres and arenas for the closed-tv telecast. Kahn noted that the seats committed already exceeded the slightly more than 500,000 seats available for the Ray Robinson-Carmen Basilio fight last March. A total of 364,876 people paid about $1,400,000 to see the Robinson-Basilio bout.

Decision to forego radio, Kahn stated, was prompted by confidence of a winning attraction. Some 20,000,000 people heard the radio broadcast of Robinson-Basilio. "If we can get 1% of these people into theatres, there's no doubt in my mind that we can set a new record," he declared.

Kahn reported that he had received three offers, ranging from $60,000 to $75,000, for the radio rights. He said these offers were more than for any previous fight shown on closed-tv. For example, he noted that the International Boxing Club had received $30,000 for the radio rights to the Robinson-Basilio bout. He maintained that the prior radio deals were insufficient and that he had set a price of $100,000 before he had decided to skip radio altogether.

Kahn acknowledge that advance sales for the Patterson-Harris event were about 8% to 10% behind the Robinson-Basilio bout, but he stressed that it was too early to make any real comparisons since many theatres had not as yet commenced their ticket sales. However, he noted that in Texas, Harris' home state, advance sales far exceeded the previous fight. In Texas, TelePrompter has commitments for 80,000 seats as compared with 25,000 for the Robinson-Basilio fight. In New York, the company has set 75,000 seats as against 65,000 for the previous fight.

20 In New York

There will be 20 locations in the Greater New York area, the number only being limited, according to Kahn, by the local loops made available by the American Telephone & Telegraph Co. Admission prices throughout the country will range from $3.50 to $10, with the $10 top being set in some situations in Texas. In New York, the top price will be $7.50 at Loew's State Theatre on Broadway. Loew's 35 Drive-In in New Jersey has set a $14 per car price, with a maximum of four people to a car. Most theatres in the N. Y. area will be charging $4 and $5.

TelePrompter has made arrangements for a hot kine to be shown in England on home-tv 24 hours after the fight. In addition, it has made a deal to fly films to Australia for theatrical showings there. Kahn said he had a film distribution deal set, but that the actual papers had not been signed. The film deal, he said, depended on the outcome of the fight. If it's an exciting attraction, TelePrompter wants a larger percentage. "If the title changes hands, we're asking for one deal. If it doesn't, there'll be another arrangement," Kahn explained.

New York area theatres which have been booked include: Manhattan—Loew's State, Sheridan and Victoria Theatres and RKO 86th St.; Brooklyn—Fox Fabian, Loew's Brevoort and Oriental, RKO Madison; Queens—Loew's Valencia; Staten Island—Paramount; Long Island—Long Island Arena, Commack, Westbury Drive-In; Westchester County—Loew's Mt. Vernon, RKO Keith, White Plains; New Jersey—Stanley, Jersey City; Branford, Newark; Fabian, Patterson; Loew's 35 Drive-In, Keyport.

Chris Schenkel will do the commentary for the closed-circuit telecast. Ed Sherrit will produce and Jack Lubel will direct. A CBS-TV crew will do the pickup from Los Angeles.

ATTENDANCE NOT CLUE TO GROSS

By HY HOLLINGER

How is it possible for a picture that grosses $3,000,000 to attract almost as large an audience as one that grosses $10,000,000?

According to one group of industry statisticians, this situation is highly probable in the present-day era of the blockbuster entry. As a result, they maintain there can be no accurate correlation between boxoffice gross and the final attendance draw of a particular picture.

For example, a Sindlinger & Co. survey recently listed Paramount's "Sad Sack" as drawing a probable audience of 16,415,000 as compared with 20,813,000 for Warner Bros.' "Sayonara." Yet trade experts estimate that "Sayonara" will wind up with a gross of at least triple that of "Sack."

The discrepancy between the gross and the final attendance, it's noted, is caused by the strong appeal and initial want-to-see that the blockbusters usually generate. These pictures, launched with a big bally campaign and having the ingredients that immediately interests the public, are more readily seen in the key first-run houses where admission prices are higher.

(Continued on page 10)

Stanley Equals 50c On 39-Week Period; Latex Share Remains Secret

Stanley Warner Corp. chalked up a net income, after all deductions, of $1,024,000, equivalent to 50c. per share, for the 39-week period ended May 31. In addition to the deduction of $4,130,000 for depreciation and amortization and an allowance of $1,540,000 for income taxes, the deduction also includes a net loss of $662,400 from the disposal of properties, after a saving of $775,000 in taxes resulting from the disposition of these properties. Losses from the sale of properties after May 31 are not reflected in the current financial report.

Net income for the similar 39-week stanza of 1957, after all deductions, was $2,699,591, equal to $1.24 per share on the common stock then outstanding. A special item a year ago included a profit of $33,600 from the disposal of properties.

Theatre admissions and merchandise sales, rents from tenants, and concession income from the 39-week period this year amounted to $84,953,000 as compared with $83,699,200 for the same period a year ago. As per usual, Stanley Warner lumps all receipts together, including the income from its subsidiary, International Latex Corp., income from theatres and from Cinerama.

Net income from operations, excluding the loss from the disposal of properties, amounted to $1,686,500, equal to 93c per share on the 2,028,399 shares currently outstanding. This compares with the $2,665,937, excluding the profit from the sale of properties, for the same period of a year ago.

WOODS DROPS OWL RULE

Developed Profitable All-Night Run During War

Chicago, Aug. 5.

Woods Theatre, Eddie Silverman's flagship, has discontinued its World War II-born all-night policy, leaving the wee hours Loop trade all to the indie Clark, a subrun and revival house.

Last show at the Woods now unreels at midnight. Firstrunner incepted the all-night policy when war plant swing-shifters and lots of military personnel roamed the main stem, but you can't hardly find them no more—at least, not in sufficient numbers to warrant the overhead of round-the-clock grinding.

The Defiant Ones

Topnotch "case" drama with human brotherhood theme. Race and action angles merged for stunning impact. Ticklish for Dixie.

United Artists release of Stanley Kramer production. Stars Tony Curtis, Sidney Poitier; features Cara Williams, Theodore Bikel, Charles McGraw, Lon Chaney, King Donovan, Claude Akins, Lawrence Dobkin, Whit Bissell, Carl Switzer, Kevin Coughlin. Directed by Kramer; script, Nathan E. Douglas and Harold Jacob Smith; camera, Sam Leavitt; music, Ernest Gold; song "Long Gone" adapted from "Long Gone (from Bowling Green)" with music by William C. Handy, words by Chris Smith; editor, Frederic Knudtson. Previewed in N. Y. July 23, '58. Running time, 97 MINS.

John Jackson	Tony Curtis
Noah Cullen	Sidney Poitier
Sheriff Max Muller	Theodore Bikel
Captain Frank Gibbons	Charles McGraw
Big Sam	Lon Chaney
Solly	King Donovan
Mac	Claude Akins
Editor	Lawrence Dobkin
Lon Gans	Whit Bissell
Angus	Carl Switzer
The Kid	Kevin Coughlin
The Woman	Cara Williams

Doubling in brass as producer and director, and working with a well and carefully picked cast, Stanley Kramer has turned out a raw, powerful film that is as exciting as it is moving, real and literate. It uses potential of the screen in putting across its "message" without hammering it home with a sledgehammer.

The theme of "The Defiant Ones" is as controversial as it is believably human. The picture, with its deft combination of stark drama, tenderness and a sense of humor, makes the point that what keeps men apart is their lack of knowledge of one another. With that knowledge comes respect, and with respect comradeship and even love.

Since this thesis is exercised in terms of a colored and a white men, both convicts chained together as they make their break for freedom from a Southern prison gang, it is safe to predict that the film will encounter resistance in some areas of the South. Its rather grim theme also may be something of a deterrent elsewhere, for Kramer has made no compromises. But none of this alters one iota the fact that this is one of the best motion pictures to hit the screen in many a year, and word-of-mouth alone should sock it across.

Because he has managed to keep himself from overstating his case, and because "The Defiant Ones" emerge as wholly believable human beings, capable of violence, hate and hurt, Kramer has created a film that creates complete, tense audience participation. This is the classic cinematic chase, refined to capture those exciting elements of pure action. Its principles are hunted down by a posse that combines Southerners of different types, none of them stereotypes and yet all of them clearly recognizable.

The performances by Tony Curtis and Sidney Poitier are virtually flawless. Poitier, always a capable actor, here turns in probably the best work of his career as the intelligent Negro, suddenly presented with a chance to escape to the North. He captures all of the moody violence of the convict, serving time because he assaulted a white man who had insulted him. It is a cunning, totally intelligent portrayal that rings powerfully true and establishes Poitier as one of the best actors appearing on the screen today.

As "Jocker" Jackson, the arrogant while man chained to a fellow convict whom he hates because of his skin and his need to feel himself superior, Curtis delivers a true surprise performance. He starts off as a sneering, brutal character, willing to fight it out to-the-death with his equally stubborn companion. When, in the end, he sacrifices a dash for freedom to save Poitier from certain death, he has managed the transition with such skill that audience sympathy is completely with him. This picture automatically establishes Curtis as a major acting talent, perhaps to his own surprise.

Picture has other surprises, not the least of which is Kramer's sensitive and skilled direction, this being only his third try at calling the scenes. Given an excellent script by Nathan E. Douglas and Harold Jacob Smith to work with, he manipulates the action with an instinctive feeling for the need of the audience. The scenes of Poitier and Curtis groping their way painfully out of a deep clay pit, their perilous journey down the river, as well as their clumsy attempt to break into a store and the subsequent near-lynch scene, become integral parts of the larger chase, for the posse is never far behind. But integrated into this vital action are those revealing glimpses of the two men, tied together by more than their ch[illegible] and gradually shedding their i[illegible] bred hate as they share the dangers and the knowledge of what makes the other tick.

Here is one of those films where the smaller parts rate every bit as important as the leads. Theodore Bikel as the moderate sheriff who knows his career depends on catching up with the prisoners, but who refuses to be either caught up in or intimidated by the mob psychology of the rest of the posse, is sock. Fine port royals also come from Charles McGraw as the eager statetrooper captain who enjoys the chase and the rest of the posse—Carl Switzer, Whit Bissell, Claude Akins, and King Donovan. Kenvin Coughlin is good as the boy and Lawrence Dobkin registers as the newspaper man.

Standout in her part is Cara Williams as the only woman in the film. She takes in the convicts and, being lonely, she spends the night with Curtis. When, in the morning, she sends Poitier to his death in the quicksand, Curtis abandons her and rushes after his friend to save him. Miss Williams is attractive and she is remarkably effective in the role. In leaving her, Curtis is shot and wounded by the boy. In the end, Poitier jumps from the north-bound train to help his exhausted friend and the sheriff finds them, Poitier cradling the white man in his arms and definantly shouting his "Long Gone" song.

Sam Leavitt's photography enhances the values of the film and Frederic Knudtson's editing is topnotch. This Kramer film is an artistic triumph and unquestionably will be recognized as just that. It certainly requires a special "sell," but it's also a stirring and in some of its sequences amusing picture which, for the very excellence of its production, deserves top attention. *Hift.*

The Hunters
(C'SCOPE—COLOR)

Exploits of jet pilots during the Korean War. Particularly exciting serial footage and colorful shots of Japan. Robert Mitchum as the b.o. bait. Fairly successful film for general situations.

20th-Fox release of Dick Powell production. Stars Robert Mitchum, Robert Wagner, May Britt, Richard Egan, and Lee Philips. Features John Gabriel, Stacy Harris, Victor Sen Yung and Candace Lee. Directed by Powell. Screenplay, Wendell Mayes, based on the novel by James Salter; camera (C'Scope), Charles G. Clarke; editor, Stuart Gilmore; music, Paul Sawtell. Previewed in N. Y. July 31, '58. Running time, 108 MINS.

Major Cleve Saville	Robert Mitchum
Lt. Ed Pell	Robert Wagner
Col. "Dutch" Imil	Richard Egan
Kristina (Kris)	May Britt
Lt. Abbott	Lee Philips
Lt. Corona	John Gabriel
Col. Moncavage	Stacy Harris
Korean Farmer	Victor Sen Yung
Korean Child	Candace Lee

The exploits of U. S. jet pilots during the Korean War are presented in 20th-Fox's slick production. The entry, produced and directed by Dick Powell, is a technically well-made drama, filled with the exciting ingredients that usually appeal to general audiences. The majesty of the jet planes in flight, the aerial combat scenes, and the backgrounds of Japan and Korea are worthy pictorial contributions.

Although the story is contrived and contains elements all too familiar in war stories, "The Hunters" nevertheless has the ability to become a fairly successful boxoffice attraction for most situations. It concerns jet pilots stationed near the Yalu River in Korea in January, 1952. Their job is to pursue and knockout the Chinese "volunteers" flying Russian Migs. There is mention of the fact that the U.S. airmen are not permitted to cross the Yalu in pursuit of the invaders, but no position is taken on the subject, one of the most controversial of the Korean War.

While the film may be basically a war adventure, femme side of audiences has not been neglected. There is a romance—a triangle involving a squadron commander, one of the pilot's in his command, and the latter's wife.

Robert Mitchum is seen as a World War II ace who is assigned to the fighter group made up mainly of younger men. A professional soldier, known as the "iceman" because of his complete lack of fear, he finds himself romantically entangled with May Britt, the Swedish wife of Lee Philips, a young pilot who takes to drink and neglects his wife because of his all-consuming fear. At the urging of Miss Britt, Mitchum takes the young pilot under his wing and has him assigned to his flying unit.

In between the missions, the Wendall Mayes screenplay, based on James Salter's novel, concerns itself with the personal conflict between Mitchum and Philips, Mitchum's occasional excursions to Japan for romantic interludes with Miss Britt (including visits to picturesque Japanese scenic spots), and the growing up to maturity of a cocky young pilot, played by Robert Wagner.

During one of the missions, Philips' plane is hit and he is forced to bail out in enemy territory. Mitchum crash lands his plane to go to his aid and Wagner parachutes out to join them. The last third of the picture is concerned with their adventures behind enemy lines and the efforts of Mitchum and Wagner to bring back safely the injured Philips. The experience works wonders for Philips, who finally understands himself. It brings about a reconciliation with his wife and she bids farewell to Mitchum, who stays to fight on.

Powell has elicited good performances from his cast. Mitchum is convincing as the tough, fearless professional Air Force man; Miss Britt, an attractive blonde, is fine as the confused wife torn between two loves; Philips does a neat job as the frightened pilot determined to prove himself. Other good portrayals are turned in by Wagner, as a cigar-smoking hot-shot egotistical fly boy; Richard Egan, as commander of the fighter group; Stacy Harris, as another professional airman; and John Gabriel, as a young pilot.

Production values are topnotch, particularly the CinemaScope-Deluxe color photography of Charles G. Clarke and the aerial shots of Tom Tutwiler. Paul Sawtell has provided an approprite musical score. *Holl.*

It! The Terror From Beyond Space

Half of a horror-science fiction package. Story not unique; production okay.

Hollywood, July 29.

United Artists release of a Vogue Pictures production. Stars Marshall Thompson, Shawn Smith, Kim Spalding; with Ann Doran, Dabbs Greer, Paul Langton, Robert Bice; also, Richard Benedict, Richard Hervey, Thom Carney, Ray Corrigan. Produced by Robert E. Kent; Directed by Edward L. Cahn. Screenplay by Jerome Bixby; camera, Kenneth Peach Sr.; editor, Grant Whytock; music, Paul Sawtell and Bert Shefter. Running time, 68 MINS.

Carruthers	Marshall Thompson
Ann Anderson	Shawn Smith
Van Heusen	Kim Spalding
Mary Royce	Ann Doran
Eric Royce	Dabbs Greer
Calder	Paul Langton
Purdue	Robert Bice
Bob Finelli	Richard Benedict
Gino	Richard Hervey
Kienholz	Thom Carney
"It"	Ray Corrigan

"It" is a Martian by birth, a Frankenstein by instinct and a copycat. As star of this Vogue Pictures' excursion, the monster dies hard, brushing aside grenades, bullets, gas and an atomic pile, before snorting its last snort. It's old stuff, with only a slight twist, but it shows possibilities of lending itself to heavy exploitation in its twin billing with "The Curse of the Faceless Man."

Production-wise, Robert E. Kent has endowed the United Artists release with a number of gimmicks, and Edward L. Cahn's direction stands up for the most part. As for the Jerome Bixby screenplay, there are a few pills that are hard to take and a few more that, within their horror-science fiction coating, go down easily.

Film starts some dozen years in the future with a disabled U.S. rocketship on Mars. Only one of the 10 space travellers has survived, and a second rocketship has landed to drag him back to earth where he is to face a courtmartial. It seems the U.S. government is of the opinion the spaceman murdered his nine companions so he could hoard the food and supplies for himself and, thus, stay alive until help arrived. But the accused swears the nine deaths come at the hands of a strange "It"-type monster.

Most of the film's 68 minutes are spent aboard the second rocketship on its way to earth, and, to spice up the trip, the monster has stowed away. It kills with a swat of its grisly hand, then sucks all available liquids from its victims. Nothing, but nothing, will do away with the beast until one of the cosmic scientists suggests donning space suits and letting all the air out of the ship. The monster keels over, suffocated, and, by this time, the accused murderer has been transformed into an outer space hero.

None of the performances are outstanding, though admirable work is done by Marshall Thompson, Shawn Smith, Ann Doran, Paul Langton and Richard Benedict, with okay work by Kim Spalding and Dabbs Greor. Ray (Crash) Corrigan makes a fetching monster.

Technical credits, including the special effects footage and the rocketship interior, are capable, with the William Glasgow art direction and the Paul Sawtell-Bert Shefter musical score the most notable features. *Ron.*

Czech Festival Features

Karlovy Vary, July 29.

Stories About Lenin (RUSSIAN; COLOR). Mosfilm production and release. Stars M. Afrauch; features, M. Pastoukhova, A. Lissianskaia. Directed by Sergei Youtkevitch. Screenplay, M. Volpine, N. Erdman, E. Gabrilovitch; camera (Sovcolor), E. Andrekanis, A. Moskvine; editor, A. Bergare. At Karlovy Vary Film Fest. Running time, 100 MINS.

This is part two of a duo of pix depicting some stories about Lenin. The tales are mostly personal data about the Soviet leader. They try to humanize him in one based on his escape into Finland in 1917 and then the story of his last days. Film mixes color as well as black and white and is well acted and mounted. Pic manages to hold interest in spite of the academic aspects of the direction, thesping and story telling. It remains very dubious for the U.S. except for possible curio interest. *Mosk.*

Vieras Mies (The Stranger) (FINNISH). Suomi-Film production and release. With Rauni Ikaheimo, Esko Vettenranta, Kaarlo Hallttunen, Hannes Hayrinen. Directed by Hannu Laminen. Screenplay, Mike Waltari; camera, Erkki Imberg; editor, Einar Englund. At Karlovy Vary Film Fest. Running time, 105 MINS.

This drama revolves around a vicious drunkard who makes his wife's life a living hell. When she falls in love with a hired hand on their farm, the husband kills him and then falls into a bog and drowns. She is left with one consolation, the child she will bear from her lover. Film is carefully made and works in some tender love scenes but rarely gives a depth. Result is this has only mild exploitation chances for the U.S. but okay lingo possibilities. Technical credits are good as is the acting. Some nude scenes also help. *Mosk.*

Dosanso (No Return) (JAPANESE; COLOR; C'SCOPE). Ger production and release. With Johsio Omori, Fumio Omachi, Natsujo Kawakami. Written and directed by Seigo Kaneko. Camera (Eastmancolor), Kaichi Okodzima; editor, M. Ikeda. At Karlovy Vary Film Fest. Running time, 65 MINS.

Moppet pic concerns a boy and a horse. The horse is the boy's pet but one day it gets ill and runs off to be killed by a bear. The boy never forgets him and salutes his grave every morning. Pic is too skimpy to make for any Yank chances. But its C'Scope and color make this expensive and doubtful. Acting is good as is the general technical aspect. But it never comes to grips with its subject and is overlong and laggard in movement. *Mosk.*

Bijutarii de Familie (The Family Jewels) (RUMANIAN). Bucaresti production and release. With Tantzi Cocea, Eliza Petrascesco, Sabine Thomas, Geo Barton. Directed by Marisu Theodoresco. Screenplay, Malvin Ursinu, Theodoresco from novel by Petru Dumitriu; camera, Alexandre Rosinau; editor, Constantin Simionesco. At Karlovy Vary Film Fest. Running time, 90 MINS.

This costume meller takes place in 1900. It concerns a woman who cheats her aunt out of the family fortune only to lose all in a peasant uprising. Though stickly made, the dramatics are obvious and characterizations elementary. This is only for possible lingo spots. But it does show an advance in Rumanian filmmaking even if the insistence on bourgeois decay and the budding revolution are oldhat. *Mosk.*

Ikari No Koto (The Seven Forgotten Men) (JAPANESE; COLOR; C'SCOPE). Daiei production and release. With Kazuo Suzuki, Shiegeo Tezuka, Akko Shibata. Written and directed by Yoko Mizuki. Camera (Eastmancolor), Seiichi Kizuka; editor, Y. Akutagata. At Karlovy Vary Film Fest. Running time, 99 MINS.

Based on a true incident about youthful slave labor on a fishing island in Japan back in 1930, this is too dressed up in color and C'Scope to make its harshness dramatic or plausible. It details how poor fisherman take out their misery on their own more miserable slaves. Ploddingly plotted, the main trump in this is its fine color work. Technically, this is well done but it remains only a longo possibility for the U.S. *Mosk.*

Tichy Don (Quiet Flows the Don) (RUSSIAN; COLOR). Gorki Film production and release. With Ellina Bystritskaya, Pyotr Glebov, Zinaida Kirienko. Directed by Sergei Gerasimov. Screenplay, Gerasimov from novel by Mikhail Sholokhov; camera (Sovcolor), Vladimir Rapoport; editor, N. Oslikovsky. At Karlovy Vary Film Fest. Running time, 120 MINS.

This is part three in a trilogy based on a famous Soviet novel tracing the life of a Cossack from 1900 to 1918. Each pic is a detailed portion of his life. Present film is about the aging hero's loss of faith in the White Russian cause and his attempt to return to the land stymied by war and the death of his loved ones. It is well mounted and acted, with telling use of color. But its postured, academic qualities limit this for American chances in anything but foreign language spots. *Mosk.*

Dobro Morje (The Good Sea) (YUGOSLAVIAN). Triglav Film production and release. With Evelina Wohlfeiler, Tomaz Pesek. Directed by Mirko Grobler. Screenplay, Ernest Adamic; camera, France Ceran; editor, Bojan Adamic. At Karlovy Vary Film Fest. Running time, 90 MINS.

Moppet pic is successful in telling a story through the eyes of a child and making it okay for grownups, too. It concerns a young boy who defeats a crooked landowner's attempt to foil a fisherman's attempt to buck his monopoly via getting his own nets. Good and bad guys are obvious as is the progression and characterization. But it is adroitly made and emerges a good lingo or moppet entry for Yank spots. Technically, it is fine and the kids act well and naturally. *Mosk.*

I Slik En Natt (It Happened One Night) (NORWEGIAN). Norsk Film production and release. With Anne-Lise Tankstad, Holst-Jensen, Lala Carlsen. Written and directed by Sigval Martmann Moe. Camera, Per Jonson; editor, L. Kraft. At Karlovy Vary Film Fest. Running time, 95 MINS.

Still another war film, this one differs slightly in detailing how a femme doctor helps 10 Jewish children escape into Sweden. Though conventional in unfoldment, sans surprises, this is an okay actioner. It could be a neat dualer for U.S. use and a natural for lingo slotting. It is technically polished. *Mosk.*

Cesta Duga Godinu Dana (The Year Long Road) (YUGOSLAVIAN; ULTRA-SCOPE). Jadran Film release of Croatia production. Stars Silvana Pampanini, Eleonora Rossi-Drago, Massimo Girotti, Bert Sotlar; features Gordana Miletic, Milivoje Zivanovic, Maurizio Ferrara. Directed by Giuseppe De Santis. Screenplay, De Santis, Tonino Guerra, Elio Petri, Gianni Puccini; camera, Marco Scarpelli; editor, L. Savona. At Karlovy Vary Film Fest. Running time, 160 MINS.

Italian director Giuseppe De Santis, responsible for "Bitter Rice" and "Rome 11 O'Clock," made this Yugoslavian entry with a mixed Italo and Yugo cast. Rambling tale transcends national aspects as it deals with the building of a road undertaken by a poor villager to create work for himself and his neighbors. Most of them think it is endorsed by the government and underwrite it only to have obstacles pop up as the truth comes out. But the road becomes a symbol and lives and loves are built around it as it looms the primary purpose of life in this town. De Santis has given this telling mounting, but it is overlong and loses its way at times. Drastic pruning is needed. Pic does not have the exploitation quality of "Bitter Rice," but it might be a worthy arty house entry for America. Its more general chances are more unpredictable. Acting is well controlled and pic builds to many emotional highpoints but then has a tendency to drag. *Mosk.*

Csempeszek (The Smugglers) (HUNGARIAN). Hunnia Film production and release. Stars Margit Bara, Gabor Agardy; features Laszlo Bahnidi, Alfred Deesy, Antal Farkas. Directed by Felix Mariassy. Screenplay, Pal Szabo, Gabor Thurzo; camera, Barnabas Hegyi; editor, Maria Szecsenyi. At Karlovy Vary Film Fest. Running time, 90 MINS

Hungary 1930, with the Rumanian-Magyar border as locale backgrounds this tenderly told tale of a married Hungarian smuggler who meets a Rumanian widow smuggler and how they love briefly and part. Expertly acted and mounted, this also blocks in a telling lookssee at the impoverished times and people's frantic groping for security, life and love. Nothing is overdone. The expert acting, mounting and atmosphere could make this a worthy U.S. art entry if the pickets don't interfere. *Mosk.*

Danse Macabre (HUNGARIAN). Hunnia Film production and release. With Andor Ajtay, Margit Bara, Gyorgy Bardy, Gyula Buss. Directed by Laszlo Ranody. Screenplay, J. Horvath; camera, Gyula Illes; editor, M. Morell. At Karlovy Vary Film Fest. Running time, 90 MINS.

Film is a warmly-told slice-of-life affair that packs an emotional wallop. It intros a group of characters living in an apartment house and details their characters and problems via deft sketches. Then one kid finds an unexploded bomb which finally leads to tragedy. The sketchy treatment is the only drawback, but is made up for by deft progression and telling direction. This is another example of the improving Magyar film industry. It could have American possibilities in arty spots and looks to be a natural language house entry. It is technically tops. *Mosk.*

Me and the Colonel

Subtle comedy-drama based on Franz Werfel's "Jacobowsky And the Colonel." Stars Danny Kaye and Curt Jurgens. May rate a big-city film.

Columbia Pictures release of Court-Goetz production. Stars Danny Kaye, Curt Jurgens, Nicole Maurey; features Francoise Rosay, Akim Tamiroff, Martita Hunt, Alexander Scourby, Liliane Montevecchi, Ludwig Stossel, Gerard Buhr, Franz Roehn, Celia Harari, Alain Bouvette. Directed by Peter Glenville; script, S. N. Behrman and George Froeschel from original Franz Werfel play, "Jacobowsky and the Colonel"; American play; Behrman; produced on stage by Theatre Guild in association with Jack Skirball; camera, Burnett Guffey; music, George Duning; editors, William A. Lyon and Charles Nelson. Previewed in N. Y. at Loew's Sheridan Theatre July 29, '58. Running time, 105 MINS.

S. L. Jacobowsky	Danny Kaye
Colonel Prokoszny	Curt Jurgens
Suzanne Roualet	Nicole Maurey
Madame Bouffier	Francoise Rosay
Szabuniewicz	Akim Tamiroff
Mother Superior	Martita Hunt
Major Von Bergen	Alexander Scourby
Cosette	Liliane Montevecchi
Dr. Szicki	Ludwig Stossel
German Captain	Gerard Buhr
Monsieur Girardin	Franz Roehn
Mme. Arle	Celia Lovsky
Man of the Gestapo	Clement Harari
Rothschild's Chauffeur	Alain Bouvette
M. Chavat	Albert Godderis
Denise	Karen Lenay
Pierre Michel	Eugene Borden
French Lieutenant	Maurice Marsac

The tragi-comic joke which Franz Werfel perpetrated in his play, "Jacobowsky and the Colonel," has been faithfully translated to the screen by producer William Goetz. It makes for an adult, often uproarious film, acted to perfection and spiked with a thousand clever little lines serving to contrast the two leading characters—the resourceful, ingratiatingly humble little Jew from Poland and the aristocratically arrogant, anti-semitic Polish colonel whose animosity gradually turns into respect and even admiration.

The fact that Jacobowsky is played with infinite skill by Danny Kaye (almost unrecognizable with a little mustache and impeccably dressed), and the colonel is vividly brought to life by German actor Curt Jurgens, contributes to shaping this opus into a gay, stimulating attraction. It's difficult to envision this as a "popular" picture, but between the sophisticates and the Kaye following it should do well.

Story, scripted by S. N. Behrman and George Froeschel from Behrman's original American version of the play, has both Kaye and Jurgens stranded in Paris in 1940, with the Germans approaching rapidly. Both must leave the city, and when Kaye turns up with a car, and with gasoline, Jurgens overcomes his prejudices and agrees to a joint escape. But first he heads in the direction of the German lines to pick up a girl-friend, Nicole Maurey. Eventually, Jacobowsky's cunning ends them in a castle, where Jurgens realizes that Miss Maurey is beginning to fall in love with the gentle Kaye. Then the whole company falls into German hands and, again, is saved by Jacobowsky who pretends Jurgens is his cousin from Galicia.

Jacobowsky is picked up by the Gestapo for questioning about Jurgens, who is to be picked up by a British submarine. He prefers death rather than give his friend away. Jurgens and Kaye dupe the Germans and escape. Story is handled in the light vein throughout, with the Nazis never represented as a serious threat. Accent is on the two opposing characters, and director Peter Glenville spends quite a lot of time allowing them to engage in their amusing interchanges. This is fun, though it also slows up the picture.

Here is hardly the Danny Kaye his fans may expect. He is immensely funny, this gently determined, philosophical Jacobowsky who somehow manages to retain his dignity even as he takes abuse from the colonel, but this is not the broad Kaye humor of old. The comedian tackles this acting challenge with a good deal of intelligence and understanding and his Jacobowsky reveals a strong fibre that, finally, outshines the rash bravado of the pompous colonel. Perhaps it should be commented that even though Kaye is in it, this is hardly a film to enchant young people.

As the colonel, Jurgens delivers a hilarious and well-paced performance that never goes overboard. His point is made, and with emphasis, but never in poor taste. There is pathos in his "courage" and yet he emerges in the end as a man of stature when he is able to finally say: "I think I like that fellow Jacobowsky." Miss Maurey is charming in a role that doesn't call for much more than good looks.

In the smaller roles, Alexander Scourby has merit as the Nazi officer; Akim Tamiroff is broadly comic as the colonel's aide; Martita Hunt is funny in a brief appearance as a nun; Liliane Montevecchi appeals as one of the colonel's girlfriends, and Francois Rosay has dignity in a brief scene. Glenville's direction maintains a delicate balance between the need for action and the necessity of conveying what the original play was trying to say. Some of the scenes, particularly the sojourn in the palace, are extremely cleverly handled.

Burnett Guffey's lensing is beyond reproach as is the editing of William A. Lyon and Charles Nelson. George Duning's music is effective. This is unquestionably a critics picture, which should boost its stock in the key cities. Whether it's grist for the broad audience mill is open to some question.

Hift.

Reluctant Debutante
(C'SCOPE-COLOR)

Entertaining featherweight farce. Rex Harrison and Kay Kendall are alluring and should draw b.o. returns.

Hollywood, July 30.

Metro release of an Avon production. Stars Rex Harrison, Kay Kendall, John Saxon, Sandra Dee, Angela Lansbury; features Peter Myers, Diane Clare. Produced by Pandro S. Berman. Directed by Vincente Minnelli. Screenplay by William Douglas Home, from his own play; camera (color by Metrocolor), Joseph Ruttenberg; editor, Adrienne Fazan. Previewed at the Village Theatre, Westwood, July 30, '58. Running time, 96 MINS.

Jimmy Broadbent	Rex Harrison
Sheila Broadbent	Kay Kendall
David Parkson	John Saxon
Jane Broadbent	Sandra Dee
Mabel Claremont	Angela Lansbury
David Fenner	Peter Myers
Clarissa Claremont	Diane Clare

"The Reluctant Debutante" is refreshing and prettily dressed, a colorful, saucy film version of the William Douglas Home stage trifle. With Rex Harrison and Kay Kendall for the more worldly and John Saxon and Sandra Dee for the too-young-to-have-been-very-far, there shouldn't be too many reluctant filmgoers.

There aren't enough substantial story elements to build this comedy to or sustain it on a high pitch, but its overall approach makes it a hit for producer Pandro S. Berman and Avon Productions. Director Vincente Minnelli has driven his characters, in a pleasant vehicle, to the point of exaggeration, and then, by stopping to let in a tone of underplaying, has come up with what this frothy, farcically sophisticated comedy needs.

Home, who also screenplayed, not only has allowed the spicier situations and dialog to stand, he has added to them. There are changes in plot, mostly for the better, although the main thread remains intact, and getting out of a single London flat setting unmistakably has improved the action.

"Debutante" is the story of London's social "season," a time when bright and not-so-bright 17-year-olds make their debuts in society, carrying on at one deb's ball after another. Harrison and Miss Kendall, as newly married on screen as they are off, invite his American daughter (by a former marriage) for a British visit that results in the girl's coming out socially. As played by Sandra Dee, the teenager is bored with English stiffs but falls madly for an American drummer (Saxon) who's tabbed with a most dubious reputation. Mixed-up telephone calls, embarrassing situations and advances—both wanted and unwanted—follow with rapidity until finally the lad's reputation is cleared and he inherits wealth and a title from a recently deceased Italian uncle, besides.

Harrison is suavely disturbed as the father, and he comes through most admirably in his first film role since "My Fair Lady." Miss Dee proves to be a rather good actress who maintains a lively character throughout, and Saxon lends a fine boyish charm to the proceedings. But it's really Miss Kendall's picture, and she grabs it with a single wink. She's flighty and well-meaning, snobbish and lovable. And, with certain help from director Minnelli, she has created one of the best female comedy turns in years.

Rounding out the cast, all with fine portrayals, are Angela Lansbury, Peter Myers and Diane Clare.

Joseph Ruttenberg's photography catches the beautiful full-blown hues of Metrocolor, and A. J. d'Eaubonne's art direction and Robert Christides' set decoration are rich and colorful. Film editor Adrienne Fazan builds a busy mood with fine montages, and dance music and arrangements by Eddie Warner are alternatingly smooth and jumping. Sound is at many times indistinct, with the sometimes heavy British accent barely understandable. Topping everything, as far as the female patrons will be concerned, undoubtedly will be Pierre Balmain's wardrobe creations for Miss Kendall, and the feathery frocks are sure to cause a stir.

Ron.

Buchanan Rides Alone
(COLOR)

Well-done western action story.

Hollywood, Aug. 1.

Columbia release of a Harry Joe Brown production. Stars Randolph Scott. Director, Budd Boetticher. Screenplay, Charles Lang; based on the novel, "The Name's Buchanan," by Jonas Ward; camera, Lucien Ballard; editor, Al Clark. Previewed at the studio, July 23, '58. Running time, 89 MINS.

Buchanan	Randolph Scott
Abe Carbo	Craig Stevens
Lew Agry	Barry Kelley
Simon Agry	Tol Avery
Amos Agry	Peter Whitney
Juan	Manuel Rojas
Pecos Hill	L. Q. Jones
Waldo Peek	Robert Anderson
Esteban Gomez	Joe De Santis
Roy Agry	William Leslie
K. T.	Jennifer Holden
Nacho	Nacho Galindo
Hamp	Roy Jenson
Lafe	Don C. Harvey

"Buchanan Rides Alone" is one of those work-horses of saddle opera. Turned out on a relatively modest budget (as those things go these days), released with no special fanfare, still it is an honest picture, made with skill and craftsmanship, and if it starts no stampede to the boxoffice, it should be thoroughly satisfactory to audiences and will make money. Budd Boetticher directed the Harry Joe Brown production for Columbia which stars Randolph Scott.

Charles Lang's well-paced screenplay, based on a novel by Jonas Ward, has Scott as a man more or less innocently involved in the problems of a frontier western border town, as he is passing through to his home in Texas from making his stake in Mexico. He befriends a young Mexican, Manuel Rojas, who kills the town bully. The dead man was related by blood to the local big shots and Scott is thrown in jail with Rojas for the shooting and both are threatened with lynching.

The plotting is tricky, with the local First Family divided among itself by greed and lust for power. Scott plays one member off against another, until the final blow-off, marked by a good gunfight dexterously handled by Boetticher with suspense and realism. There is no romantic interest of any importance, although Rojas' defense of his wronged wife is an implied one. Lang's screenplay shows he knows the west, it is sharp with brutal, authentic frontier humor; a burial scene highlights this facet.

Scott gives an understated performance as the pivotal figure, taciturnity relieved by humor and warmth. Craig Stevens is intriguing as a man of mystery; Barry Kelley, Tol Avery and Peter Whitney, particularly the latter, make diverse and interesting villains; L. Q. Jones is picturesque as an off-beat gunman, and Rojas handles his role with finesse. Others who contribute include Robert Anderson, Joe De Santis, William Leslie and Nacho Galindo.

Lucien Ballard's photography, in Columbia color, gives added interest to the story, and other technical credits are good.

Powe.

The Whole Truth
(BRITISH)

Glossy routine meller about the murder of a film star, with red herrings adroitly tossed around by useful cast. Reasonable prospects.

London, July 29.

Columbia release of a (Jack Clayton) Romulus production. Stars Stewart Granger, Donna Reed, George Sanders, Gianna Maria Canale. Directed by John Guillermin; screenplay, Jonathan Latimer from play by Philip Mackie; editor, Gerry Hambling; camera, Wilkie Cooper; music, Mischa Spoliansky, At Gaumont, London. Running time, 85 MINS.

Max Poulton	Stewart Granger
Carol Poulton	Donna Reed
Carliss	George Sanders
Gina Bertini	Gianna Maria Canale
Inspector Simon	Michael Shillo
Gilbert	Richard Molinas
Willy Reichel	Peter Dyneley
Archer	John Van Eyssen
Jack Leslie	Philip Vickers
First Assistant	Jimmy Thompson

The most remarkable thing about "The Whole Truth" is that it has lured Stewart Granger away from his ranch and his open-air, hard-hitting adventure pix and persuaded him to don a tuxedo and smart lounge suits. Adapted from Philip Mackie's stage and tv play, this is a cosy little meller with some suave dialog, a slightly confused plot and some straightforward playing. The marquee names should insure it satisfactory bookings on both sides of the Atlantic. But it is a routine effort which is unlikely to create outstanding interest.

The yarn involves Granger as a film producer who two-times his wife by having an affair with his temperamental star. When he tires of the romance and wishes to return to his wife, the lady cuts up roughly. When she finishes up very dead, with a knife in her back, Granger is not unnaturally under suspicion. George Sanders, the victim's unscrupulous husband and, predictably, the murderer, is a further complication. What with Granger's lying and Sanders' ingenuity, the police don't know whether they are coming or going. Main interest in this minor item is the cat-and-dog duel between Granger and Sanders which both carry out with polish and professional touch.

Granger and Sanders can play such roles on their heads, and Donna Reed, as Granger's long-suffering wife, has little to do but look decorative. The most interesting piece of thesping comes from an elegant Italian actress, Gianna Maria Canale, who not only looks exciting but produces fireworks in the role of temperamental, possessive film actress. Unfortunately, as the victim, Miss Canale is rubbed out a shade too early. She only makes a brief reappearance in a gimmick ending as the temperamental double.

The stars are supported by a sound group of supporting players, with Peter Dyneley, Philip Vickers and John Van Eyssen particularly on the ball.

John Guillermin's direction is brisk and brings out as much tension as the story permits. Wilkie Cooper's lensing and Tony Masters' artwork are both technically okay. Taut editing by Gerry Hambling adds pace to a pic which owes more to conversation than to action.

Rich.

Once Upon A Horse
(C'SCOPE)

A scatter-blast of laughs in this farce western. Introduces tv comics Dan Rowan and Dick Martin.

Hollywood, Aug. 1.

Universal release of Hal Kanter production. Stars Dan Rowan, Dick Martin, Martha Hyer, Leif Erickson, Nita Talbot; features James Gleason, John McGiver, Paul Anderson. Produced, written and directed by Hal Kanter; from a story by Henry Gregor Felsen; camera, Arthur E. Arling; music, Frank Skinner; editor, Milton Carruth. Previewed at the New Fox Theatre, Hollywood, July 22, '58. Running time, 85 MINS.

Dan Casey	Dan Rowan
Doc Logan	Dick Martin
Miss Amity Babb	Martha Hyer
Granville Dix	Leif Erickson
Miss Dovey Barnes	Nita Talbot
Postmaster	James Gleason
Mr. Tharp	John McGiver
Blacksmith	Paul Anderson
Bruno de Gruen	David Burns
Henry Dick Coryell	Dick Ryan
Ben	Max Baer
Beulah's Brother	Buddy Baer
Milligan	Steve Pendleton
Engineer	Sydney Chatton
Justice of the Peace	Sam Hearn
Beulah	Ingrid Goude
Small Boy	Rickey Kelman
Fireman	Joe Oakie
Tom Keene	Himself
Bob Livingston	Himself
Kermit Maynard	Himself
Bob Steele	Himself

A farce western that attempts to kid some of the stable-staples, "Once Upon A Horse" does not have a uniform gait, but it has some funny lines and situations. The Universal presentation, produced, directed and written by Hal Kanter, is a budget picture and in this class it will be a good bet for better than average. It is the picture bow for Dan Rowan and Dick Martin, tv and night club comedians.

The story line is not very important in this kind of production because it serves chiefly as a framework for gags, both visual and sound, with which Kanter plays for laughs. Rowan and Martin are a couple of luckless cowpokes, failing to make a living whether they go straight or attempt a crooked path.

Rowan and Martin, an original and distinctive air comedy team, prove acceptable actors and occasionally get going on some good gags. There is an episodic quality to the film, however, rather like a series of sketches, that does not allow them to build the jokes and situations as they might have with a better knit screenplay.

Kanter is one of the few directors to use trick effects these days for comedy and it pays off in laughs, although some of the lines occasionally get a little tradey.

Martha Hyer and Nita Talbot supply the feminine allure, Leif Erickson does a very consciously heavy heavy, and the large supporting cast boasts some interesting names, James Gleason, John McGiver, Paul Anderson, David Burns, Max and Buddy Baer and Dick Ryan. Kanter has also rounded up some noted film western stars, Tom Keene, Bob Livingston, Kermit Maynard and Bob Steele, for a burlesque posse chase.

Technical credits, notably Arthur E. Arling's photography, handsome art direction by Alexander Golitzen and Robert Clatworthy, and editing by Milton Carruth and sound by Leslie I. Carey and Corson Jowett, are all excellent.

Powe.

The Fiend Who Walked The West
(C'SCOPE)

Stock Western with "horror" angles. Robert Evans as sadistic killer. Should cash in on exploitation angles.

20th-Fox release of Herbert B. Swope Jr. production. Stars Hugh O'Brien, Robert Evans; features Dolores Michaels, Linda Cristal, Stephen McNally, Edward Andrews, Ron Ely, Ken Scott, Emile Mayer, Gregory Morton, Shari Lee Bernath. Directed by Gordon Douglas; script, Harry Brown and Philip Yordan, based on screenplay by Ben Hecht and Charles Lederaer; from story by Eleazar Lipsky; camera, Joe MacDonald; music, Leon Klatzkin; editor, Hugh S. Fowler. Previewed in N.Y., Aug. 4, '58. Running time, 101 MINS.

Hardy	Hugh O'Brian
Felix Griffin	Robert Evans
May	Dolores Michaels
Ellen Hardy	Linda Cristal
Emmett	Stephen McNally
Judge Parker	Edward Andrews
Dyer	Ron Ely
Finney	Ken Scott
Ames	Emile Meyer
Gage	Gregory Morton
Janie	Shari Lee Bernath

When, back in 1947, 20th-Fox made "Kiss of Death," the role of the maniacal killer helped establish Richard Widmark. Now 20th comes along 11 years later with a remake of the same yarn in a western setting, starring Robert Evans and supported by a crafty campaign pitching the "horror Western" angle. "The Fiend Who Walked the West" (formerly "Quick Draw") isn't, in reality, as "shocking" as the campaign makes it out to be, though it does pack quite a wallop in several of its more sadistic scenes.

Picture comes pretty close to being a routine action western, which doesn't take itself or its principals very seriously. In fact, there are moments when it appears that director Gordon Douglas is striving for tongue-in-cheek effects as the mad killer leers and sneers at his intended victims. Only the very gullible or the very young will take the story at face value.

It has two distinct plus values: One is the presence of Hugh O'Brian, well established via the tv series "Wyatt Earp." The other are the exploitation values which are being pounded home by 20th and which automatically transform this into a "horror" western in which villain Evans feeds ground glass to one of his victims, breaks a girl's neck, shoots an arrow through an old lady, scares a pregnant woman into a miscarriage, mistreats his girl friend and finally meets his just deserts at the hands of O'Brian, himself a convict and cellmate of Evans.

There isn't much rhyme or reason to the whole thing, though it does allow Evans to emerge as one of the most vicious, cold-blooded killers to hit the screen for some time. He does a very creditable job within the confines of the script, this being only his third screen role. Though he's given some pretty impossible lines to say, Evans does carry off the impression of the psychopath and proves himself a capable actor.

O'Brian has a he-man quality that comes through. In the final scenes, when he provokes Evans, who hates to be touched (it's never explained how he got to be that way), the television personality overacts to the point of comedy.

Dolores Michaels is long-suffering and pretty as Evans' much-abused gal, and Linda Cristal plays O'Brian's equally long - suffering wife. Stephen McNally is quietly efficient as the sheriff. Edward Andrews is okay as Judge Parker.

Harry Brown and Philip Yordan fashioned the screenplay, which is just barely adequate. It's based on the 1946 Ben Hecht-Charles Lederer script. Douglas' direction is routine, though there are a couple of well-staged fights. Joe MacDonald's lensing in black-and-white CinemaScope has moments of imagination. Leon Klatzkin wrote the proper score for a "horror" film.

Since audiences apparently can be "shocked" into seeing films like this, "Fiend" stands to make a mint for exhibitors. It's not a good picture by any stretch of the imagination, but producer Herbert B. Swope Jr. has provided it with the "handles" that make for effective exploitation. Whether films like this contribute to the rising juvenile delinquency graph, or whether they're accepted for what they are, only time can tell.

Hift.

Cincy Tent's Charity Golf

Cincinnati, Aug. 5.

Annual golf round-up of Variety Club, Tent 3, set for Aug. 18 at Summit Hills Country Club, has a $30,000 goal for support of the club's Opportunity Workshop for Mentally Handicapped.

William Onie, chief barker, said proceeds will go toward eventual building of a $75,000 wing to the project.

Heat Wilts L.A.; 'Parisienne' Hefty 16G, 2 Spots; 'Bravados' Strong 20G, 4, 'Love' 11G, 3; 'Indiscreet' Big 31G

Los Angeles, Aug. 5.

Film grosses, rising temperatures and outdoor attractions are being reflected in L. A. first-runs falling off at wickets this week. However, the over-all picture is firm with an estimated $219,600 in sight. "La Parisienne" shapes as top newcomer outside of multiple runs. It is heading for a hefty $16,000 or near in two spots.

"Bravados" at nine nabes and eight ozoners is looking for a healthy $125,000. It is rated strong $20,000 in four first-runs where on initial multiple-run. "A Time To Love" looks mild $55,000 in six nabes and eight drive-ins. It's mild $11,000 in 3 first-runs.

"Indiscreet" shapes big $31,000 in three houses, third week. "Imitation General" is rated okay $11,000 in second round at Pantages.

Hard-ticket pix are higher to firm, with "Around World in 80 Days" champ longrunner. It is rated smash in 85th session at Carthay. "South Pacific" is a bit ahead of last week with boffo takings in 11th stanza at Egyptian.

Estimates for This Week

Hillstreet, Hawaii, Fox Wilshire (RKO-G&S-FWC) (2,752; 1,106; 2,296; 90-$1.50)—"A Time to Love" (U) and "Wild Heritage" (U). Mild $11,000. Last week, Hillstreet with New Fox, Uptown, Loyola, "Light in Forest" (BV), "Return to Warbow" (Col) (1st wk), $18,300. Hawaii with State, Ritz, "Rock-A-Bye Baby" (Par), "Country Music Holiday" (Par) (State, Hawaii), "Goddess" (Col) (Ritz (2d wk), $10,300. Fox Wilshire with Vogue, "Proud Rebel" (BV) (2d wk), $4,000.

State, Four Star (UATC) (2,404; 868; 90-$1.50) — "La Parisienne" (UA). Hefty $16,000 or close. Last week, Four Star, "Julius Caesar" (MG) (Reissue) (3d wk, 5 days), $1,200.

Los Angeles, New Fox, Ritz, Loyola (FWC) (2,097; 765; 1,320; 1,298; 90-$1.50)—"Bravados" (20th) (1st multiple run) and "Desert Hell" (20th). Strong $20,000. Last week, Los Angeles, "The Fly" (20th) (2d wk), $5,100.

Pantages (RKO) (2,815; 90-$1.50) —"Imitation General" (M-G) (2d

(Continued on page 10)

Broadway Grosses

Estimated Total Gross
This Week $552,800
(*Based on 22 theatres*)
Last Year $495,200
(*Based on 23 theatres*)

'Pan' Good $23,000, Det.; 'Key' 16G, 2d

Detroit, Aug. 5.

The hard core of downtown biz is being held by the longrun pix currently. "Search for Paradise," in 26th week at Music Hall and "South Pacific" at the United Artists continue to draw at premium prices. City is mainly holdover and longrun. "Night Heaven Fell" at Trans-Lux Krim is great in second week. "Peter Pan," on reissue, looms good in first round at the Michigan. "The Key" shapes big in second session at the Palms.

Estimates for This Week

Fox (Fox-Detroit) (5,000; $1.25-$1.50)—"Naked Earth" (20th) and "Sierra Baron" (20th). Fair $15,000. Last week, "Rock-A-Bye Baby" (Par) and "God Is Partner" (20th) (2d wk), $11,000.

Michigan (United Detroit) (4,000; $1.25-$1.50)—"Peter Pan" (BV) (reissue) and "Snowfire" (AA). Good $23,000. Last week, "King Creole" (Par) and "Going Steady" (Par), $22,500.

Palms (UD) (2,961; $1.25-$1.50)—"The Key" (Col) and "Last of Fast Guns" (U) (2d wk). Big $16,000. Last week, $17,000.

Madison (UD) (1,900; $1.25-$1.50) —"A Time to Love" (U) (3d wk). Sock $12,000. Last week, $13,000.

Broadway - Capitol (UD) (3,500; 90-$1.25)—"Wild Heritage" (U) and "Adam and Eve" (Indie). Starts today (Tues.). Last week, "Attack of Puppet People" (AI) and "War of Colossal Beast" (AI), okay $11,500.

United Artists (UA) (1,667; $1.25-$3)—"South Pacific" (20th) (17th wk). Fine $14,000. Last week, $14,200.

Adams (Balaban) (1,700; $1.25-$2.75)—"Gigi" (M-G) (6th wk). Sturdy $9,000. Last week, $9,500.

Music Hall (SW-Cinerama) (1,205; $1.20-$2.65)—"Search for Paradise" (Cinerama) (26th wk). Big $14,300. Last week, $14,500.

Trans-Lux Krim (Trans-Lux) (1,000; 90-$1.65)—"Night Heaven Fell" (Kings). Wow $10,000. Last week, $15,000.

'Fly' Fast $18,000, D.C.; 'Vikings' Big 12G, 5th, 'Sgts.' Whopping $14,000

Washington, Aug. 5.

It's a dull stanza along main stem, with only one new entry and most longruns tapering off. "The Fly," sole newcomer, shapes dandy at the Capitol. "God Created Woman" is slowing down in 39th week at the Plaza being hurt by arrival of new Bardot pic, "La Parisienne," at two art houses. "The Vikings" is showing normal downtrend in fifth session at RKO Keith's, "Bridge on River Kwai" is pleasing in 21st week at Trans-Lux. "No Time For Sergeants" shapes solid in fifth round at two houses. "Gigi" still is big league in sixth week at Columbia.

Estimates for This Week

Ambassador - Metropolitan (SW) (1,490; 1,000; 90-$1.25)—"No Time for Sergeants" (WB) (5th wk). Solid $14,000. Last week, $18,000.

Capitol (Loew) (3,434; 90-$1.25) —"The Fly" (20th). Big $18,000. Stays. Last week, "Badlanders" (M-G), $16,000.

Columbia (Loew) (904; $1.25—$2.50)—"Gigi (M-G) (6th wk) Stays right up there with sock $14,000 for second consecutive week. Stays.

Keith's (RKO) (1,850; 90-$1.25) —"The Vikings" (UA) (5th wk). Big $12,0000 or near Last week, $15,000. Holds.

Palace (Loew) (2390 90-$1.25—"Kings Go Forth" (UA) (5th wk). So-so $9,500 after $11,000 — in fourth.

Plaza (T-L) (276; 90-$1.50) — "God Created Woman" (Kings) (39th wk). Down to $2,000 after $2,500. Continues.

Trans-Lux (T-L) (600; $1.25-$2.50)—"Bridge on River Kwai" (Col) (21st wk). Pleasing $6,500 after $7,000. Stays.

Warner (SW-Cinerama) (1,300; $1.20—12.50)—"Search for Paradise" (Cinerama) (31st wk). New tourist wave helping hold at fine $10,000 after $11,000 last week. Holding on.

Uptown (SW) (1,100; $1.25—$2.50)—"South Pacific" (20th) (18th wk). Hep $10,000. Last week, $11,000.

'LIGHT' ROUSING 12G, ST. L.; 'INDISCREET' 18G

St. Louis, Aug. 5.

Holdovers continue to dominate the first-run biz this week, with only two new bills to help. However, "Indiscreet" at the Fox looks big. "Light in Forest" at the Orpheum shapes great. Still holding steady are "The Vikings" in fifth frame at Loew's, "The Fly" in a second stanza at the St. Louis and "South Pacific" in its 16th week at the Pageant. "Night Heaven Fell" is nice in third round in two houses.

Estimates for This Week

Fox (Arthur) (5,000; 75-90)—"Indiscreet" (WB) and "Case Against Brooklyn" (Col). Big $18,000. Last week, "No Time for Sergeants" (WB) and "Violent Road" (WB) (4th wk), $14,000.

Loew's (Loew) (3,200; 60-90 — "The Vikings" (5th wk). Nice $8,000. Last week, $9,500.

Orpheum (Loew) (1,900; 60-90)—"Light in Forest" (BV). Great $12,000 or near. Last week, "Kings Go Forth" (UA) (5th wk), $6,600.

Pageant (Arthur) (1,000; $1.80-$2.25) — "South Pacific" (20th) (16th wk). Lively $8,000. Last week, ditto.

Richmond (Arthur) (1,000; $1.25) —"Night Heaven Fell" (Kings) (3d wk). Neat $1,200. Last week, $1,600.

St. Louis (Arthur) (3,800; 60-75) — "The Fly" (20th) and "Space Master X-7 (20th) (2d wk). Fancy $15,000. Last week, $18,000.

Shady Oak (Arthur) (560; $1.25) —"Night Heaven Fell" (Kings) (3d wk). Big $1,600. Last week, $2,200.

'Kings' Hefty $10,000 In Indpls.; 'Love' Neat 7½G, 'Sgts.' Virile 7G, 6th

Indianapolis, Aug. 5.

Biz is moderate at many first-runs this stanza, almost daily rains cutting down trade. But "Kings Go Forth" looms stout at Loew's, and may hold. "Attack of 50-Foot Woman" is doing only fair at the Indiana. "A Time to Love" is rated nice at Circle. "No Time For Sergeants," in sixth week at Keith's, and "South Pacific," in 15th at Lyric, still are running strong.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 75-90)—"Time to Love" (U). Nice $7,500. Last week, "Light in Forest" (BV) and "Alaskan Sled Dog" (Indie) (2d wk), $6,000.

Indiana (C-D) (3,200; 75-90)—"Attack of 50-foot Woman" (AA) and "War of Satellites" (AA). Fair $9,000. Last week, "Tom Sawyer" (BV) (reissue) and "Missouri Traveler" (BV), $7,500.

Keith's (C-D) (1,300; 75-90)—"No Time For Sergeants" (WB) (6th wk). Sturdy $7,000. Last week, $8,500.

Loew's (Loew) (2,427; 75-90)—"King's Go Forth" (UA) and "Outlaw's Son" (UA). Hefty $10,000. Last week, "Imitation General" (M-G) and "Cry Terror" (M-G), $8,000.

Lyric (C-D) (850; $1.20-$2.20)—"South Pacific" (20th) (15th wk). Big $10,000. Last week, $11,000.

'Parisienne' Lusty $8,000 in Mpls.; 'Forest' Light 7G, 'Indiscreet' 13G

Minneapolis, Aug. 5.

Three of fresh entries, "Indiscreet," "Light in Forest" and "La Parisienne," stack up as especially meritorious, especially the last named pic. For a change holdovers are in much of a minority, being restricted to "Search for Paradise," "South Pacific" and "No Time for Sergeants," in their 23d, sixth and third weeks, respectvely. Every one of them is a blockbuster.

Estimates for This Week

Academy (Mann) (947; $1.50-$2.65)—"South Pacific" (20th) (6th wk). This film's run appears just in its infancy. Dandy $13,500. Last week, $12,000.

Century (SW-Cinerama) (1,150; $1.75-$2.65) — "Search for Paradise" (Cinerama) (23d wk). In its fifth month and still clicking nicely. Great $14,500. Last week, $14,000.

Gopher (Berger) (1,000; 85-90)—"Naked Earth" (20th) and "Desert Hell" (20th). Tepid $3,000. Last week, "Time To Love" (U) (3d wk), $3,500.

Lyric (Par) (1,000; 85-90) — "Colossus of N. Y." (Par) and "Space Children" (Par). Fair $4,000. Last week, "Gunman's Walk" (Col), $5,500.

Radio City (Par) (4,100; 90-$1.25) —"Indiscreet" (WB). Another advanced admission pic but not slowing the wickets. Praise on all hands for this one. Tall $13,000, but more was expected. Last week, "The Key" (Col) (2d wk), $6,000.

RKO Orpheum (RKO) (2,900; 90-$1.25)—"No Time for Sergeants" (WB) (3d wk). Likely to take its place among year's giant grossers here. Terrific $12,000. Last week, $13,000. Stays on.

RKO Pan (RKO) (1,800; 75-90)—"Wells Fargo" (Par) and "Forest Rangers" (Par) (reissues). Light $3,000. Last week, "Attack 50-Ft. Woman" (AA) and "War of Satellites" (AA), $4,500.

State (Par) (2,200; 85-90)—"Light in Forest" (BV). "Paul Bunyan" cartoon short, based on a Minnesota legend, also played up in ads. Okay $7,000. Last week, "Rock-A-Bye Baby" (Par) (2d wk), $6,500.

Suburban World (Mann) (800; 85)—"Summer Winds Blow" (Indie). Modest $2,000 looms. Last week, "Blue Murder St. Trinians" (Cont) (3d wk), $1,600.

World (Mann) (400; 85-$1.25)—"La Parisienne" (UA). Brigitte Bardot top name b.o. star here. Huge $8,000 shapes up. Last week, "Razzia" (Indie), $3,500.

'Puppet' Proud $22,000, Hub; 'Love' 11G, 'Indiscreet' Torrid 12G, 4th

Key City Grosses

Estimated Total Gross
This Week $2,454,400
(*Based on 21 cities and 229 theatres, chiefly first runs, including N. Y.*)
Last Year $2,934,500
(*Based on 22 cities and 253 theatres.*)

'General' Lively $11,000 in L'ville

Louisville, Aug. 5.

Town's sole new film, "Imitation General," is racking up a nice if not big take at United Artists. "No Time for Sergeants" at the Mary Anderson shapes torrid. "South Pacific," in 13th week at the Brown, is bettering the mark of 12th round. "Night Heaven Fell" looks lofty in second stanza at the Kentucky.

Estimates for This Week

Brown (Fourth Ave.)—(1,200; $1.25-$2)—"South Pacific" (20th) (13th wk). Bouncing back to strong $9,000 after 12th week's $8,500.

Kentucky (Switow) (900; 50-85)—"Night Heaven Fell" (Kings) (2d wk). Brigitte Bardot fans still going for this, big $6,000 after first week's $9,500.

Mary Anderson (People's) (1,000; 85-$1.25)—"No Time for Sergeants" (WB) (5th wk). Virile $8,000 after last week's $10,000.

Rialto (Fourth Ave.) (3,000; 60-85)—"Light In Forest" (BV) (2d wk). Fine $8,000 after last week's $8,500.

United Artists (UA) (3,000; 60-90)—"Imitation General" (M-G). Likely fine $11,000, and will hold. Last week, "High School Confidential" (M-G) and "Cry Terror" (M-G), $9,500.

Heavy Rains Bop K.C., 'Twilight' Okay $11,000, 'General' Gusty $8,500

Kansas City, Aug. 5.

Moderate is the word for new biz, with "Imitation General" at Midland, one of leaders. Comparatively as strong is "Twilight for Gods," okay in three houses. "No Time for Sergeants" at Roxy in fifth and "Indiscreet" at Paramount both are strong longruns. Record rainstorm July 30 blotted out two drive-ins and dampened all other theatre biz as climax of a super wet season.

Estimates for This Week

Crest Drive-in, Riverside Drive-in, Regent (Commonwealth) (1,000 cars; 1,000 cars; 540; 60-85)—Current week on subsequent-runs. Last week, "Camp on Blood Island" (Col) and "Snorkel" (Col) plus "Apache Territory" (Col) (2d run), fancy $17,000, biggest of summer here.

Glen, Dickinson, Shawnee Drive-in, Leawood Drive-in (Dickinson) (700; 750; 1,100 cars, 900 cars; 75-90)—"Snowfire" (AA) and "Littlest Hobo" (AA) plus "At Gunpoint" (AA) (2d run). Medium $8,500. Last week, "I Bury Living" (UA) and "Wink of Eye" (UA) plus "The Peacemaker" (UA) (2d run) $8,000.

Kimo (Dickinson) (504; 90-$1.25) —"God Created Woman" (Kings) (26th wk). Still Solid at $1,700. Last week, $1,800.

Midland (Loew) (3,500; 75-90)—"Imitation General" (M-G) and "Handle with Care" (M-G). Good $8,500, and may hold. Last week, "Law and Jake Wade" (M-G) and "Tarzan's Fight for Life" (M-G), $7,000.

Missouri (SW-Cinerama) (1,194; $1.25-$2) — "Search for Paradise" (Cinerama) (15th wk). Holding at strong $11,000. Last week, same.

Paramount (UP) (1,900; 90-$1.25) —"Indiscreet" (WB) (3d wk). Okay $7,000, for unusually long run here. Last week, $9,000.

Roxy (Durwood) (879; 90)—"No Time for Sergeants" (WB) (5th wk). Swift $6,500; holds. Last week, $8,000.

Uptown, Fairway, Granada (Fox Midwest) (2,043; 700; 1,217; 75-90) — "Twilight for Gods" (U) and "Desert Hell" (20th). Oke $11,000 for 3-house combo. Last week, "Light in Forest" (BV) and "Wild Heritage" (U), $15,000.

Boston, Aug. 5.

Biz is okay at downtown deluxers albeit there is a dearth of new product. Holdovers predominate and are attracting big influx of tourists to the wickets. Only two new entries this week. "Attack of Puppet People" at the Fenway and Paramount combo is hotsy. "Haunted Strangler" is slick at Trans-Lux.

"Indiscreet" leads the big holdovers in fourth at the Astor with a smash session. "Key" is still doing good at two houses in third round. "Time To Love" is just okay at the Memorial in second frame. "Vikings" is still good in fifth at the Orpheum; likewise "Kings Go Forth" in sixth week at the State. "Rock-A-Bye Baby" is way off to a dull third round at Met. "South Pacific" is standing up strongly at the Saxon in 17th week.

Estimates for This Week

Astor (B&Q) (1,372; 75-$1.50)—"Indiscreet" (WB) (4th wk). Hotsy $12,000. Last week, $15,000.

Beacon Hill (Sack) (678; 90-$1.50) —"Key" (Col) (3d wk). Good $9,000. Last week, $12,000.

Boston (SW-Cinerama) (1,354; $1.25-$2.65)—"Search for Paradise" (Cinerama) (37th wk). Neat $13,000 . Last week, $14,000.

Capri (Sack) (990; 90-$1)—"Key" (Col) (3d wk). Oke $6,500. Last week, $8,500.

Exeter (Indie) (1,300; 75-$1.25)—"Rooney" (Rank) (2d wk). Second week started Sunday (3). First week was slick $7,500.

Fenway (NET) (1,373; 60-$1.10)—"Attack of Puppet People" (AI) and "War of Colossal Beast" (AI). Big $7,000. Last week, "Fly" (20th) and "Spacemaster X-7" (20th), $7,500.

Gary (Sack) (1,340; 90-$1.75)—"La Parisienne" (UA) (2d wk). Bright $15,000. Last week, $18,000.

Kenmore (Indie) (700; 75-$1.25) —"Golden Age of Comedy" (DCA) and "Silken Affair" (DCA) (2d wk). Fine $11,000. Last week, $13,500.

Memorial (RKO) (3,000; 60-$1.10) —"Time to Love" (U) and "Oregon Passage" (AA) (2d wk). Oke $11,000 or near. Last week, $16,000.

Metropolitan (NET) (4,357; 70-$1.10)—"Rock-A-Bye Baby" (Par) and "Colossus of New York" (Par) (3d wk). Dull $8,000. Last week, $12,000.

Paramount (NET) (2,357; 70-$1.10)—"Attack of Puppet People" (AI) and "War of the Colossal Beast" (AI). Wham $15,000. Last week, "Fly" (20th) and "Spacemaster X-7" (20th), same.

Saxon (Sack) (1,000; $1.50-$3.30) —"South Pacific" (20th) (17th wk). Stout $17,500. Last week, $19,000.

Trans-Lux (T-L) (730; 75-$1.25) —"Haunted Strangler" (M-G) and "Fiend Without Face" (M-G). Snappy $4,000. Last week, "Confessions of Felix Krull" (DCA) and "Bermuda Affair" (Indie), ditto.

Pilgrim (NET) (1,000; 60-$1.10)—"King Creole" (Par) and "Dangerous Youth" (WB) (second runs). Oke $4,000. Last week, "Voice in Mirror" (U) and "Wild Heritage" (U), $5,000.

Orpheum (Loew) (2,900; 90-$1.50)—"Vikings" (UA) (5th wk). Good $10,000. Last week, $12,500.

State (Loew) (3,600; 75-$1.25)—"Kings Go Forth" (UA) (6th wk). Oke $4,500. Last week, $6,500.

'SAWYER' SNAPPY 6G, OMAHA; 'KEY' 6½G, 2D

Omaha, Aug. 5.

With only one new entry, biz at downtown first-runs is falling off this stanza. The newcomer is "Adventure of Tom Sawyer" at the Omaha, which is boff in the afternoons and just fair at nights. "Key" is best of holdovers, being rated hep at the Orpheum, on second session. "Light in Forest" looms fair at the State in second. "Vikings" is a bit offish in fourth round at the Brandeis, and will bow out.

Estimates for This Week

Brandeis (RKO) (1,100; 90-$1.25) —"Vikings" (UA) (4th wk). Soft $2,500. Last week, $3,500.

Omaha (Tristates) (2,066; 75-90) —"Adventures of Tom Sawyer" (NTA). Nice $6,000. Last week, "No Time for Sergeants" (WB) (4th wk), $5,000 at 90-$1.25 scale.

Orpheum (Tristates) (2,980; 75-90)—"Key" (Col) (2d wk). Hot $6,500. Last week, $7,000.

State (Cooper) (850; 75-90)—"Light In Forest" (BV) (2d wk). Barely okay. $4,500 after $8,000 debut.

Chi Loop Leans on Oldies; 'Creole' Light 22G, 'Matchmaker' Record 24G, 'Parisienne' Boff 14G, 'Twilight' 18G

Chicago, Aug. 5.

N. Y. Yankee double-header, hot weather plus American Legion parade are hurting first-run biz in many spots this round in the Loop. Preem session of "King Creole" at the Chicago looks light $22,000 while "Matchmaker" may hit a record $24,000 in first frame at the Esquire.

Oriental's second stanza of "Twilight for Gods" shapes good. "La Parisienne" is headed for a great second round at the Loop. "High School Confidential" should notch a fine second Woods round.

"God Created Woman" is hotsy in World third. "The Key" is sock in fifth frame at Roosevelt. "Garrick's fifth session of "Peter Pan" and "Snowfire" looks nice. "Kings Go Forth" is rated hep in sixth at the United Artists. "Vikings" is strong in seventh at State-Lake.

Of the hard-ticket pix, "Gigi" is satisfactory in fourth Harris stanza while "Windjammer" continues mild in sixth week at the Opera House. "Search for Paradise" is steady in 16th Palace week, with "South Pacific" remaining stout through 19th McVickers session. "Around World" holds great at Todd's Cinestage in 70th week.

Estimates for This Week

Capri (Dowd) (585; $1.25-$1.50)—"Mitsou" (Zenith). Neat $4,500. Last week, "Nana" (Times) (4th wk), $3,600.

Carnegie (Telem't) (485; $1.25)—"Ship Was Loaded" (Indie) and "Virtuous Scoundrel" (Indie) (2d wk). Fast $4,000. Last week, $4,500.

Chicago (B&K) (3,900; 90-$1.80)—"King Creole" (Par). Mild $22,000. Last week, "Rock-A-Bye Baby" (Par) (2d wk), $19,000.

Esquire (H&E Balaban) (1,350; $1.50)—"The Matchmaker" (Par). Giant $24,000. Last week, "Stage Struck" (BV) (2d wk), $9,000. "Matchmaker" will set a new high if it gets this total.

Garrick (B&K) (850; 90-$1.25)—

(Continued on page 10)

Holiday Clips Toronto; 'Feeling' Okay $12,000, 'Gigi' 11½G, 'Sgts.' 10G

Toronto, Aug. 5.

With practically nobody in town over the long annual Civic Holiday (4) weekend, biz is down drastically. Newcomers and holdovers are showing a sharp drop, and will until customers get back in town. Leading the city's newcomers is "This Happy Feeling," okay at Carlton. Only pic showing a pickup is "Gigi," in second stanza. "Light in Forest" looks nice in second round, too. "Time To Love" shapes okay, also in second.

Estimates for Last Week

Beach, Downtown, Glendale, State (Taylor) (1,288; 1,059; 995; 694; 50-75) — "Left-Handed Gun" (WB) and "Dangerous Youth" (WB). Light $10,000. Last week, "Machine Gun Kelly" (Astral) and "Bonnie Parker Story" (Astral), $13,500.

Carlton (Rank) (2,518; 75-$1.25)—"This Happy Feeling" (U). Okay $12,000. Last week, "The Vikings" (AU) (5th wk), $10,000.

Eglinton, Palace, Runnymede (FP) (1,080; 1,485; 1,385; 50-$1)—"Light in Forest" (BV) (2d wk). Nice $12,000. Last week, $17,500.

Hollywood (FP) (1,080; $1-$1.25)—"10 North Frederick" (20th) (3d wk). Sturdy $6,500. Last week, $9,000.

Hyland (Rank) (1,357; $1) — "Truth about Women" (Rank). Good $6,000. Last week, "Kathy O" (U) (2d wk), $4,000.

Imperial (FP) (3,344; 75-$1.50)—"No Time for Sergeants" (WB) (3d wk). Neat $10,000. Last week, $15,000.

International (Taylor) (557; $1)—"Lost Continent" (IFD). Light $3,500. Last week, "Great Dictator" (UA) (reissue) (6th wk), $3,000.

Loew's (Loew) (2,098; 75-$1.25)—"Imitation General" (M-G) (2d wk). Nice $10,000. Last week, $14,000.

Tivoli (FP) (995; $1.75-$2.40)—"South Pacific" (20th) (5th wk). Virile $12,000. Last week, $14,000.

Towne (Taylor) ($1-$2.50) — "Gigi" (M-G) (2d wk). Lusty $11,500. Last week, $10,000.

University (FP) (1,233; $1.50-$2.40)—"Seven Wonders of World" (Cinerama) (2d wk). Okay $10,000. Last week, $11,000.

Uptown (Loew) (2,074; 60-$1)—"Time to Love" (U) (2d wk). Satisfactory $7,500. Last week, $12,000.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Indiscreet' Wow $19,000, Pitt Ace

Pittsburgh, Aug. 5.

Launching of some new, strong product here this stanza is helping what might have been a lightweight boxoffice picture. "Indiscreet" is way out in front with a great take at the Stanley. "The Fly" is another big entry with enough to warrant a holdover. "Indiscreet" also appears set to hold. "Peter Pan" is doing very well for an oldie though the nights are on the weak side. "Twilight For Gods" is quite mild in second round at Fulton. Nabe arty houses are doing well with "Night Heaven Fell" and "Golden Age of Comedy."

Estimates for This Week

Fulton (Shea) (1,700; 80-$1.25)—"Twilight for Gods" (U) (2d wk). Winding up at fair $4,000. Last week, $6,000.

Guild (Green) (500; 99-$1.25)—"Golden Age of Comedy" (DCA) (3d wk). Still doing very well at $2,100.

Harris (Harris) (2,165; 80-$1.25)—"The Fly" (20th). Got away strongly and looks big $12,000. Last week, "The Key" (Col) (3d wk), helped by sneak preview to $6,500.

Nixon (Rubin) (1,500; $1.25-$3)—"South Pacific" (20th) (17th wk). Starting to slide but not enough yet to get worrisome. Down to nice $8,000. Last week, $8,500.

Penn (UA) (3,300; 80-$1.25) — "Peter Pan" (BV) (reissue). Whopping weekend from the kids but night trade is off. Should get an acceptable $9,500. Last week, "Rock-a-Bye Baby" (Par), $14,000 in 9 days.

Squirrel Hill (SW) (900; 99-$1.25)—"Night Heaven Fell" (Kings) (2d wk). Looks like nice $2,800. Last week, $3,200.

Stanley (SW) (3,800; 80-$1.25)—"Indiscreet" (WB). Excellent notices helping this to great $19,000 or better. Last week, "King Creole" (Par), $6,000.

Warner (SW) (1,500; $1.25-$2.50)—"Gigi" (M-G) (6th wk). Off a bit to solid $9,000. Last week, $9,200.

Port. Heat Bops Biz But 'Bravados' Hep 8G

Portland, Ore., Aug. 5.

Temperature is hitting over the 100-degree mark, and it is wilting biz here currently. Best bet, despite this, is "Bravados," rated as tall at the Fox. "South Pacific" moves into a 10th solid week at the Broadway, but elsewhere the pickings are slim. "Light in Forest" shapes quite disappointing at Liberty while "Rock-A-Bye Baby" is not getting far in holdover round at Paramount.

Estimates for This Week

Broadway (Parker) (890; $1.25-$2.50) — "South Pacific" (20th) (10th wk). Hefty $9,500. Last week, $9,700.

Fox (Evergreen) (1,536; $1-$1.50)—"Bravados" (20th) and "God Is Partner" (20th). Tall $8,000. Last week, "No Time For Sergeants" (WB) (5th wk), $7,300.

Liberty (Hamrick) (1,865; $1-$1.50)—"Light In Forest" (BV) and "Melbourne Rendevous" (BV). Light $5,500. Last week, "Horror of Dracula" (U) and "Thing That Couldn't Die" (U) (6 Days), $3,600.

Orpheum (Evergreen) (1,600; $1-$1.50)—"Gunman's Walk" (Col) and "Bitter Victory" (Col). Mild $6,000. Last week, "Attila" (Indie) and "Frontier Gambler" (Indie), $6,300.

Paramount (Port-Par) (3,400; $1-$1.50)—"Rock-A-Bye Baby" (Par) and "The Space Children" (Par) (2d wk). Fair $5,000. Last week, $6,000.

'Love' Okay $14,000 In Frisco; 'Baby' Fat 15G

San Francisco, Aug. 5.

New product is proving little help to biz here currently and some of holdovers are starting to slip. Net result is a very spotty lineup in the present session. "Time To Love" shapes okay at Golden Gate as does "Law and Jake Wade" at Warfield. "Rock-A-Bye Baby" is only fairly good at Paramount. "La Parisienne" is rated good in second United Artists session. "Around World In 80 Days" continues to amaze with sizeable biz in 84th week at Coronet.

Estimates for This Week

Golden Gate (RKO) (2,859; $1.25) "Time To Love" (U) and "I Married A Woman" (U). Okay $14,000 or near. Last week, "Vikings" (UA) (5th wk), $9,500.

Fox (FWC) (4,651; $1.25-$1.50)—"Adventures Tom Sawyer" (Par) and "Tammy and the Bachelor" (U) (reissues). Fair $10,500. Last week, "Light In Forest" (BV) and "Wolf Dog" (20th), $11,500.

Warfield (Loew) (2,656; 90-$1.25) — "Law and Jake Wade" (M-G) and "Tarzan's Fight For Life" (M-G). Okay $12,000. Last week, "Imitation General" (M-G) (4th wk), $6,500.

Paramount (Par) (2,646; 90-$1.25) — "Rock-A-Bye Baby" (Par) and "Colossus of New York" (Par). Fairly good $15,000 or close. Last week, "Gunman's Walk" (Col) and "Case Against Brooklyn" (Col), $13,000.

St. Francis (Par) (1,400; $1.25-$1.50)—"Key" (Col) (3d wk). Oke $9,000. Last week, $12,000.

Orpheum (SW-Cinerama) (1,458; $1.75-$2.65) — "Search For Paradise" (Cinerama) (21st wk). Dandy $16,000. Last week, $18,000.

United Artists (No. Coast) (1,207; 90-$1.25) — "La Parisienne" (UA) (2d wk). Good $8,000 or close. Last week, $11,500.

Stagedoor (A-R) (440; $1.25-$3.00) — "Gigi" (M-G) (4th wk). Great $12,200. Last week, $12,400.

Presidio (Hardy-Parsons) (774; $1.25 - $1.50) — "Goddess" (Col) (3d wk). Good $3,000. Last week, $3,800.

Vogue (S.F. Theatres) (364; $1.25)—"Blue Murder At St. Trinian's" (Cont) (2d wk). Big $4,700. Last week, $5,000.

Coronet (United California) (1,250; $1.50 - $3.75) — "Around World In 80 Days" (UA) (84th wk). Amazing $10,000 or better. Last week, $11,000.

Alexandria (United California) (1,170; $1.50-$3.50)—"South Pacific" (20th), (5th wk). Fine $21,000. Last week, $22,000.

'Baby' Boffo 12G, Prov.; 'Key' Hep 7G

Providence, Aug. 5.

Nothing sleepy about "Rock-A-Bye Baby" which is giving Strand a socko take. State's "The Key" is steady in second. Also on happy side is holdover of Albee's "The Bravados." Majestic is modest in third of "Indiscreet." Weekend weather was beautiful for seashore.

Estimates for This Week

Albee (RKO) (2,200; 65-80)—"Bravados" (20th) and "Gang War" (20th) (2d wk). Good $6,000. First was $7,500.

Majestic (SW) (2,200; 65-80)—"Indiscreet" (WB) and "Dangerous Youth" (WB) (3d wk). Slowed to modest $4,000. Second was $7,000.

State (Loew) (3,200; 65-80)—"Key" (Col) and "True Story of Stuart" (Col) (2d wk). Steady $7,000. First was $12,000.

Strand (National Realty) (2,200; 65-80)—"Rock-A-Bye Baby" (Par) and "Colossus of New York" (Par). Only first-run currently getting heavy play for rousing $12,000. Last week, "King Creole" (Par) and "Space Children" (Par) (2d wk), $3,000.

'Kings' Great $15,000, Denver; 'Attila' 13G

Denver, Aug. 5.

"Kings Go Forth" shapes as best newcomer here this round with a great take at Paramount. It is holding. "Indiscreet," which is smash in second session at the Centre, is staying a third. "Rock-A-Bye Baby," rated only good in second Denham stanza also is holding over. "South Pacific" won a 16th week at the Tabor while "Blue Murder at St. Trinians" is staying a second frame at the Vogue Art.

Estimates for This Week

Centre (Fox) (1,247; 90-$1.50)—"Indiscreet" (WB) (2d wk). Fine $16,000. Stays. Last week, $18,000.

Denham (Cockrill) (1,429; 70-90)—"Rock-A-Bye Baby" (Par) (2d

(Continued on page 10)

Heat, Longruns Slough B'way Albeit 'Smile' Large 45G; 'Parisienne' Socko $50,000, 2 Spots, 'Indiscreet' Hot 150G

Despite the launching of two new, strong pictures, Broadway first-run business is suffering from the heat this stanza. Any number of the longrun pix appear to have been overly-extended, and are reflecting it at the wickets. Even some of the hard-ticket films are suffering from the summer dog days.

"A Certain Smile," newcomer at the Paramount, is heading for a big $45,000 opening session. "La Parisienne" also is doing great, being smash $29,000 or close at the Victoria. It may hit a mighty $21,000 at the Plaza, where day-dating, or near the house record there.

Continuing very big is "Indiscreet" plus stageshow with $150,000 in prospect for current (6th) week at the Music Hall. Pic is holding a seventh, and possibly longer. "South Seas Adventure" is holding close to capacity with $42,500 in second round at the Warner.

"Kings Go Forth" shapes a good $20,500 in a six-day fifth week at the Capitol, where "Naked and Dead" preems today (Wed.). "Rock-A-Bye Baby" is off to a good $21,000 or close in second stanza at the State. "The Key" looks to get a nice $13,500 in fifth round at the Odeon. It is excellent $7,000 or near in like week at the Fine Arts. "Time To Love" is down to about $9,000 on fourth round at the Mayfair where "Twilight For the Gods" opens today (Wed.).

"Vikings," now playing only at the Astor, zoomed with the end of the run at the nearby Victoria. It looks to hit a great $29,000 this week or $8,500 ahead of the seventh frame. "Windjammer" is still only modest with $26,000 in current (17th) week at the Roxy, but stays on.

"Around World in 80 Days" held with a marvelous $32,500 in the 94th week at the Rivoli, now being in 95th session. "South Pacific" finished its 19th frame at the Criterion with a rousing $29,700, a dip from previous week. "Bridge on River Kwai" was a great $24,600 in 33d round at the Palace.

Estimates for This Week

Astor (City Inv.) (1,094; 75-$2)—"Vikings" (UA) (8th wk). This stanza finishing today (Wed.) is soaring to great $29,000. Seventh, $20,500. Holds on.

Baronet (Reade) (430; $1.25-$1.70)—"Law and Disorder" (Indie). Opened yesterday (Tues.). In ahead, "Blue Murder at St. Trinians" (Cont) (10th wk), nice $4,000 for 8 days ended Monday (4). Ninth full week, $4,400.

Capitol (Loew) (4,820; $1-$2.50)—"Naked and Dead" (WB). Opens today (Wed.). Last week, "Kings Go Forth" (5th wk-6 days), held at good $20,500. Fourth week, $27,500, for a very nice run.

Criterion (Moss) (1,671; $1.80-$3.50) — "South Pacific" (20th) (20th wk). The 19th session ended Sunday (3) was rousing $29,700. The 18th week, $32,200.

Fine Arts (Davis) (468; 90-$1.80)—"The Key" (Col) (6th wk). Fifth stanza completed yesterday (Tues.) was excellent $7,000 or near. The fourth was $8,200.

Guild (Guild) (450; $1-$1.75)—"Lovers and Thieves" (Indie). Opened Monday (4). In ahead, "Proud Rebel" (BV) (5th wk-6 days), was fair $5,000. Fourth full week, $6,000.

Mayfair (Indie) (1,736; 79-$1.80) "Twilight For Gods" (U). Opens today (Wed.). Last week, "Time To Love" (U) (4th wk), okay $9,000 after $11,500 for third round.

Normandie (Trans-Lux) (592; 95-$1.80)—"Light in Forest" (BV) (4th wk). This stanza ending today (Wed.) looks like mild $4,000 or near. Third week, $5,000. "White Wilderness" (Indie) opens Aug. 12.

Palace (RKO) (1,642; $1-$3)—"Bridge River Kwai" (Col) (34th wk). The 33d stanza finished yesterday (Tues.) was great $24,600 for 14 shows. The 32d week, $25,300.

Odeon (Rank) (813; 90-$1.80)—"The Key" (Col) (6th wk). Fifth session ended yesterday (Tues.) was nice $13,500 or close. Fourth was $15,800.

Paramount (AB-PT) (3,665; $1-$2) — "A Certain Smile" (20th). Initial week ending tomorrow (Thurs.) looks like big $45,000 or close. In ahead, "Bravados" (20th) (5th wk), $23,500.

Paris (Pathe Cinema) (568; 90-$1.80)—"Man in Raincoat" (Kings) (4th wk). Third week ended Sunday (3) was lively $6,200. Second week, $8,700.

Radio City Music Hall (Rockefellers) (6,200; 90-$2.75) — "Indiscreet" (WB) with stageshow (6th wk). This stanza ending today (Wed.) looks to hit great $150,000. Fifth was $162,000, amazing for this time of year and length of run. Holds a seventh, and possibly longer.

Rivoli (UAT) (1,545; $1.25-$3.50) —"Around World" (UA) (95th wk). The 94th round finished yesterday (Tues.) was amazing $32,500 for 14 shows. The 93d week, $32,200.

Royale (Loew) (934; $1.50-$3)—"Gigi" (M-G) (12th wk). The 11th week ended last Saturday (2) was capacity $19,300. The 10th stanza, the same.

Plaza (Lopert) (525; $1.50-$2)—"La Parisienne" (UA) (2d wk). Initial session ended yesterday (Tues.) was mighty $21,000. Last week, reissues.

Roxy (Nat'l. Th.) (2,710; $1.75-$3.50)—"Windjammer" (NT) (17th wk). This round winding up today (Wed.) is heading for mild $26,000. The 16th week was $27,000. Does not look to be around much longer at this rate.

State (Loew) (3,450; 50-$1.75)—"Rock-A-Bye Baby" (Par) (3d wk). Second stanza ended yesterday (Tues.) slipped to good $21,000. First week, $30,500.

Sutton (R&B) (561; 95-$1.75) — "Tale of Two Cities" (Rank). Opened Monday (4). In ahead, "Your Past Is Showing" (Rank) (5th wk), mild $4,000 after $5,400 in fourth week.

Trans-Lux 52d St. (T-L) (540; $1.25-$1.50) — "Case of Dr. Laurent" (T-L) (7th wk). The sixth round ended yesterday (Tues.) was smash $10,000. The fifth was $10,500.

Victoria (City Inv.) (1,003; 50-$2)—"La Parisienne" (UA) (2d wk). Initial round ended yesterday (Tues.) was socko $29,000 or near. In ahead, "Vikings" (UA) (7th wk-6 days), $15,000.

Warner (SW-Cinerama) (1,600; $1.80-$3.50)—"South Seas Adventure" (Cinerama) (3d wk). Initial holdover week ended Satuday (2) was wow $42,500. First full week, $44,200.

'Bravados' Bright 11G, Cincy; 'Indiscreet' 13G, 'Forest' 10G, 'Gigi' 8½G

Cincinnati, Aug. 5.

Three wholesome new entries and continuing strength of longruns are bulging grosses of Cincy deluxers for fifth successive winning week. "Indiscreet," shaping swell at the big Albee, is topper in coin but "Bravados," solid at Palace, is actually stronger. "Light in Forest" is rated hotsy at Keith's. "Gigi" in closing sixth stanza at the Grand is building on parade of latecomers. "Search for Paradise," in 35th week, and "South Pacific," in 15th week, are clinging close to engagement highs.

Estimates for This Week

Albee (RKO) (3,100; 90-$1.25)—"Indiscreet" (WB). Swell $13,000. Holds. Last week, "Rock-A-Bye Baby" (Par) (2d wk), $8,500.

Capitol (SW-Cinerama) (1,376; $1.20-$2.65)—"Search for Paradise" (Cinerama) (35th wk). Big $21,000 in wake of $21,500 in 34th week, a high since preem.

Grand (RKO) (1,400; $1.25-$2.25)—"Gigi" (M-G) (6th wk). Stepping up to oke $8,500 in closing session over last week's $7,000.

Keith's (Shor) (1,500; 90-$1.25)—"Light in Forest" (BV). Hotsy $10,000. Last week, "Twilight for Gods" (U), $7,400.

Palace (RKO) (2,600; 90-$1.25)—"Bravados" (20th). Solid $11,000. Last week, "No Time for Sergeants" (WB) (4th wk), $10,500.

Valley (Wiethe) (1,300; $1.50-$2.50)—"South Pacific" (20th) (15th wk). Close to last week's $13,400, hefty.

Brit. Decca 5c Divvy

London, Aug. 5.

The directors of Decca Records have declared a second dividend on their common shares.

Melon, which is to be made on Oct. 2 next, is at the rate of five cents per share, the same as last year. It will be paid to stockholders of record as of July 31.

'Fly' Soars To Sockeroo 25G, Philly; 'General' Meek 11G, 'Kings' 15G, 5th

Philadelphia, Aug. 5.

Weekend exodus was not so noticeable this frame but the general lull at many first-runs continues. Going against the tide is "The Fly," with a smash take at the Fox. "Indiscreet" still is fancy in fourth week at Randolph. "Matchmaker" is rated disappointing at the Viking despite crix kudos though it is landing a passable figure.

Go Forth" looks tall in fifth session

"Kings Go Forth" looks tall in fifth session at the Stanton. "Imitation General" shapes modest at the Goldman.

Estimates for This Week

Arcadia (S&S) (536; 99-$1.80)—"La Parisienne" (UA) (2d wk). Quiet $5,000. Last week, $8,000.

Boyd (SW) (1,480; $1.25-$2.75)—"Gigi" (M-G) (6th wk). Good $10,500. Last week, $12,000.

Fox (National) (2,250; 65-$1.80) — "Fly" (20th). Smash $25,000. Last week, "Bravados" (20th) (3d wk), $10,000.

Goldman (Goldman) (2,250; 65-$1.49)—"Imitation General" (M-G). Mild $11,000. Last week, "Light in Forest" (BV), $10,000.

Midtown (Goldman) (1,000; $2-$2.75) — "South Pacific" (20th) (19th wk). Okay $8,500. Last week, $10,500.

Randolph (Goldman) (1,250; 65-$1.80) — "Indiscreet" (WB) (4th wk). Fast $9,000 or near. Last week, $12,000.

Stanley (SW) (2,900; 99-$1.80)—"No Time for Sergeants" (WB) (5th wk). Solid $9,000 or over. Last week, $11,000.

Stanton (SW) (1,483; 99-$1.49)—"Kings Go Forth" (UA) (5th wk). Tall $15,000 or near. Last week, $17,000.

Studio (Goldberg) (385; 90-$1.80) — "Garden of Eden" (Indie) (2d wk). Trim $7,500. Last week, $10,000.

Trans-Lux (T-L) (500; 99-$1.80) —"Vikings" (UA) (6th wk). Sturdy $7,600. Last week, $9,000.

Viking (Sley) (1,000; 99-$1.49)—"Matchmaker" (Par). Passable $10,000. Last week, "Rock-a-Bye-Baby" (Par) (2d wk), $9,000.

World (Pathe) (604; 94-$1.49)—"Awakening" (Par) (2d wk). Slow $1,500. Last week, $2,500.

CHICAGO

(Continued from page 9)

"Peter Pan" (BV) (reissue) and "Snowfire" (AA) (5th wk). Fine $8,800. Last week, $9,500.

Harris (Indie) (984; $1.25-$3)—"Gigi" (M-G) (4th wk). Nice $17,700. Last week, $18,000.

Loop (Telem't) (606; 90-$1.50)—"La Parisienne" (UA) (2d wk). Great $13,500. Last week, $18,500.

McVickers (JL&S) (1,580; $1.25-$3.30) — "South Pacific" (20th) (19th wk). Hotsy $32,500. Last week, $33,200.

Monroe (Jovan) (1,000; 65-79)—"Thundering Jets" (20th) and "Ambush Cimarron Pass" (20th). Good $5,400. Last week, "Dragstrip Riot" (AI) and "Cool and Crazy" (AI), $5,000.

Opera House (Nat'l. Th.) (2,350; $1.50-$3.50)—"Windjammer" (NT) (6th wk). Soft $22,000. Last week, $22,300.

Oriental (Indie) (3,400; 90-$1.50) —"Twilight For Gods" (U) (2d wk). Good $18,000. Last week, $31,000.

Palace (SW-Cinerama) (1,434; $1.25-$3.40)—"Search for Paradise" (Cinerama) (16th wk). Steady $22,500. Last week, $23,000.

Roosevelt (B&K) (1,400; 90-$1.80)—"The Key" (Col) (5th wk). Lofty $16,000. Last week, $13,500.

State-Lake (B&K) (2,400; 90-$1.80)—"The Vikings" (UA) (7th wk). Neat $22,500. Last week, $23,000.

Surf (H&E Balaban) (685; $1.50) —"Tempest in the Flesh" (Pacemaker). Light $4,000. Last week "Blue Murder at St. Trinian's" (Cont) (4th wk). $3,600.

Todd's Cinestage (Todd) (1,036; $1.75-$3.50) — "Around World" (UA) (70th wk). Smash $19,000. Last week, $19,200.

United Artists (B&K) (1,700; 90-$1.50)—"Kings Go Forth" (UA) (6th wk). Fancy $16,000. Last week, $15,000.

Woods (Essaness) (1,200; 90-$1.50)—"High School Confidential" (M-G) (2d wk). Solid $18,000. Last week, $28,000.

World (Teitel) (606; 90)—"God Created Woman" (Kings) (3d wk). Sock $5,000. Last week, $5,300.

Frank Sheffield, former manager of the Paramount Theatre in Abilene, named city manager for the Interstate Theatre Circuit in Denison, Texas. Replaces James Neinast who has become city manager at Paris, Tex.

'Indiscreet' Socko 16G, Buff; 'Fly' Fast 12G

Buffalo, Aug. 5.

Biz remains okay here this stanza despite the heat, with the Canadian holidays helping most spots. "The Fly" is soaring to a fancy take at the Buffalo but "Indiscreet" is the real blockbuster with a mighty take at the Center. "Light in Forest" is rated good at Lafayette. "The Key" looms okay at Paramount.

Estimates for This Week

Buffalo (Loew) (3,500; 70-90)—"The Fly" (20th) and "Space Master X-7" (Indie). Fancy $12,000 or over. Last week, "High School Confidential" (M-G) and "Tarzan's Fight For Life" (M-G), $9,200.

Center (AB-PT) (2,000; 70-90)—"Indiscreet" (WB). Socko $16,000 or over. Last week, "Sierra Baron" (20th) and "Gang War" (20th), $7,500.

Century (UATC) (1,410; $1.50-$3)—"South Pacific" (20th) (11th wk). Okay $9,000. Last week, $10,000.

Lafayette (Basil) (3,000; 70-90)—"Light in Forest" (BV) and "Fighting Wildcats" (Rep). Good $10,500 or near. Last week, "Happy Feeling" (U) and "Last of Fast Guns" (U), $7,500.

Paramount (AB-PT) (3,000; 70-90)—"The Key" (Col) and "Return to Warbow" (Col). Okay $11,000. Last week, "Rock-A-Bye Baby" (Par) and "Space Children" (Par) (9 days, $16,000.

Teck (Loew) (1,200; 70-$1.25)—Kings Go Forth" (UA) (6th wk). Tepid $3,000. Last week, $3,500.

Cinema (Martina) (450; 70-$1.25) —"God Created Woman" (Kings) (14th wk). Good $2,000. Last week, $2,500.

DENVER

(Continued from page 9)

wk). Good $9,000. Stays on. Last week, $11,000.

Denver (Fox) (2,586; 70-90)—"Attila" (Indie) and "Hot Shots" (AA). Fine $13,000. Last week, "Gunman's Walk" (Col) and "Case Against Brooklyn" (Col), $11,000.

Lake Shore Drive-In (Monarch) (1,000 cars; 65c)—"Never Love a Stranger ((AA) and "Beast of Budapest" (AA). Good $3,500 in 4 days. Last week, on subsequents.

Orpheum (RKO) (2,596; 90-$1.25) —"No Time for Sergeants" (WB) and "Badman's Territory" (WB) (5th wk). Trim $8,000. Last week, $9,500.

Paramount (Wolfberg) (2,200; 90-$1.25)—"Kings Go Forth" (UA). Great $15,000. Holding. Last week, "Twilight for Gods" (U) and "Last of Fast Guns" (U), $12,000.

Tabor (Fox) (930; $1.25-$1.50)—"South Pacific" (20th) (15th wk). Nice $5,500. Stays again. Last week, $6,000.

Victory (Yaeger) (1,323; 50-65)—"Never Love Stranger" (AA) and "Beast of Budapest" (AA). Good $1,500 in 4 days. Last week, on subsequents.

Vogue Art (Sher-Shulman) (442; 75-90)—"Blue Murder at St. Trinian's (Cont). Fast $1,800. Holds. Last week, "Panic in Parlor" (Rank), $1,000.

Call-The-Cops

Continued from page 4

ing the small theatres out of business.

In its campaign to win friends and influence people, Allied is not only concentrating on legislators. It is also making a strong pitch to chambers of commerce, civic groups and women's clubs, maintaining that the policies of the major and neighborhood theatres.

According to an Allied spokesman, the "white paper" has received the enthusiastic support not only of all Allied members but also of theatremen not associated with Allied. He declared that the distribution and dissemination of the "white paper" is proceeding at a "terrific" pace and that favorable reaction had been received. He conceded that it was still too early to obtain any specific commitments from incumbent Congressmen and Senators and from candidates, but he said he was convinced that there would be a "big showdown" in January. He emphasized that the campaign was progressing "very smoothly."

LOS ANGELES

(Continued from page 8)

wk). Okay $11,000 or near. Last week, $15,900.

Fine Arts (FWC) (631; 90-$1.50) —"Matchmaker" (Par) (2d wk). Fair $5,000. Last week, same.

Downtown, Hollywood, Uptown (SW-FWC) (1,757; 756; 1,715; 90-$1.50)—"Gunman's Walk" (Col) and "Case Against Brooklyn" (Col) (2d wk, Downtown, Hollywood; 1st wk, Uptown). Poor $8,200. Last week, $13,400.

Downtown Paramount, Wiltern, Iris (ABPT; SW-FWC) (3,300; 2,344; 825; 90-$1.50)—"Indiscreet" (WB) (3d wk). Big $31,000 or near. Last week, $34,900.

Rialto, El Rey, Vogue (Metropolitan-FWC) (839; 861; 825; 90-$1.50) —"No Time for Sergeants" (WB) (3d wk, Rialto, El Rey; 1st wk, Vogue). Fair $6,800. Last week, Rialto, El Rey, $5,900.

Hollywood Paramount (F&M) (1,468; $1.65-$3)—"Gigi" (M-G) (4th wk). Nice $19,200. Last week, $20,300.

Fox Beverly (FWC) (1,170; $1.50-$2.50)—"Kings Go Forth" (UA) (5th wk). Okay $4,500. Last week, $6,300.

Warner Beverly (SW) (1,612; $1.25-$2)—"The Key" (Col) (5th wk). Fair $5,000. Last week, $5,900.

Orpheum (Metropolitan) (2,213; 90-$1.25)—"Vikings" (UA) and "Toughest Gun in Tombstone" (UA) (5th wk). Mild $3,300. Last week, $5,000.

Egyptian (UATC) (1,392; $1.65-$3.30)—"South Pacific" (20th) (11th wk). Boffo $25,700. Last week, $25,300.

Chinese (FWC) (1,408; $1.75-$3.50)—"Windjammer" (NT) (17th wk). Strong $21,500. Last week, $21,000.

Warner Hollywood (SW) (1,384; $1.20-$2.65) — "Seven Wonders" (Cine) started 61st week Sunday (3) after hep $15,300 last week.

Carthay (FWC) (1,135; $1.75-$3.50)—"Around World in 80 Days" (UA) (85th wk). Smash $17,000. Last week, $17,800.

'Party' Biz

Continued from page 2

ment to groups which otherwise hire their own halls, spot-book talent on club dates, go overboard on costs for musicians and other services, and who would get a much better shake if they (these groups) were made aware of the services and attractive group prices that almost any top nitery will make available. (The only exception, of course, is where the group wants to indulge in speechmaking.)

Yet some of these private parties think nothing of hiring a hall or a hotel private room, paying $20 and $30 a plate, when an established nitery, with top entertainment, could make everything more attractive, including the price which would come to less than half thereof when booked en masse. Nor do these parties have to be in hundreds; groups of 25 or 40 get the same attention as a busload of 75 or 100.

Branower recently told the Conference of Personal Managers, of which he is a member, that "between us agents and manager we have closed up more rooms with our ridiculous salary demands for acts." He recalls Chicago, in the 1920s, where he started, as having 5,000 night spots of one type of another, all with an act, a piano player, a trio, a big band, or a big show, depending on the range. He recalls the Rainbow Gardens with shows playing to 2,300 people inside and 3,000 outside ("and we had no mikes in those days").

Watching Video

Branower's findings are that between 8-11 p.m. 45% of the American adult population is home watching television, yet there is a sizable going-out, do-it-yourself entertainment business which has been permitted to slip away from the cafes and entertainment restaurants. These run the gamut from bowling leagues, railroad and airline package excursions, fraternal groups, executive parties, employee parties, employer-employee parties, and the like.

At one of his spots Branower explored the "party" business. It came to $50,000 a year, strictly "fell in over the transom." He got the operator to put on a team of a public relations man and three girls, at nominal cost, and that 50G swelled to $150,000 by the next year, just by following-up groups of 10, 50, 200, no matter how small or large, they got a packaged price and automatically became aware of the bargain values for future going-on-the-town-of-an-evening events.

Clips From Film Row

PITTSBURGH

With the Schenley Theatre sold by Stanley-Warner circuit to the University of Pittsburgh, its veteran manager, Harry Thomas, moved to another of the circuit's big nabe houses, the Sheridan Square. He succeeds the late Lysle Harding.

William and Chester DeMarsh, father-son owners of Larkfield Drive-In near Grove City, Pa., opening a second ozoner, the Pioneer, five miles north of Butler, Pa. It'll have a 600-car capacity.

Buena Vista exchange, managed by Larry Seidelman, added Alma Roth to its staff.

Midstate Theatres put its Regent in Reynoldsville on the block; had been shuttered for some time.

Associated Theatre circuit plotting still another drive-in, this one to be built in Braddock Hills. Construction will begin soon.

Robert Hendel, of picture pioneer Hendel family here, purchaser of Stanley-Warners' big nabe deluxer, the Enright, which he'll convert into an amusement and recreation center.

Art Stern, of Stern Family, which owns and operates Associated Theatres circuit, sold the Chat and Chew restaurant on Route 30.

Paul and Jack Vogel, co-owners of the Liberty in Wellsville, O., closed doors permanently.

Lowe Brothers, Philip and Samuel, Jr., of Boston, who recently disposed of Theatre Candy Company there, retained their interest in Theatre Candy Company of Pittsburgh in association with Raymond Showe. The Lowes are also holding on to their New England drive-in properties with Rifkin Theatres.

Hollywood Theatre in Johnstown, closed for two years, will reopen shortly.

Elmer Hasley, veteran East Pittsburgh indoor and Conneaut Lake outdoor exhibitor, honored by East Pittsburgh Lions Club upon his retirement as prexy of that group.

Clay V. Hake, former manager for 20th-Fox here, and more recently on foreign distribution for Par, now associated with Famous Players Canadian Corp., assisting in the establishment of Telemeter there.

Harris outfit is closing its Warren, O., theatre, which has been a unit of the local chain for years. With the shuttering, that city will be down to two cinemas.

Ted Tolley, Metro head shipper, elected to his 18th term as president of Local B-11 of the film exchange employes.

Glenn Floyd, veteran area exhibitor, retired from the business with the transfer of Rex Theatre in Follansbee, W. Va., to Carmen Buono.

MINNEAPOLIS

Harold Schneider, 45-year old Paramount office manager, entering wedlock for first time. Lucky gal is a Floridian.

Northwest Variety club's annual golf tournament set for Sept. 15 and Gil Nathanson again in charge of arrangements.

Bennie Berger once more named chairman for Northwest Variety club's annual $100 a plate dinner in September for heart hospital fund's benefit.

Eight of the Twin Cities area's 13 ozoners in earliest 35-day clearance slot and the same number of hardtop houses playing "Bridge on the River Kwai" day date.

United Artists has totalled a recordbreaking 43 playdates for "Around World in 80 Days" in the territory.

"High and Mighty" brought back by 100 Twins drive-in for an exclusive showing.

St. Louis Park, deluxe nabe which has spent large sums recently to refurbish, took big newspapers ads to announce installation of new 85-ton air conditioner.

Daughter of John Branton, United Paramount buyer-booker, to become airline stewardess; flown by Western Airlines to West coast for briefing.

"No Time for Sergeants," with eight prints booked solid into September, breaking house records throughout territory.

Pictures which have had Twin Cities' firstruns at various subsequentrun ozoners include "Viking Woman," "Astonishing She-Monster," "Quantrill's Raiders," "Walk to Hell' and "Fighting Wildcats," some on twin bills.

Universal exploiteer Don Katz here in connection with "Time to Love."

Playing the nabe Nile, house in second subsequent-run 35-day clearance slot, at $1.25 after its long hard-ticket Loop run and after having been around four times uptown, "10 Commandments" grossed a stunning $5,000 in its first week, more than double the theatre's ordinary take. This broke the house record.

"God Created Woman" is in its fourth week at local nabe Avalon arty house, on top of a long downtown run and lengthy engagements at numerous other local uptown houses. Avalon is using print with English titles, and advertises it as "the French uncut version."

Nine Twin Cities' makers of commercial, educational and sales motion pictures combined into the Film Producers Assn of Minnesota which will run series of promotional advertisements and soon release a brochure containing its code of ethics.

"Bonjour Tristesse," which failed to click downtown firstrun here, and consequently garnered some nabe four-wall house bookings, landing some drive-in playdates now.

With several blockbusters in current release and doing smash business throughout the territory, the local United Artists' exchange is hitting a new all-time high in film rental revenues.

WB has eight "No Time for Sergeants" prints booked solid in the territory into October.

PHILADELPHIA

Roy Robbins named ad-publicity and advertising director for Stanley Warner Theatres of Philadelphia, working directly under assistant zone manager Everett Callow. He succeeds Birk Binnard, upped to district manager.

Harry Bache, who left the local Metro sales department to become company's branch manager in St. Louis, back in his former spot here.

Ozoner operator Neil Hellman went into partnership with Joseph Solomon in the indie exchange now handling American International, Republic and other pix.

The Stanley and Broadway Theatres here and Stanley in Camden, N. J. will be the houses included in the closed-circuit telecast of Floyd Patterson-Roy Harris world heavyweight title bout Aug. 18.

Harry Bache, formerly in Metro's sales department here, resumes in same spot after a stretch as St. Louis district manager.

Gaumont-Brit. Newsreels Re-Shaped to Fight TV

London, July 29.

In an attempt to meet the competition of tele, Gaumont-British newsreels have been reshaped in both presentation and content. In announcing the newsreel's new look, producer Grafton Green said that, apart from the introduction of sound, this has been the first change since 1910. The newsreels are now concerned with the news behind the news, with human interest stories and with spectacle.

Instead of being a disembodied voice, the new G-B newsreel commentator now appears on the screen and will frequently act as an interviewer. The man chosen, Peter Lee, is a bearded young actor who has been working with the Australian Broadcasting Commission.

Want-To-See

Continued from page 5

The high intensity of appeal, plus the increased admission price, drives the gross up to abnormally high proportions.

In contrast, a picture not in the blockbuster category and lacking the initial want-to-see appeal, won't be seen as much in the higher-priced first-runs, but will be caught later in the neighborhood houses and drive-ins. Thus, these pictures, in some instances, can be seen by almost as many people as who have seen the blockbusters, but the gross won't be anywhere near the same. Pix in the lesser bracket, it's explained, can be seen by more people paying an average price of say 60c than by people paying 90c to $1.50.

This theory is cited as the reason that some industry figures, particularly those compiled by Sindlinger & Co., show hits and so-so pix drawing almost as much patronage each, but each showing an overall gross that is extremely far apart.

CZECH PRIZES DRIP RED BIAS

East Vs. West at Locarno Fest

Locarno, Aug. 5

Three American entries stand against seven features from Soviet Russia, Czechoslovakia and Red China at this year's 11th Locarno Film Festival, July 26-Aug. 10. Great Britain, France, Spain, Sweden and Japan will present one picture each, whereas Italy participates with three entries.

U.S. contributions include "Cowboy" (Col), "The Vikings" (UA) and "10 North Frederick" (20th). The previously set "God's Little Acre" (UA) was withdrawn at the last minute and will be entered at the Venice film fest instead. It was replaced by "Vikings."

The Soviets will present their Cannes prize-winner "When the Storks Pass," plus "The Sisters" and "Artists of the Circus," whilst other Red entries include China's "True Story of AH Q," the Czech "Diabolical Invention of Prof. Roch," presented at the recent Brussels Festival, and "Bomba," plus an East German-Polish co-production, "The Eighth Weekday."

Remainder of the schedule consists of Britain's "How To Murder A Rich Uncle," France's "Handsome Serge," the Spanish "El Pisito," plus "The Others' Woman" (Sweden) and "The Champion and the Dancer" (Japan). Italy will show Alberto Sordi starrer "Ladro Lue, Ladra Lei," "Amore e Chiacchere" and "Nata di Marzo."

Retrospective matinee showings will be devoted to the late Humphrey Bogart, billed as "Homage to Humphrey Bogart." Seven performances are skedded.

Four N.Y. Execs Visit WB Studios; May Bring Back Answers to Unions

A more specific indication of which departments and employees will be shifted to Coast may be forthcoming from Warner Bros. after the visit to the studio of four homeoffice executives. Bernard Goodman, v.p. of domestic operations; Walter Meihofer, controller and assistant treasurer; Thomas O'Sullivan, v.p. and treasurer of the International department, and Herman Goldberg, in charge of the moving activities, left for the Coast over the weekend to look over the studio facilities and to study the setup under WB's contemplated new operation.

Meihofer will survey the facilities for the accounting department while O'Sullivan will perform the same function for the International division. Goodman and Goldberg will arrange the details for the "Operation Burbank" shift.

Meanwhile, the majority of the New York employees are still in the dark as to their future. Although a number of white collar staffers have indicated their willingness to move to the Coast under the conditions outlined by the company, WB has so far given no word to any individual as which of them have been or might be accepted for "re-employment" on the Coast. According to a spokesman for the Homeoffice Employees Union, Local H-63, IATSE, which represents the white collarites, a final decision is not expected until the end of this month.

Meanwhile, the Screen Publicists Guild, separately situated, is continuing to hold meetings with company officials in order to learn the final fate of the bally men. All 16 staffers have been given a dismissal notice as of Oct. 1, but under the union contract, the company is required to hold discussions with the union on the matter before final action is taken. So far, according to an SPG spokesman, the company's response has been vague. Company just listens, has yet to bargain. It has refused to state specifically whether or not any of the SPGites will be shifted to the Coast or retained in N. Y. It's believed that WB will retain a skeleton publicity staff of three or so in New York.

Nab $2,200 at Drive-In

Kansas City, Aug. 5.

Two armed men last Friday (1) robbed the Riverside Drive-in Theatre of $2,200. They accosted Ronald Hurst, manager, and a cashier lift the ticket booth about 10:30 p.m. and made off with the moola.

Later two men were picked up in a nearby tavern and held for questioning in the case. Riverside is a corporate site on the north edge of Kansas City. The drive-in is one of two operated by Commonwealth Amusement Corp. in the metropolitan area.

Chop Gag, Save Week

Hollywood, Aug. 5.

Full week was snipped from the shooting schedule of Max Schulman's novel "Rally Round the Flag, Boys" for 20th-Fox, following producer-director Leo McCarey's axing of running gag.

Sequence had star Paul Newman dreaming in five scenes that involved film's principals.

'We're So Happy' Notes Reach 20th Re 'Geisha' Switch

Decision of 20th-Fox to place "The Barbarian and the Geisha," John Wayne starrer, in regular release, instead of roadshowing it as originally planned, has brought forth extremely favorable reaction from exhibitor groups which had urged that the film company adopt the orderly distribution pattern.

As a result of 20th's reversal, several exhib groups have pledged to place the weight of their organizations behind the picture so as to "produce a result at the boxoffice which will demonstrate beyond question the wisdom of this policy." 20th's action was hailed by Ernest G. Stallings, president of Theatre Owners of America, and Harry Brandt, president of the Independent Theatre Owners Assn. Stellings expressed TOA's "sincere thanks" to 20th prexy Spyros Skouras and sales chief Alex Harrison for "this decision . . . because it insures theatres that they will have a major film available to them in the near G. Stellings, president of Theatre tion was another example of the leadership Skouras and 20th "have long driven to our industry."

Brandt termed the move an example of "the type of constructive thinking you (Skouras) have steadfastly displayed in leading the industry out of the woods and into a pattern of intelligent orderly distribution designed to increase the motion picture auidence."

Film Site Sold Off

Omaha, Aug. 5.

Widow of Ralph Goldberg, owner of a theater chain here for years, last week sold a one-block of property at 36th and Farnam Streets to the Thirty-Sixth Street Corporation for $350,000.

The site was where the late Goldberg had planned for years to build a large film house prior to his death two years ago.

GERMANS, FRENCH GET BUM RAP

By GENE MOSKOWITZ

Karlovy Vary, Aug. 5.

The Czech Film Festival, which recently ended here at the former Carlsbad Spa, was again hip-deep in Communist comraderie. Slightly, but only slightly, curbed were the actual numbers of the bestowed prizes. The 1958 tally was 14 awards for features, four for shorts—this to make the largest number of participants happy.

The wording of the prize citations was, once more, a clear tip-off to party-line motivations. This was not so applicable to the Grand Prix which was divided between the Russians and Japanese, "Quiet Flows the Don" of Sergei Guersimov and "Stepbrothers" of Mioji Iyeki, probably the best in a relatively lacklustre field.

Red-slanted motivations were more apparent in secondary prizes, two of which were offensive to, respectively (a) the West Germans and (b) the French.

An East German compilation of footage called "Operation Teutomic Sword," credited to Amelie and Andrew Thorndyke, was an outright, head-on attack on NATO, the whole Western defense system against Russian expansion and what Moscow propaganda calls the "militarism" of the Bonn government. West German delegates had strongly objected to the showing of this loaded political document at an art festival and when it "won" a prize the triumph of Commie prejudice over all else left the West Germans furious but unable to retaliate save to declare they would never again expose themselves to such rudeness. In short, they will stay away from Karlovy Vary in 1959.

Prize for the Czech-produced "Black Battalion" directed by Vlaidimir Cech "for the convincing portrayal of contemporary ideas" was equally part of Communistic propaganda in that the film concerns French Foreign Legion, alleged "atrocities" in Indochina!

Hungarian "Pillar of Salt," of Zoltan Varkonyi, received its award for the portrayal of the troubles facing older intellectuals in adapting to the new Socialist world. This film was wordy and simple, but otherwise well made.

Acting award went to Russian Maxim Strauch "for his gripping and penetrating portrayal of the humane figure of Lenin." (Strauch has been playing Lenin for years).

Indian actress Nargis won as best of her sex for "Mother India."

"Best direction" prize went to Robert Siodmak for the West German "Night, When the Devil Comes," an anti-Nazi melodrama. This prize was somewhat ironic in light of the praise of East German award.

Photography prize went to Italian lenser Carlo Montouri for "A Lad in Shorts" "for capturing the intentions of the director photographically."

Nods for budding young directorial talents went to Gillo Pontecorvo for the Italo "The Big Blue Way," and Red Chinese directors Chi and Wang Shao-Chai for "Flames on the Border." Flamboyant melodrama was called original in acting style and gripping from a cinematic and human viewpoint. That's dubious, but it was amusing.

Honorable mentions went to the French-Chinese production "The Kite From the End of the World," directed by Roger Pigaut, and "Land of Our Fathers" from the United Arab Republic. Documentary awards went to France's "The Alchemist" and "Living." Czechoslavakia's "The Secret of the Brain," and the East German's "The True Negociators." There was also an animation prize to Russia for "In the Days of a Certain Czar."

Ted Powell, partner in the operation of the Evelyn, Star and Prairie Drive-in Theatres, was recently installed as prez of the Lions Club of Damas, Texas.

Decline of She-Stars Per de Carlo: No More Woman's Interior Turmoil

It's a man's world in Hollywood today because producers no longer make stories of special appeal to women, actress Yvonne de Carlo said in N.Y. Monday (4).

"They used to intentionally produce those love stories, the Joan Crawford type pictures, where the whole problem revolved around a woman's emotional turmoil. Now, it's all action and western, the kind of films that give men a chance," she commented.

Miss de Carlo is due to leave soon for Italy where she will star in Ottavio Pioggi's production of "Mary Magdalen." She'll play the title role opposite Spain's George Horge Mistral as the centurion. Also in the cast will be Rossana Podesta, Dawn Adams and Massimo Serato.

Miss de Carlo has formed Vancouver Productions with her husband and is looking for someone to write the screenplays on two properties the company owns, one a western and the other an outer space comedy, written by Miss de Carlo herself and titled "The Green Planet Sram."

When she returns from Italy the actress hopes to appear in a David Merrick musical, "Destry Rides Again," based on the screen's James Stewart-Marlene Dietrich starrer. It's due to be put on in December.

Miss de Carlo said she had little use for the "show-it-all" kind of actresses. "Anyone can make a fool of themselves, and for a while the public likes it," she said, "but this sort of thing fades rapidly."

John Balaban's Estate

Chicago, Aug. 5.

The estate of John Balaban, late president of Balaban & Katz theatre chain and a director of American Broadcasting-Paramount Theatres, is valued in an inheritance tax appraisement at $1,453,730. Earlier estimate placed the value at $1,000,000.

Greater part of the estate was left to Balaban's widow, Bertha, and is to be divided, upon her death, between daughter, Mrs. Ida Mae Scully, and son, William.

John Balaban died April 4, 1957 at the age of 62.

After 40 Years, Mannix Unloads; Still Advisor

Hollywood, Aug. 5.

Edgar J. Mannix, general manager of the Metro studio and a v.p. of Loew's Inc., has relinquished his studio post and will be succeeded by Raymond A. Klune. Mannix will continue as a v.p. of Loew's and with the studio in an executive advisory capacity.

Mannix has been with Loew's for almost 40 years and with Metro almost from its formation. There have been reports for a long time that Mannix would step down. Originally, George Muchnic, who had been sent from the homeoffice to the studio, was considered in line to succeed Mannix. However, a conflict developed between Muchnic and studio administrative chief Benjamin Thau, so Muchnic returned to the homeoffice where he is again an exec in the International department.

Klune's experience embraces executive roles at 20th-Fox, RKO, David O. Selznick and, way back, D. W. Griffith.

As a youth a bouncer at Palisades Park for Joseph and Nicholas M. Schenck, whom he joined in 1919, Mannix hit Hollywood in 1925 as studio comptroller of Metro, later became studio manager, assistant to production chief Irving Thalberg, and later still general manager and a Loew's v.p.

Outside the studio, Mannix has been particularly active in the Academy of Motion Picture Arts and Sciences and in the Assn. of Motion Picture Producers. He served the latter group as both prexy and v.p.

MIKE CURTIZ NOT FREE, LEE SEEKS DIRECTOR

Hollywood, Aug. 5.

Michael Curtiz is bowing out of directing chores on Rowland V. Lee's "The Big Fisherman," now set to roll around Oct. 1 on the Universal lot for Buena Vista release.

Lee and Curtiz had an informal agreement that if Curtiz was free he would accept the assignment, but he's not, so Lee must find another director.

Shooting on the Universal lot by Lee, incidentally, marks the third indie company to establish headquarters there. Hecht-Hill-Lancaster recently wound their "Rabbit Trap" and Bryna is now prepping "The Gladiators," from offices there.

No casting yet on "Fisherman."

Huntington Hartford, the A&P heir, will play a seaman in "John Paul Jones," now before the cameras in Spain.

ALLER'S JAB AT NABET'S GLENVILLE WORK PACT

Hollywood, Aug. 5.

Herbert Aller, business agent for Cameraman's Local 659 of the International Alliance of Theatrical Stage Employes has received from the U.S. Senate Committee on Improper Activities in Labor and Management a request to furnish it with specifics regarding his complaint against NABET, National Assn. for Broadcast Employes & Technicians. The lensers exec recently wrote the investigative committee charging NABET with "unfair labor practice" for its work on "Sideburns and Sympathy," a Glenville Productions film.

Aller said "we are filing such specifics in which we contend the making of sweetheart contracts such as Glenville made with NABET is violative of the spirit of the trade union movement, and a deliberate attempt by management and a non-union organization to enter a field where they have never before supplied help; that the tender of the labor organization and its staff has been inadequate to meet the required standards and will only tend to bring strife in the field of labor and management where motion pictures are being made."

Lensers originally protested Glenville was using non-union personnel, and were even more irate when company signed with the rival NABET union.

Merit Citation To USIA's Jack Connolly, His 2d

Jack S. Connolly, chief of the domestic motion picture division of the U. S. Information Agency, has been awarded a merit citation by the National Civil Service League in recognition of an outstanding career in public service. This is the second such award for Connolly. He was similarly recognized in 1952.

Connolly began his Government career in 1941 as chief of the newsreel division of the Office of the Coordinator of Inter-American Affairs. Connolly, a veteran of the motion picture newsreel field, is credited with the introduction of sound newsreels in France, Germany and Italy.

Weather Helps London B.O.; 'Andrew' Rousing $16,000, 'Sgts.' Sturdy 11G, 'Black' Brisk 10G, 'Vikings' 14G,, 3d

London, July 29.

The weather has been on the side of bullish film business during the past week, with most first-runs in fine shape. Above-average returns are reported from most situations. A noteworthy feature is the continued strength of the blockbusters, most of them having one of their best weeks in some time.

"Seven Wonders of World" at the Casino, for example, hit a mighty $26,900 in its 22d frame; "South Pacific" at Dominion finished its 15th session with a great $18,300; and "Around World in 80 Days" jumped to a smash $11,500 or better in its 56th Astoria round.

Among the new entries, "Merry Andrew" is shaping solid at $16,000 in its opening Empire week while "Harry Black" looks lofty $10,000 or near in first Carlton stanza. "No Time for Sergeants" opened big at the Warner with prospects for a bright $11,000 or close.

"The Vikings" is holding at the Leicester Square with a great $14,000 in its third round. "A Night to Remember" also continues big with a $10,000 or close in its third stanza at the Odeon, Leicester Square.

Estimates for Last Week

Astoria (CMA) (1,474; $1.20-2.15)—"Around World" (UA) (56th wk). Fast $11,500, and better than previous weeks.

Carlton (20th) (1,128; 70-$2.15)—"Harry Black" (20th). Lively $10,000 or near.

Casino (Indie) (1,337; 70-$2.15)—"Seven Words" (Robin) (22d wk). Almost capacity with $26,900.

Dominion (CMA) (1,712; $1.05-$2.20) — "South Pacific" (20th) (15th wk). Great $18,300, best in about nine weeks.

Empire (M-G) (3,099); 55-$1.70)—"Merry Andrew" (M-G). Heading for brisk $16,000.

Gaumont (CMA) (1,500; 50-$1.70)—"Night to Remember" (Rank). —Running concurrently with the Odeon, Leicester Square and likely to hit a steady $5,500 this round.

Leicester Square Theatre (CMA) (1,376; 50-$1.70)—"The Vikings" (UA) (3d wk). Great $14,000. Last week, $14,700.

London Pavilion (UA) (1,217; 50-$1.70)—"Lone Ranger and Lost City of Gold" (UA). Lean $4,000.

Odeon, Leicester Square (CMA) (2,200; 50-$1.70)—"Night to Remember" (Rank) (4th wk). Great $9,800. Last week, $11,200. "Vertigo" (Par) follows on Aug. 7.

Odeon, Marble Arch (CMA) (2,200; 50-$1.70)—"Intent to Kill" (20th). Steady $5,600 or near. "Nor Moon By Night" (Rank) preems Aug. 7.

Odeon, Tottenham Court Road (CMA) (1,800; 95-$2.80)—"Windjammer" (11th wk). Disappointing $5,000.

Plaza (Par) (1,902; 70-$1.70)—"10 Commandments" (Par) (35th wk). Around $5,200, good for length of run. Holds another fortnight with "Cry From the Streets" (Eros) following Aug. 8.

Rialto (20th) (592; 50-$1.20)—"Man Hunt" (20th) (5th wk). Neat $4,500, slightly over previous round. "The Fly" (20th) opens July 31.

Ritz—(M-G) (432; 50-$1.20)—"Raintree County" (M-G). Okay $3,000.

Warner (WB) (1,785; 50-$1.70)—"No Time for Sergeants" (WB). Brisk $11,000.

Queen To 'Colonel' Preem

London, July 29.

Just around the time she would have attended the Royal Command film performance, from which she begged off recently as an annual event, the Queen is to be present at a charity gala of "Me and the Colonel" at the Odeon, Leicester Square.

The William Goetz production, being distributed through Columbia, is to be screened Oct. 27 to aid the British Empire Cancer Campaign. The international cast is headed by Danny Kaye, Curt Jurgens, Nicole Maurey and Akim Tamiroff.

'Hills' Exteriors Nearly Nixed by Greek Gov't.

Athens, July 29.

The exteriors of the Anglo quota pic, "The Angry Hills" (M-G), were almost nixed by the Greek government last week as the film went into its final week of shooting here. Trouble started when the unit was working in a famed monastery. Police appeared and told them there was a two-year-old ruling that live actors could not cavort before a classified monument, and that the Kasseriani Monastery was one. The fact that it had been converted to a nunnery for script purposes had nothing to do with it.

Anglo producer Raymond Stross thought all had been cleared with the government. A special powwow with the government finally straightened out things and only a day's work was lost. The troublesome law was passed when a French actress undraped before the Acropolis two years ago and the photos made various magazines and papers.

British 'Fido' To Yip at TV Pix

London, Aug. 5.

British film industry's plan for raising funds to keep old motion pix off tv market goes into effect Aug. 31 with a levy of one-fourth of one cent per theatre seat expected to provide an initial fund of $1,400,000.

Called "Fido," plan is to buy up the oldies, thus holding them off tv while providing their owners with a reasonable return for their properties.

Foreman to Use Dublin Studio on O'Flaherty Pic

London, Aug. 5.

Carl Foreman is likely to use the new Ardmore Studios at Bray, near Dublin, for his forthcoming production of "Insurrection," based on the Liam O'Flaherty novel. The producer visited the studios last week to confer with Louis Elliman and Emmett Dalton, the directors.

Foreman's next production, however, will be "The Guns of Navarone," scheduled to start rolling early next year. Aubrey Baring and William N. Graf are currently scouting locations in Greece for it.

MUSIC SIDE OF VENICE

Stravinsky Work to Debut—Gloria Davy Set

Rome, July 29.

Igor Stravinsky's latest composition, "Threni, seu Lamentationes Jeremiae Prophetae," will have its world premiere during this year's Venice Music Festival, which unfolds Sept. 11-27 in the city on the lagoon. Novelty will be performed Sept. 23 in the San Rocco School Auditorium.

Stravinsky will also baton a symphony concert at the Venice Theatre during the Festival. Among other features of the fall musical event will be the Italy-resident American Negro soprano Gloria Davy, the Vittorio Podrecca Puppet Troupe, the Hamburg Radio Orchestra, the Prague Conservatory Chamber Group, and the Prague National Ballet Theatre.

Last-named group will perform a Burghauser Ballet based on Goldoni's "Arlecchino, servitore di due padroni" (Harlequin, servant of two masters).

Unions Seek BOT Action on Quota

London, Aug. 5.

With the backing of all the film industry unions, the Trades' Union Congress is making representations to the president of the Board of Trade on the future of the British motion picture industry. One of the main planks in the TUC representation is the restoration of the renters' (distributors) quota and raising of the exhibitors' quota. The renters' quota went out with the 1948 Quota Act—with the blessing of most of the British industry, other than exhibs.

Previous attempts to restore the distrib quota have been rejected by the government, which has claimed that such action would be regarded as contrary to the General Agreement on Tariffs and Trade. Since 1948, the Films Act has been limited to an exhibitors' quota, on the theory that demand will insure supply. The quota originally began at 45% but mass defaults in the first year led to it being cut to 40%. It was slashed a year later to 30%, and has remained at that level ever since.

The TUC is also urging the BOT prexy to hike the Eady levy, which was put on a statutory basis last fall and was calculated to net around $10,000,000 in the current year. The government has power, under present legislation, to raise the fund's annual income to a ceiling of $14,000,000 a year.

The TUC is also urging the government to resurrect the Crown and Colonial film units, both of which were formerly actively engaged in the production of documentary films.

No Patron Saint for Films

[MORE ON]

VARIETY last week frontpaged from Washington the fact that with radio, television and even public relations having a patron saint (not Edward L. Bernays) the absence of one for the film trade was notable. John Fitzgerald, amusement editor of the Catholic "Our Sunday Visitor" writes to record his chuckle that he had scooped "The Bible" (meaning VARIETY). Fitzgerald in his column has given considerably more data on patron saints, to wit:

"Art has St. Catherine of Bologna (Mar. 9) and artists have St. Luke (Oct. 18th). Comedians, though few of them know it, have St. Vitus (June 15th). St. Cecilia (Nov. 22) shares honors with St. Dunstan (May 19th) for musicians; with St. Gregory (Mar. 12th) for singers; and with St. David (Dec. 29) for poets.

"We've got them for such outmoded professions as chandlers (St. Ambrose, Dec. 7 & St. Bernard of Clairveaux, Aug. 26); and for coopers (St. Nicholas of Myra, Dec. 6); and for swordsmiths (St. Maurise, Sept. 22).

"Skiers have St. Bernard of Menthon (May 28) who celebrates his feast at a time when there's little distraction from the slopes. And old maids have St. Andrew (Nov. 30).

"Recently publicity agents were assigned, given, or urged to take (I told you I didn't know too much about it!) St. Bernadine of Sienna (May 20).

"Radio can claim St. Gabriel (Mar. 24) who is patron of communications in general, and television has St. Clair as its patroness. As Maurice Chevalier sings in the delightful 'Gigi' (MGM). 'Methuselah is my patron saint!'

"Those of us who pound typewriters have as patron saints both St. Francis deSales (Jan. 29) and St. Lucy (Dec. 13).

"Yet the only communication art to have an entire encyclical (Vigilanti Cura) devoted to it by the Pope still has no patron saint of its own.

"We have no patron saint for the cinema."

Hubley, Kroll Cop Venice Prizes

Venice, Aug. 5.

Two U.S. entries, "The Tender Game" and "Dancer's Walk" were voted special awards at the just-ended Venice Documentary Festival. Former was made by John Hubley and won in the cartoon section of the event, while the latter made by Nathan Kroll, New York conductor-arranger copped its kudo in the TV-Film department.

Documentary Grand Prix went to Poland's entry, "The Last Day of Summer," by Tadeusz Konwicki and Jan Laskowski. Harry Watt's "People like Maria" (Great Britain) topped the TV-Film category, while the avant-garde sector prize went to "Little Island" (Great Britain), made by William Richards.

Top prize in the concurrent Children's Film Festival went to a Mexican production, "Pulgarcito," while in various moppet age categories, awards went to "The House of the Cat" (URSS), "The Island of Birds" (France), and "Saeta" (Spain).

There were 26 countries with a total of 138 films in the documentary festival.

BFPA, BFM Set Out Ideas on Break Figures

London, July 29.

The two British organizations representing film producers have entered the arena on the current break figures dispute between exhibitors and distributors. They've explained their point of view to each of the two associations. The Federation of British Film Makers and the British Film Producers Assn. are agreed that steps should be taken to combat any increase in break figures. They complain they've never had the full benefit out of the Eady levy, either on a voluntary or statutory basis and assert that at all times the fund has been financed at the expense of film hire.

In a letter to the two associations they have given a detailed breakdown of the rental paid by exhibs dating back to 1948, and the percentage has declined progressively over the years.

Go-Slow on O'Seas MPEA Economy

Though it is committed to an examination of operational areas where economies may be affected, the Motion Picture Export Assn. for the moment has no plans to close any of its foreign offices, an MPEA executive said in N.Y. this week.

It is known that considerable pressures have been brought on the Association to cut corners and effect the same economies abroad which its member companies are being asked to make.

Question has been left to MPEA prexy Eric Johnston to work out. A cut of between 10% and 15% in the MPEA budget already has been made, and further economies may be instituted, but not at the moment. MPEA has told its members that it is studying the situation.

Though there are no present plans to shutter offices, observers believe that MPEA will pull in its horns before the end of the year, probably doing away with its reps in Scandinavia, India, Indonesia and possibly one other spot. There'll also be a general trimming of budgets beyond the cuts already made. This is likely to affect entertainment and travel expenditures of MPEA personnel.

'Last Song' Looks Like New Mexican B.O. Champ

Mexico City, July 29.

Mexican-Spanish coproduction, "El Ultimo Cuple" (The Last Song), now in its 47th week at the Arcadia, looks to be the alltime b.o. champ here. Predecessor "Marcelino, Pan y Vino" (Marcelino, Bread and Wine) was the old champ, with a 3,226,000 pesos ($260,000) gross. "Cuple," by the end of this week, will surpass that figure. Juan Orduna (Spain) and Gonzalo Elviro (Mexico) coproduced this feature in Spain. It stars Sarita Montiel and Armando Calvo.

Previous longrun champs here have been "Rififi" (French), 33 weeks; "Marcelino," 18 weeks, and "Tizoc" (Mexican), 12 weeks among four theatres. "Trapeze" (UA) enjoyed the longest run of any U. S. film, 11 weeks, followed by Walt Disney's "The Lady and the Tramp," 9 weeks.

Britain's Tele Outfits Would Fight in Courts Vs. Freezing of Films

London, Aug. 5.

The plan to prevent the sale of feature films to television by the creation of the Film Industry Defense Organization is almost certainly to be challenged in the courts very shortly as an alleged contravention of the Restrictive Practices Act. But, irrespective of any decision that may be handed down, it appears that some of the commercial tv companies are determined to take steps to guarantee their source of supply of filmed programs.

It is now considered absolutely certain that there will be soon active negotiations for the takeover of British production and distribution companies, particularly those which, in the recent difficult times, have not been paying their way. The advantages on both sides are obvious.

For the film company the lure of a tax free capital gain would be hard to resist, while for the tv company the deal would guarantee a backlog of product. This, of course, would be freely available for screening on the airwaves.

Already moves in this direction are under active consideration, but a decision may be postponed until the legality of FIDO is determined. If the courts should uphold the scheme, then takeovers will follow with the minimum delay. But if rejected by the courts, the commercial program companies may decide the capital outlay would hardly be justified.

FIDO, which has been backed by the five major trade organizations, is due to start functioning on a financial basis Aug. 31, when exhibitors with a weekly gross of $560 and upwards will pay one farthing per admission into a central fund to be administered by the five associations. The levy, estimated to yield around $1,500,000 in a year, will be used to buy up British features which might otherwise have been sold to tv. The Rank Organization and Associated British have already indicated that they will not seek compensation from the fund.

'Cherry Blossom Show' Scores Hit in Aussie

Tokyo, July 29.

The closing three-month tour of Japan's "Cherry Blossom Show" in Australia is by all indications a resounding success. Aussie promoter Harry Wren reports it did "exception business." Wren, topper of the Celebrity Circuit, imported the huge show as the first Japanese production ever to play Australia. After one month each in Sydney and Melbourne and two weeks at Brisbane and Adelaide, Wren feels the show scored heavily on several levels.

In addition to it being a b.o. smash, Wren notes that no feared adverse criticisms, as a result of wartime sentiments, were encountered. He said, "There has not been one single press remark or public approach to any anti-Japanese feeling. And the whole tour has gone off as if they had been visiting here for years. It is my opinion, that the show has done more to create goodwill between the two countries than anything before, and the Japanese consul and ambassador agree with me."

CHINA DYNAMITE!

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Produced and Directed by FRANK BORZAGE

Films Council Asks BOT for New Definition of Brit. Pix Under Quota

London, Aug. 5.

An appeal has been made to the head of the Board of Trade by the Cinematograph Films Council for the introduction of a new definition of a British film when the current Quota Act comes up for renewal next year. The council is also urging that British pix shown on tv should forfeit their quota tickets.

The Films Council, set up in 1938 to advise the Board of Trade prexy on the administration of the Quota Act, includes in its composition producers, distributors, exhibitors and the unions, as well as a number of independent members. In its 20th annual report presented to both Houses of Parliament last week, it notes that in recent years there has been considerable criticism of the criteria used to determine whether or not a film should be registered as British quota. If feels much of this criticism has been justified because a number of films, far from British in character, have been given quota tickets.

While it does not wish to stop the production of British films in co-operation with the industries of other countries, it feels that quota pix should be predominantly British in character and content. The council notes, however, that there are considerable difficulties in achieving this end without unduly restraining the activities of genuine UK production. Also it is still considering its specific recommendations.

The council has also made a number of detailed recommendations on the question of granting quota relief and has examined the position in regard to exhibitor evasion of quota obligations. It has suggested an amendment designed to improve the enforcement of quota. The council also proposes that all pix over 5,000 ft. inlength and still in quota life should lose that qualification if shown on tv.

The Films Council also comes out in favor of the creation of a free trade area in Europe which would provide a single market which "might give our industry some of the advantages currently enjoyed by the Americans." There would, however, be problems associated with opening the quota to Continental pix. This would probably necessitate an increase in the present quota and exhibs, who had no prospect of showing Continental imports profitably, could be expected to oppose such an arrangement. Nevertheless, the council is of the opinion that British production could benefit substantially from the removal of all protective barriers to trade in films.

SHRINK VENICE TAB, YANKS PUT UP 10G

Motion Picture Export Assn. has approved a reduced budget for the upcoming Venice International Film Festival. Budget has been cut some 15% from last year and now runs to about $10,000.

There may be some cutback in promotional activities, but the amount is deemed sufficient to throw the customary American party and engage in other p.r. activities.
mentaries.

India Weighs Eastman Raw Stock Factory

New Delhi, July 29.

India's tight raw film stock position (government forced to slash imports 40% because of foreign exchange difficulties) may be eased via a multimillion-dollar bid made by Eastman Kodak. The Indian government is considering an offer by the U.S. company to invest in the production of raw pix stock in this country.

Government is already negotiating with East Germany's Agfa on the setting up of a raw film factory in India.

The Kodak project, whose total costs may run over $100,000,000, would have Indian participation in its capital and management. It would be Kodak-owned. All technicians would also be provided by the American company.

Muster 16,344 Playdates

A record 16,344 feature playdates were amassed during United Artists week, July 1-7, according to general sales manager James Velde. It's believed biggest one-week total in UA's history. The annual UA playdate drive involved the company's 27 in the U. S. and six in Canada.

The recently released pix that figured in the record playdate total included "The Vikings," "Kings Go Forth," "God's Little Acre," "Witness For the Prosecution," "Run Silent, Run Deep," "Paris Holiday," "Thunder Road" and "Around the World in 80 Days."

Too Much Tax and TV Slow Japan's Pix Growth

Tokyo, July 29.

Daiei president Masaichi Nagata called the commodity tax, admission tax and television the three key roadblocks in the way of picture development in Japan, and urged the Japan Motion Picture Technicians Assn. to continue top efforts for widescreen and color pictures.

Exemption from the commodity tax on basic materials for film production is likely to see a gradual realization, Nagata said, as a result of tireless industry appeals to government. He also held high hopes for an admission tax reduction shortly. But he warned that tv would become even a stronger threat when 11 channels are in use.

Flaherty Tribute Set For Cork Film Festival

Cork, July 29.

Robert Flaherty's widow is to introduce screenings of Flaherty's "Nanook of North," "Moana," "Man of Aran" and "Louisiana Story" as a tribute to the director at Cork Film Festival skedded for Sept. 22-28. Tribute also will be paid to French director Robert Bresson by the screening of his productions and their introduction by one of his associates. His "A Condemned Man Has Escaped" was tops at the Fest last year.

Competitive side of the event will be limited to shorts, with classes for documentaries, educational, animated and cartoon films. Jury will be international with John Grierson prexy.

20th-Fox So. Africa Ozoner

Capetown, July 29.

The latest drive-in was officially opened at Brakpan, Transvaal, recently by 20th Fox. Bonfires were lit on all the adjoining mine dumps in celebration with the Germiston Caledonian pipe band playing the music.

This is the largest ozoner in Africa, having a capacity for 1,000 cars. It has the first especially designed American cafeteria. According to E. F. Lomba, managing director of 20th-Fox here, this is the first of several drive-ins now being constructed in South Africa.

'Feelthy Yank Pix'

Prague, Aug. 5.

A petty racket in Prague is selling ducats to unwary Czechs, who like to see Yank feature films, available here only at American Embassy.

Screenings are for Embassy personnel and friends, and the victims buy a slip of paper which is supposed to get them in. It does not.

DUBLIN FIGHTS OVER PLANNED BULLFIGHTS

Dublin, July 29.

With boxing promoter Gerald Egan promising to stage bullfights near Dublin in early September, Eileen Ardagh, executive secretary of the Society for Prevention of Cruelty to Animals already has gone into action by asking Justice Ministry to declare bullfighting illegal.

She says that while Portugese-style bullfighting, as planned by Egan, does not involve killing the bull it does mean baiting the beast, and that brings it under the Cruelty to Animals Act. Egan is negotiating for site near Athletic Stadium at Santry and says that bulls will be imported from Portugal.

Edinburgh Fest to Honor Top Names in Pictures

Edinburgh, Aug. 5.

Leading names in the cinema world will be commemorated for all time through a new gesture at the Edinburgh Film Festival's first modern cinema, now being completed here. They will have seats bearing their names, with plaques naming the personality to whom the seat is dedicated.

Those to be thus honored include Sir Laurence and Lady Olivier, Sir Carol Reed, Sir Michael Balcon, Sir Alexander Korda, Michael Powell, the late Robert Flaherty, Ian Dalrymple, Basil Wright, the late Robert Donat, Henry Cornelius, British actor Kenneth More, Nigel Tranter, Scot actor Duncan Macrae, and the late Richard Winnington, film critic.

New cinema will open for the upcoming International Film Festival this month (Aug. 24).

Hoyts' Circuit Sets Cinerama in Aussie

Sydney, July 29.

It was confirmed here by Ernest Turnbull, Hoyts' major pic loop-topper, that a deal had been consummated between his loop and Stanley Warner for the introduction of Cinerama at the 1,500-seat Plaza here next September. Turnbull said that technicians from the U.S. and Britain would arrive here Aug. 12 to supervise installation of the equipment, cost of which would be $150,000. Understood that Cinerama also will be installed in one of Hoyts' ace Melbourne houses next year. Admission scale in Sydney will be around the $3 mark.

Deal covers the five pix consisting of "This is Cinerama," "Cinerama Holiday," "Cinerama Wonders of World," "Search for Paradise" and "Cinerama's South Seas Adventure," a portion of which was produced here.

Runnerup Silver Seashell to 'Vertigo'

'Best Actor' Zuluetas at San Sebastian for James Stewart, Kirk Douglas

San Sebastian, Aug. 5.

Poland's "Eve Veut Dormir" (Eve Is Sleepy) won the Golden Seashell for the "best film" entry at San Sebastian's Sixth International Film Festival. Runner-up Silver Seashells went to "Vertigo" (Par) and Italy's "I Soliti Ignoti" (Petty Thieves).

Awards were revealed by festival director Antonio Zulueta onstage at the Teatro Victoria Eugenia in the presence of Spain's first lady, Carmen Polo de Franco, foreign minister Fernando Castiella, high government officials and representatives of 20 nations participating in Spain's annual film fiesta.

U.S.A. also received two Zulueta awards for "best acting" performances—one to James Stewart for "Vertigo" and another to Kirk Douglas for his role in "The Vikings" (UA). Third performance cup went to Jacqueline Sassard for her stint in Italy's "Nato In Marzo" (Born In March).

(Hollywood was further represented by "Time To Love, Time To Die" (U), out of competition.)

A special jury, convoked to select the "best Spanish-language film" for a first-time Cantabrico Pearl award, voted "no pearl" in 1958 oysters from Spain, Mexico and Columbia, but gave Argentina's "Demasiado Jovenes" (Too Youthful) an honorable mention.

Spins Jazz & Razzes Commies

Taiwan's Disk Jock ('Brother Dragon') Is Frank Huntley, 36, American Businessman—Works Cuffo

By DON FRIFIELD

Taipei, July 29.

Brother Dragon is the disk jockey with the world's most exotic listenership: Chinese, Indonesians, Burmese, Indo-Chinese, Koreans, Indians, Malays, Japanese, Filipinos, and even British. Broadcasting an hour every evening from this capital city of Nationalist China, Brother Dragon's stock-in-trade is a running line of anti-Communist patter interspersed with rock-and-roll records that send them from Seoul to Singapore, and even—one notes—Stockholm.

"I've even got a fan club there," Brother Dragon states, "Can't understand how they pull in the programs; must be sun-spots or something."

His legal name is Frank Huntley, a native of Los Angeles, who has his own business in Taipei, works gratis for the Broadcasting Co. of China. He "leads" an imaginary 40-piece orchestra with a spin of the turntable, invoking a world of wild music that stimulates a barrage of requests from all over the Far East.

Huntley, 36, came here after the war. "I call myself Brother Dragon," he says, "because the dragon is a symbol of ferocity, courage, and longevity in Chinese legend. I broadcast in English because it's everyone's second language in these parts."

The show is not beamed to mainland China, because its flippant tone is considered inappropriate to the suffering of the people there. A few samples of his anti-Communist humor:

(a)

A Chinese Communist functionary who couldn't swim fell into a lake. A man hearing his shouts looks down and asks him, "Can you speak Russian, Comrade?"

"Yes, yes, of course, I have studied it," the frightened functionary shouts.

The man shrugs his shoulders. "Serves you right. Why didn't you take swimming lessons instead?"

(b)

Two Kwangtung farmers met in the street of their village just after being visited by the rice collection agents.

"How is everything?" one said.

"Oh, in between," answered the other.

"What do you mean, in between?"

"Worse than last year and better than next."

Very Like U.S.A.

Except for the digs at the Communists and the absence of commercials, the program is much like American disk jockey programs, even unto requests from listeners. Brother Dragon solicits them, requests a picture and some personal data, and in so doing has established an astonishing rapport with his audience—many of whom write detailed letters on their daily lives and thoughts.

A schoolteacher in Borneo wanted "How Lonely Can I Get," a youth in Sumatra asked for "Remember When," a girl from the Philippines had a dual selection, "Love Letters" and "All the Things You Are," a Vietnam listener requested "Only You," from Burma came a request for "I'm Sorry." But in many cases they plead for anything by Elvis Presley, Pat Boone, Rusty Draper, and other artists of aching hearts and shaking parts.

Huntley averages 25 letters a day, all containing requests, many attaching photos and biographies of the writers. Some of them come from youngsters who are lonely and delighted to have a correspondent. They often ask for stamps and post cards from Free China, or names of prospective pen pals (preferably of the opposite sex) anywhere in the world.

Huntley broadcasts all the requests he can handle, refers questions on life and philosophy of Free China to experts, answers most letters personally.

Hye Bossin quotes teacher asking pupil where to find the English Channel. Kid replies, "English Channel! Why, we can't even get CBC clearly at our house."

Rare Film Unity

Minneapolis, Aug. 5.

In his Minneapolis Star newspaper yarn on the subject, film editor-critic Bob Murphy called the current organizing of this state's motion picture industry in a fight against daylight saving time in the Minnesota 1959 legislature "a fare display of unity."

He pointed out it's one of the few times that distributors and exhibitors, including independent and circuit operators (United Paramount et al) in this state ever have combined forces to further a common cause.

BOT Grants Double Eady Levy on 2d Films

London, July 29.

The Board of Trade has decided to concede double Eady levy payments for second features as recommended by the British Film Producers Assn., but opposed by the Federation of British Film Makers. Special regulations will be introduced in Parliament in due course.

On the assumption that the government will follow the advice of the BFPA, the double-levy concession will be extended only to supporting features which cost under $84,000 to produce, and which are bought on flat rentals only. The BFPA urged the BOT to make this concession in order to encourage new talent, which usually gets its first chance in the second feature field.

All Tourist Roads Lead To Rome, Hoteliers Happy

Rome, Aug. 1.

Rome is as crowded with tourists as ever, despite reports that (at least for the first six months of this year) the number of visitors crossing Italy's borders has dropped some 20%. It's too early to tell what effect the Near East crisis will have on this country's biggest industry, but it's felt that a considerable dent in this year's business has been made by such predicted and unpredicted events as the Brussels World Fair, the French crisis, and the Swedish World Championship soccer matches—a very big draw in Europe.

By far the biggest percentage of tourists now come to this country by car: 70%. Only 26% come by rail, while the remainder come by boat or plane. Important factor in rise of automotive travel is in the abolition, in most European countries (but not Italy) of the Carnet (de Passages en Douane). Temporary visitor's permits are now issued instead.

Talk of crisis is in the air here—but just try to get a hotel room in Rome.

'Black' Bright in England

London, Aug. 5.

"Harry Black," the 20th-Fox British production starring Stewart Granger, now playing day-date in eight key Provincial cities with its West End preem at the Carlton, gave the distrib its best Sunday take of the year in all situations except one. In London, it grossed just under $1,600 on the day.

Both in London and the Provinces it beat such 20th-Fox releases as "A Farewell to Arms," "Young Lions," "Long, Hot Summer" and "The Enemy Below."

Politicking Exhibitor

Exeter, N.H. Aug. 5.

James C. Rathbone of Exeter, who operates the first film theatre at nearby Hampton Beach, is seeking the Republican nomination for state senator from the 23rd District.

He has served in the House of Representatives during the past six biennial sessions and has written a legislative column for the Exeter News-Lettera, local weekly newspaper.

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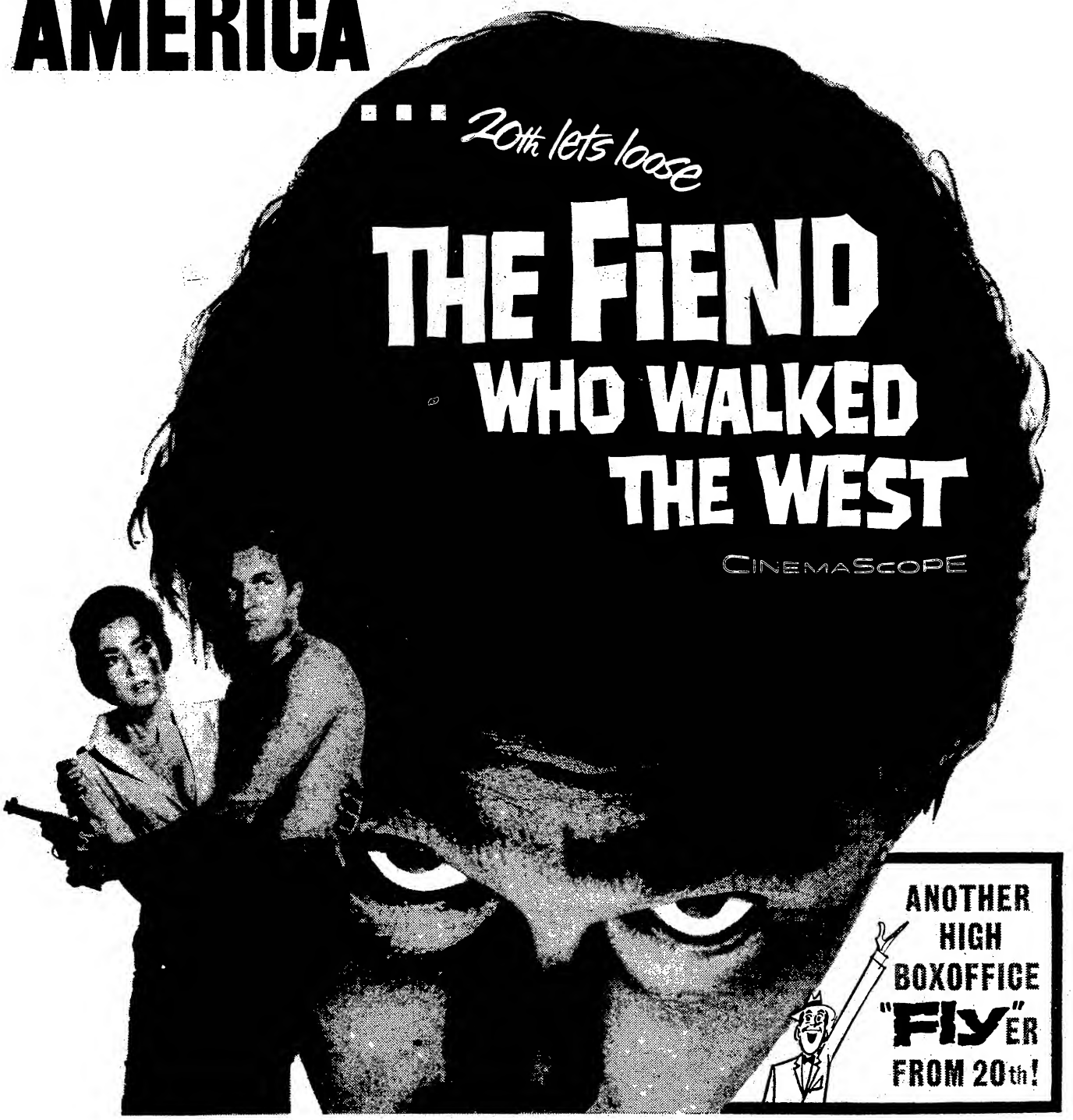

Church Morals Vs Non-Catholic Rights Again Erupts In A Boycotting Move

Lake Placid, N.Y., incident involving the Brigitte Bardot starrer, "And God Created Woman," and the Roman Catholic pastor, is seen in the trade as both (a) "frightening" exhibitors and (b) encouraging other local priests elsewhere to take similar action.

One theatreowner said at the weekend that he had planned to book "God Created Woman" in several of his houses but that, in the wake of the Lake Placid experience, he had changed his mind. "What's the use," he commented. "It's all very well to talk about principles, but when you run a commercial enterprise it's just as well to remember that the purpose is to bring people in, not to keep them out."

Six-Months Ban

In Lake Placid, Msgr. James T. Lyng placed a six month ban for Catholics on the Palace Theatre, the town's only film house, when it played Bardot. The Kingsley import is on the "Condemned" list of the National Legion of Decency. Later, the same local priest prevailed on the operators of the Sara-Placid Drive-In to cancel the booking of another Bardot feature, "The Bride Is Much too Beautiful," which has a "B" (Objectionable in Part for All) rating from the Legion.

(Distributor Jack Ellis said he had not been informed of the cancellation as of yesterday (Tues.) morning. He said that it would represent a breach of contract. He's had no such experience anywhere else.)

Msgr. Lyng said his actions were taken "in the interest of common decency" and should not be identified as the moves of any one single sect. In imposing the six-month ban on the Palace, the priest also urged local business people not post any program notices of the house for that period of time. About half of Lake Placid's population is Roman Catholic. However, during the summer, the community is swelled by a great many vacationers.

The Palace is run by James P. McLaughlin, a Protestant. The Sara-Placid Drive-In is operated by two Catholics. When Msgr. Lyng first approached McLaughlin he offered a deal under which the church would pay $350, or a Sunday's receipts, whichever was greater, plus the cost of shipment for the print of a new picture from Albany. McLaughlin turned down the proposition, pointing out that his house had play "C"-rated films before and without any interference from the church. "God Created Woman" turned in the theatre's second-biggest gross of the year.

This is not the first tme that a Roman Catholic pastor has imposed a total ban on a theatre after it played a film considered objectionable. Each time this happens, voices are raised in protest. The last two releases over which such issues arose were "Baby Doll" (WB) and "The Moon Is Blue" (UA).

The Catholic position in these matters is that the clergy is obligated to "protect" the morals of its flock. The usual counter argument is that, in looking out for Catholics, the Church actually is depriving non-Catholics of their freedom of choice and in effect is acting as a censor for the entire community.

There is some question among exhibitors whether or not the type of six-month ban imposed in Lake Placid actually is effective for more than a couple of weeks. Nevertheless, most theatreowners don't like to get into a hassle with the local priest, though—as in the Placid case—there is a tendency to resist at least on the picture involved. Part of the reason is that the attendant publicity on the attraction greatly spurs attendance for the run. Pattern in the past has been for the local Church authority to eventually enter into a deal under which the ban is lifted in return for a promise from the theatre not to book any condemned films in the future.

Already in Placid Msgr. Lyng indicated the ban might be lifted "under certain conditions," though he refused to spell them out.

"God Created Woman," easily the most successful foreign import ever to hit the States, has run into a lot of censorship trouble during its release. The danger of collision in the future is probably increased since distributors now tend to dub their imports to make them available to a wider U.S. audience. A number of new Bardot films (new at least to Americans) are coming on the market, including "La Parisienne" which has been "B"-rated. As importers pay larger advances for these films, they can be expected to become proportionately more eager to avoid incidents which might tend to reduce the gross.

Though they are generally cautious, quite a few exhibitors are of the opinion that Church boycotts of the type imposed in Lake Placid should be opposed. Same is true of the independent importer-distributors. Reasoning is that the fact of a theatre's bowing before the boycott threat is generally reported in the trade and creates a climate of fear (often exaggerated) which then tends to extend itself far beyond the single film in question.

Star System

Continued from page 1

a screenplay to a major film company. An executive of the company read the script, said he liked it and that his company would be willing to finance the property if the producer could obtain the services of one of the male performers designated by the company.

The list included the following: James Stewart, Frank Sinatra, Cary Grant, Clark Gable, Gary Cooper, Robert Mitchum, Tyrone Power, Glenn Ford, William Holden, Gregory Peck, Marlon Brando, Montgomery Clift, John Wayne, Yul Brynner, Kirk Douglas and Rock Hudson.

Since the producer had conceived the production as a modest budget entry and since a majority of the performers listed already had commitments, he is just about ready to abandon his project.

In the field of femme stars, the list is usually smaller. Although the following is not meant to be complete, the distaff list is believed to read as follows: Ingrid Bergman, Ava Gardner, Marilyn Monroe, Brigitte Bardot, Deborah Kerr, Doris Day, Elizabeth Taylor and Audrey Hepburn.

As a further indication of the concentration on certain "name" performers, the policy of Metro may serve as an example. The company, which has been on the downgrade since the depletion of its private stable of stars, is making every effort to corral the "proper names" in its deals with independent film-makers. For instance, the company's 1958-59 production schedule includes such names as Frank Sinatra, Gary Cooper, Cary Grant, Glenn Ford, Robert Mitchum, Rex Harrison, Yul Brynner, Ingrid Bergman, Doris Day, Elizabeth Taylor, Audrey Hepburn, Deborah Kerr and Judy Holliday. In addition, the company has also set such "name" players as Harry Belafonte, Rossano Brazzi, Jack Carson, Maurice Chevalier, Mel Ferrer, Anthony Franciosa, Charlton Heston, Dean Martin, James Mason, Anthony Perkins, Robert Taylor, Richard Widmark, Paul Newman, Leslie Caron, Cyd Charisse, Kay Kendall, Shirley MacLaine, Maria Schell and Debbie Reynolds.

Moscow

Continued from page 3

which the film biz has stayed clear in the past.

Several of the companies feel that any deal with the Soviets is certain to be presented as proof abroad that, when it rejects any such propositions in the past, MPEA acted in bad faith. The Association over the years has gone to some pains to explain to its overseas competition that, as an industry, it is unable to go for any reciprocity arrangements, there being no longer a direct link between distribution and exhibition. This assertion has always been greeted with considerable skepticism abroad.

Alerting Non-Members, Too

Washington, Aug. 5.

Film companies not affiliated with Motion Picture Assn. of America or Motion Picture Export Assn. will meet Aug. 21 for a briefing with Eric Johnston, and Turner B. Shelton, of the United States Information Agency.

Johnston and Shelton hope for a good turnout at the meeting in room 5104 of State Dept. building. Purpose is to alert these non-member companies on the status of the exchange of films between the United States and the Soviet Union.

Censor Speaks

Continued from page 3

to be censored—and might be banned—in more sophisticated New York, Pesce said he couldn't go along with the assumption that New Yorkers (not even metropolitanites) were more "sophisticated." In any case, he noted, some other forms of control do exist in other states, whether via police powers or other methods.

He also wasn't sure that the statement—"*These films play in other states and nobody seems to suffer*"—was accurate.

Pesce said he personally favored the categorizing of films for adults, but added that this would impose certain administrative difficulties on his department. He also pointed to exhibitor resistance to such a method, though it is practiced widely in Europe.

Generally speaking, Pesce found more objectionable material than in the past in foreign imports. "Because of the court decisions, we had to liberalize our approach and distributors started submitting more and more films that hit over the border line," he held. "The distributors for a while thought this place was wide open. Well, it isn't."

(Pesce has been in the division since 1952. He became assistant director a year ago and chief of the department last September. Sidney Bernstein is assistant director. Division formerly was headed by Dr. Hugh M. Flick, now assistant to the N.Y. State Education Commissioner.)

F. F. F. Films Inc. has been authorized to conduct a film business in New York, with capital stock of 200 shares, no par value. Phillips, Nizer, Benjamin, Krim & Ballon were filing attorneys at Albany.

Inside Stuff—Pictures

Leon Fromkess, who has produced films in both Hollywood and Manhattan, says that union regulations in east raise costs and discourage further production, so that films shoot in N.Y. primarily only when there is an overwhelming necessity for street exteriors and other outdoor action which Hollywood studios cannot simulate as well. Speaking as a telepix man in last week's VARIETY, Fromkess spelled out the east-west costs in terms of union locals, the Pacific crews "making it easy" and the Atlantic seaboard crews "thinking of nothing but their own paychecks." He cites these differences:

1. *In Hollywood, a producer can place a call for as early as 6 a.m. or as late as 8 p.m. without going into overtime. Crews get straight pay for eight hours commencing with the time they report to work. In New York, any call before 8:30 a.m. involves double time for the period until 8:30; after 5:30 p.m., it's also double time.*

2. *In Hollywood, overtime is time-and-a-half, and the overtime hour is divided into six-minute segments, so that if a crew works five minutes over, they get paid for only six minutes, or one-tenth of the hour rate at time-and-a-half. In New York, when a crew goes over five minutes, it receives double time for an entire half-hour.*

3. *Average straight-time work week of film crews in Hollywood is about 50 hours (actual time varies with each craft, but averages out to 50); in New York, it's 40.*

Film companies, with large investments in their overseas productions, increasingly feel that there must be an intensification in the flow of production publicity to American news channels.

That's in line with the belief that, to create a real want-to-see attitude on the part of the public, the title of a picture and its stars must be kept in front of the potential audience for a long time prior to release. Too many attractions, maintain ad-pub execs, reach the theatres "cold" and on the crest of a last-minute wave of publicity which comes too late to hit home.

It's a view very similar to the one held by many of the independent importers who argue that foreign films would be well served by a continuous flow of pre-release publicity from Europe. Effort along this line is being made by the French Film Office in Manhattan.

Three major productions now shooting in Europe are keeping up a steady stream of news and features to the States; "John Paul Jones," which is current in Spain; "The Naked Maja" and "Ben Hur." Latter two are shooting in Rome. European and American journalists are being shipped to the studios in the hope that their reports will keep interest in these projects alive.

Mum on 2d Week '10 C' Figures; Par Blames Ozoners' Confusing Ads

Paramount sees no "particular purpose" in continuing the running feud with drive-in operators, and particularly the Independent Exhibitors of New England, over the terms for "10 Commandments." The company had been challenged by Edward W. Lider, president of the Bay State Allied States Assn. affiliate, to issue the second week's grosses of "10 C's" in drive-ins as readily as the company has been giving out the first week's take.

The film company's refusal to issue the second week's figures is taken to mean by the Massachusetts group that its (the exhibs) claim that the picture had "flopped" at five Bay State drive-ins has been substantiated. However, the film company maintains that if the grosses are poor for the second week, it's the fault of the five drive-in operators. Par's position is that the ozoners had publicized the withdrawal of the picture and had placed new advertising for another picture. As a result, Par states, the public was confused and unaware that "10 C's" was still available at the outdoor theatres in question. Par forced the drive-ins to live up to the original contract which called for a firm two weeks for the picture.

Although Par has been giving out first week figures for various engagements of "Commandments" in drive-ins throughout the country, it has not as yet issued a company's position being that it is "fruitless" to continue the controversy. It staunchly maintains that the engagements have been profitable under the terms requested by the company.

Par has been charged with illegal price-fixing because of its demand for royalty payments—68c for adults and 30c for children the first week and 57c and 25c for the second week. Policy has caused the drive-ins to charge 50c admission for children who have heretofore been admitted free.

Beaver Valley's Ji-Way 51 Drive-In near Pittsburgh has been transferred from the New Castle operating company headed by Al Tate and the widow of John Wineck to the Cook and Anderson Theatre Enterprises of Beaver Falls, Pa.

Stanley Pays 25c

The board of directors of Stanley Warner Corp. declared a dividend of 25c per share last week on the company's common stock.

Divvy is payable Aug. 25 to stockholders of record Aug. 11.

Ruth Franklin

Continued from page 1

voice so readily (she's done children, dogs, old ladies and imitations of Audrey Hepburn and Marilyn Monroe) agencies apparently have had no fear of her being recognized. Perfect case in point: U. S. Steel had her do an old lady croaking out the line, "Young people love soft drinks in cans," and in short order the Glass Container Institute hired her to say in a little-girl voice, "Soft drinks taste good in bottles."

Miss Franklin started "faking it" about four years ago when, at 21, she played the running role on "Mr. Peepers" of a 12-year-old student. (She was the only moppet old enough to smoke during production breaks.)

She claims the only "product conflict" she's ever had is a continuing one: a large number of actors, when asked for blurb credits, claim the Levy's bread pitch as their own.

N.Y. Censor Asks New Law Squelching 'Extreme Brutality' Scenes In Films

The trend towards brutality and gruesomeness in films is such that specific legislation should be enacted in Albany to allow the New York censor to deal with it, Louis M. Pesce, chief of the N. Y. State Education Dept. motion picture division (i.e. the N. Y. censor) declared.

Pesce reported receiving an increasing number of complaints from individuals throughout the state, pointing out the increase in films accenting "horror" and violent action. However, he pointed out, his department is unable to take action even on the extreme instances since, in the wake of the "Garden of Eden" decision, its scope was defined to the subject of obscenity.

Censor said his department would welcome specification of the censorship law to rule out extreme brutality. Another approach, he suggested, would be the setting up of categories, separating the audience into juveniles and adults.

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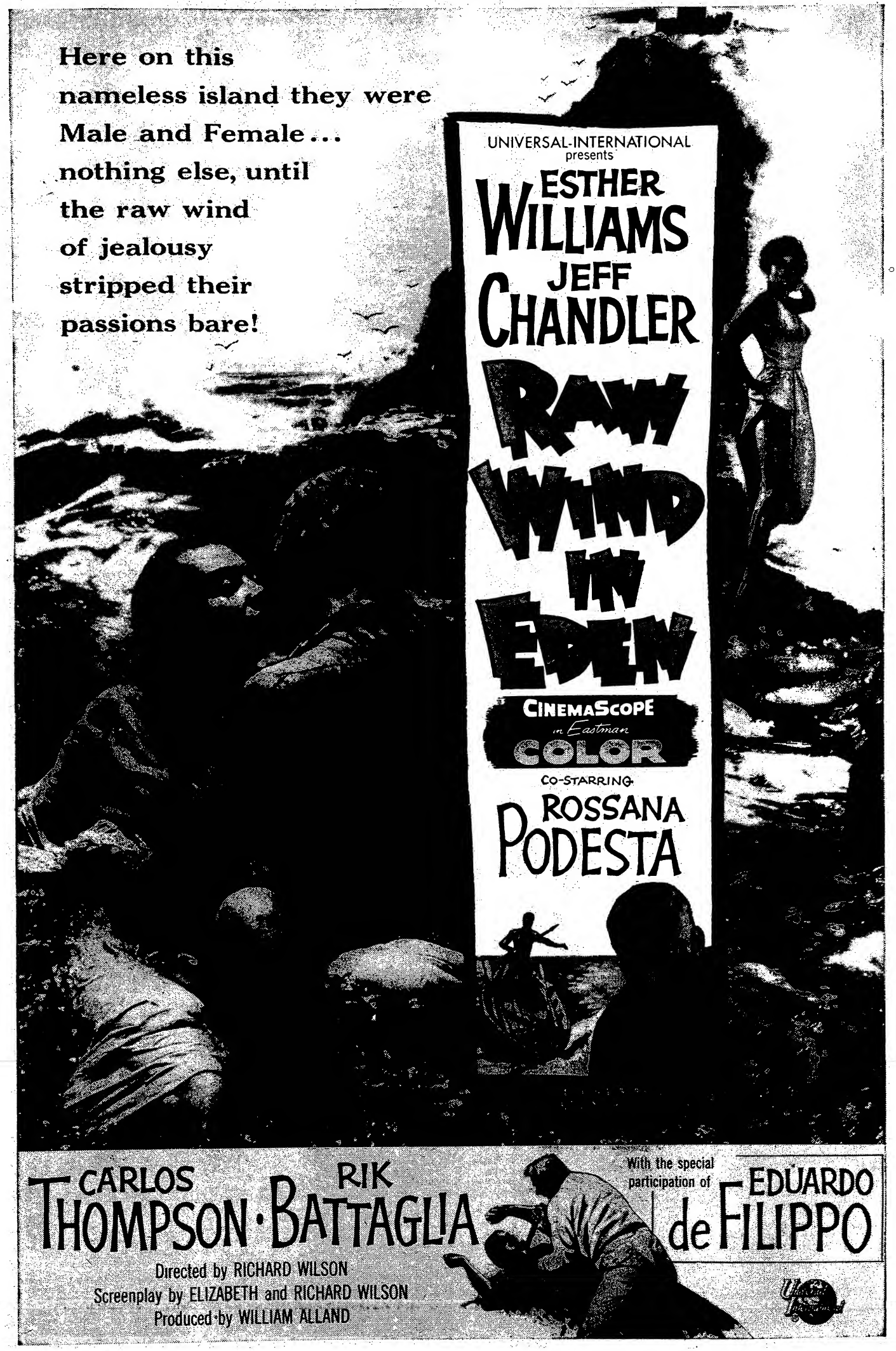
With the increase in exploitation films, the motion picture division is sending out more letters than ever, warning distributors against excesses in advertising. Under the rules of the division, a license can be revoked if the ads for a film are considered offensive.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With the special participation of
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Directed by RICHARD WILSON
Screenplay by ELIZABETH and RICHARD WILSON
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Church Morals Vs Non-Catholic Rights Again Erupts In A Boycotting Move

Lake Placid, N.Y., incident involving the Brigitte Bardot starrer, "And God Created Woman," and the Roman Catholic pastor, is seen in the trade as both (a) "frightening" exhibitors and (b) encouraging other local priests elsewhere to take similar action.

One theatreowner said at the weekend that he had planned to book "God Created Woman" in several of his houses but that, in the wake of the Lake Placid experience, he had changed his mind. "What's the use," he commented. "It's all very well to talk about principles, but when you run a commercial enterprise it's just as well to remember that the purpose is to bring people in, not to keep them out."

Six-Months Ban

In Lake Placid, Msgr. James T. Lyng placed a six month ban for Catholics on the Palace Theatre, the town's only film house, when it played Bardot. The Kingsley import is on the "Condemned" list of the National Legion of Decency. Later, the same local priest prevailed on the operators of the Sara-Placid Drive-In to cancel the booking of another Bardot feature, "The Bride Is Much too Beautiful," which has a "B" (Objectionable in Part for All) rating from the Legion.

(Distributor Jack Ellis said he had not been informed of the cancellation as of yesterday (Tues.) morning. He said that it would represent a breach of contract. He's had no such experience anywhere else.)

Msgr. Lyng said his actions were taken "in the interest of common decency" and should not be identified as the moves of any one single sect. In imposing the six-month ban on the Palace, the priest also urged local business people not post any program notices of the house for that period of time. About half of Lake Placid's population is Roman Catholic. However, during the summer, the community is swelled by a great many vacationers.

The Palace is run by James P. McLaughlin, a Protestant. The Sara-Placid Drive-In is operated by two Catholics. When Msgr. Lyng first approached McLaughlin he offered a deal under which the church would pay $350, or a Sunday's receipts, whichever was greater, plus the cost of shipment for the print of a new picture from Albany. McLaughlin turned down the proposition, pointing out that his house had play "C"-rated films before and without any interference from the church. "God Created Woman" turned in the theatre's second-biggest gross of the year.

This is not the first tme that a Roman Catholic pastor has imposed a total ban on a theatre after it played a film considered objectionable. Each time this happens, voices are raised in protest. The last two releases over which such issues arose were "Baby Doll" (WB) and "The Moon Is Blue" (UA).

The Catholic position in these matters is that the clergy is obligated to "protect" the morals of its flock. The usual counter argument is that, in looking out for Catholics, the Church actually is depriving non-Catholics of their freedom of choice and in effect is acting as a censor for the entire community.

There is some question among exhibitors whether or not the type of six-month ban imposed in Lake Placid actually is effective for more than a couple of weeks. Nevertheless, most theatreowners don't like to get into a hassle with the local priest, though—as in the Placid case—there is a tendency to resist at least on the picture involved. Part of the reason is that the attendant publicity on the attraction greatly spurs attendance for the run. Pattern in the past has been for the local Church authority to eventually enter into a deal under which the ban is lifted in return for a promise from the theatre not to book any condemned films in the future.

Already in Placid Msgr. Lyng indicated the ban might be lifted "under certain conditions," though he refused to spell them out.

"God Created Woman," easily the most successful foreign import ever to hit the States, has run into a lot of censorship trouble during its release. The danger of collision in the future is probably increased since distributors now tend to dub their imports to make them available to a wider U.S. audience. A number of new Bardot films (new at least to Americans) are coming on the market, including "La Parisienne" which has been "B"-rated. As importers pay larger advances for these films, they can be expected to become proportionately more eager to avoid incidents which might tend to reduce the gross.

Though they are generally cautious, quite a few exhibitors are of the opinion that Church boycotts of the type imposed in Lake Placid should be opposed. Same is true of the independent importer-distributors. Reasoning is that the fact of a theatre's bowing before the boycott threat is generally reported in the trade and creates a climate of fear (often exagerated) which then tends to extend itself far beyond the single film in question.

Star System

Continued from page 1

a screenplay to a major film company. An executive of the company read the script, said he liked it and that his company would be willing to finance the property if the producer could obtain the services of one of the male performers designated by the company.

The list included the following: James Stewart, Frank Sinatra, Cary Grant, Clark Gable, Gary Cooper, Robert Mitchum, Tyrone Power, Glenn Ford, William Holden, Gregory Peck, Marlon Brando, Montgomery Clift, John Wayne, Yul Brynner, Kirk Douglas and Rock Hudson.

Since the producer had conceived the production as a modest budget entry and since a majority of the performers listed already had commitments, he is just about ready to abandon his project.

In the field of femme stars, the list is usually smaller. Although the following is not meant to be complete, the distaff list is believed to read as follows: Ingrid Bergman, Ava Gardner, Marilyn Monroe, Brigitte Bardot, Deborah Kerr, Doris Day, Elizabeth Taylor and Audrey Hepburn.

As a further indication of the concentration on certain "name" performers, the policy of Metro may serve as an example. The company, which has been on the downgrade since the depletion of its private stable of stars, is making every effort to corral the "proper names" in its deals with independent film-makers. For instance, the company's 1958-59 production schedule includes such names as Frank Sinatra, Gary Cooper, Cary Grant, Glenn Ford, Robert Mitchum, Rex Harrison, Yul Brynner, Ingrid Bergman, Doris Day, Elizabeth Taylor, Audrey Hepburn, Deborah Kerr and Judy Holliday. In addition, the company has also set such "name" players as Harry Belafonte, Rossano Brazzi, Jack Carson, Maurice Chevalier, Mel Ferrer, Anthony Franciosa, Charlton Heston, Dean Martin, James Mason, Anthony Perkins, Robert Taylor, Richard Widmark, Paul Newman, Leslie Caron, Cyd Charisse, Kay Kendall, Shirley MacLaine, Maria Schell and Debbie Reynolds.

Moscow

Continued from page 3

which the film biz has stayed clear in the past.

Several of the companies feel that any deal with the Soviets is certain to be presented as proof abroad that, when it rejects any such propositions in the past, MPEA acted in bad faith. The Association over the years has gone to some pains to explain to its overseas competition that, as an industry, it is unable to go for any reciprocity arrangements, there being no longer a direct link between distribution and exhibition. This assertion has always been greeted with considerable skepticism abroad.

Alerting Non-Members, Too

Washington, Aug. 5.

Film companies not affiliated with Motion Picture Assn. of America or Motion Picture Export Assn. will meet Aug. 21 for a briefing with Eric Johnston, and Turner B. Shelton, of the United States Information Agency.

Johnston and Shelton hope for a good turnout at the meeting in room 5104 of State Dept. building. Purpose is to alert these non-member companies on the status of the exchange of films between the United States and the Soviet Union.

Censor Speaks

Continued from page 3

to be censored—and might be banned—in more sophisticated New York, Pesce said he couldn't go along with the assumption that New Yorkers (not even metropolitanites) were more "sophisticated." In any case, he noted, some other forms of control do exist in other states, whether via police powers or other methods.

He also wasn't sure that the statement—"*These films play in other states and nobody seems to suffer*"—was accurate.

Pesce said he personally favored the categorizing of films for adults, but added that this would impose certain administrative difficulties on his department. He also pointed to exhibitor resistance to such a method, though it is practiced widely in Europe.

Generally speaking, Pesce found more objectionable material than in the past in foreign imports. "Because of the court decisions, we had to liberalize our approach and distributors started submitting more and more films that hit over the border line," he held. "The distributors for a while thought this place was wide open. Well, it isn't."

(Pesce has been in the division since 1952. He became assistant director a year ago and chief of the department last September. Sidney Bernstein is assistant director. Division formerly was headed by Dr. Hugh M. Flick, now assistant to the N.Y. State Education Commissioner.)

F. F. F. Films Inc. has been authorized to conduct a film business in New York, with capital stock of 200 shares, no par value. Phillips, Nizer, Benjamin, Krim & Ballon were filing attorneys at Albany.

Inside Stuff—Pictures

Leon Fromkess, who has produced films in both Hollywood and Manhattan, says that union regulations in east raise costs and discourage further production, so that films shoot in N.Y. primarily only when there is an overwhelming necessity for street exteriors and other outdoor action which Hollywood studios cannot simulate as well. Speaking as a telepix man in last week's VARIETY, Fromkess spelled out the east-west costs in terms of union locals, the Pacific crews "making it easy" and the Atlantic seaboard crews "thinking of nothing but their own paychecks." He cites these differences:

1. *In Hollywood, a producer can place a call for as early as 6 a.m. or as late as 8 p.m. without going into overtime. Crews get straight pay for eight hours commencing with the time they report to work. In New York, any call before 8:30 a.m. involves double time for the period until 8:30; after 5:30 p.m., it's also double time.*

2. *In Hollywood, overtime is time-and-a-half, and the overtime hour is divided into six-minute segments, so that if a crew works five minutes over, they get paid for only six minutes, or one-tenth of the hour rate at time-and-a-half. In New York, when a crew goes over five minutes, it receives double time for an entire half-hour.*

3. *Average straight-time work week of film crews in Hollywood is about 50 hours (actual time varies with each craft, but averages out to 50); in New York, it's 40.*

Film companies, with large investments in their overseas productions, increasingly feel that there must be an intensification in the flow of production publicity to American news channels.

That's in line with the belief that, to create a real want-to-see attitude on the part of the public, the title of a picture and its stars must be kept in front of the potential audience for a long time prior to release. Too many attractions, maintain ad-pub execs, reach the theatres "cold" and on the crest of a last-minute wave of publicity which comes too late to hit home.

It's a view very similar to the one held by many of the independent importers who argue that foreign films would be well served by a continuous flow of pre-release publicity from Europe. Effort along this line is being made by the French Film Office in Manhattan.

Three major productions now shooting in Europe are keeping up a steady stream of news and features to the States: "John Paul Jones," which is current in Spain; "The Naked Maja" and "Ben Hur." Latter two are shooting in Rome. European and American journalists are being shipped to the studios in the hope that their reports will keep interest in these projects alive.

Mum on 2d Week '10 C' Figures; Par Blames Ozoners' Confusing Ads

Stanley Pays 25c

The board of directors of Stanley Warner Corp. declared a dividend of 25c per share last week on the company's common stock.

Divvy is payable Aug. 25 to stockholders of record Aug. 11.

Ruth Frankiin

Continued from page 1

voice so readily (she's done children, dogs, old ladies and imitations of Audrey Hepburn and Marilyn Monroe) agencies apparently have had no fear of her being recognized. Perfect case in point: U. S. Steel had her do an old lady croaking out the line, "Young people love soft drinks in cans," and in short order the Glass Container Institute hired her to say in a little-girl voice, "Soft drinks taste good in bottles."

Miss Franklin started "faking it" about four years ago when, at 21, she played the running role on "Mr. Peepers" of a 12-year-old student. (She was the only moppet old enough to smoke during production breaks.)

She claims the only "product conflict" she's ever had is a continuing one: a large number of actors, when asked for blurb credits, claim the Levy's bread pitch as their own.

Paramount sees no "particular purpose" in continuing the running feud with drive-in operators, and particularly the Independent Exhibitors of New England, over the terms for "10 Commandments." The company had been challenged by Edward W. Lider, president of the Bay State Allied States Assn. affiliate, to issue the second week's grosses of "10 C's" in drive-ins as readily as the company has been giving out the first week's take.

The film company's refusal to issue the second week's figures is taken to mean by the Massachusetts group that its (the exhibs) claim that the picture had "flopped" at five Bay State drive-ins has been substantiated. However, the film company maintains that if the grosses are poor for the second week, it's the fault of the five drive-in operators. Par's position is that the ozoners had publicized the withdrawal of the picture and had placed new advertising for another picture. As a result, Par states, the public was confused and unaware that "10 C's" was still available at the outdoor theatres in question. Par forced the drive-ins to live up to the original contract which called for a firm two weeks for the picture.

Although Par has been giving out first week figures for various engagements of "Commandments" in drive-ins throughout the country, it has not as yet issued a company's position being that it is "fruitless" to continue the controversy. It staunchly maintains that the engagements have been profitable under the terms requested by the company.

Par has been charged with illegal price-fixing because of its demand for royalty payments—68c for adults and 30c for children the first week and 57c and 25c for the second week. Policy has caused the drive-ins to charge 50c admission for children who have heretofore been admitted free.

Beaver Valley's Ji-Way 51 Drive-In near Pittsburgh has been transferred from the New Castle operating company headed by Al Tate and the widow of John Wineck to the Cook and Anderson Theatre Enterprises of Beaver Falls, Pa.

N.Y. Censor Asks New Law Squelching 'Extreme Brutality' Scenes In Films

The trend towards brutality and gruesomeness in films is such that specific legislation should be enacted in Albany to allow the New York censor to deal with it, Louis M. Pesce, chief of the N. Y. State Education Dept. motion picture division (i.e. the N. Y. censor) declared.

Pesce reported receiving an increasing number of complaints from individuals throughout the state, pointing out the increase in films accenting "horror" and violent action. However, he pointed out, his department is unable to take action even on the extreme instances since, in the wake of the "Garden of Eden" decision, its scope was defined to the subject of obscenity.

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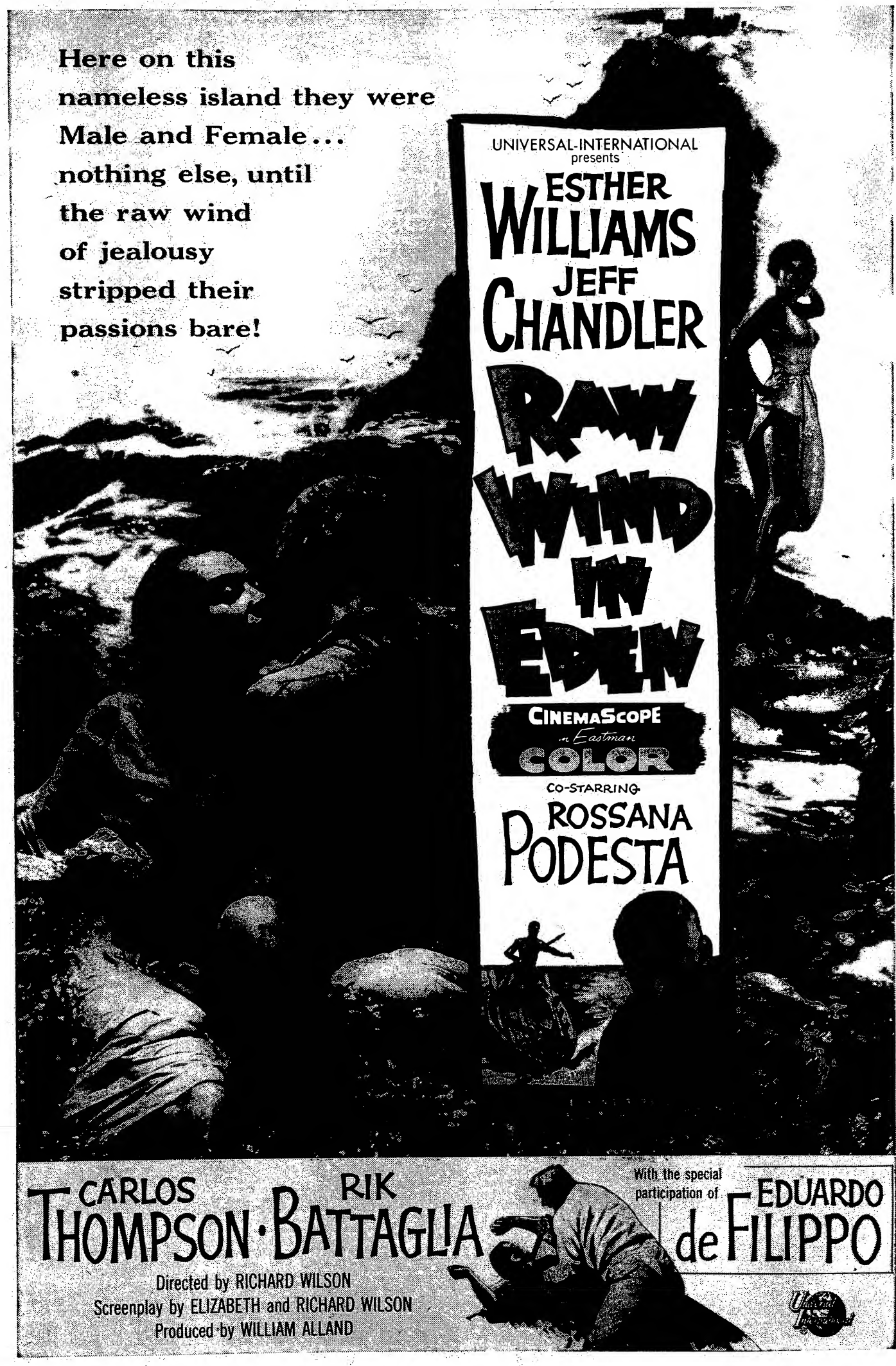
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Magazines, Sunday Supplements Hurt By New Point-of-Sale Preferences

Magazine and Sunday newspaper section revenue from motion picture advertisements dropped again during the first half of 1958, reflecting both a tightened purse and fewer pictures in release.

A VARIETY check of figures supplied by Publishers Information Bureau last week showed that overall ad expenditures in the mags and the Sunday sections declined by about 25%, from $1,405,206 in the six months ended June 30, 1957, to $1,049,361 for the same period this year.

One of the reasons for this lesser activity is the company's feeling that local, point-of-sale advertising on the whole is preferable to national ads, which establish the title of an attraction, but don't—they reason—contribute directly to bringing in patrons at the boxoffice. Also, the timing of the ads prevents them from being of immediate and applicable use when a film actually goes into release. Finally, there is the feeling that the national ads tend to overlap in part with local campaigns.

One of the big losers in the current trend have been the Sunday supplements. They went down again during the first half of this year, from $152,670 in 1957 to $117,000. It must be noted, however, that the very film conscious Parade Magazine managed to improve its film ad showing in '58, going to $26,510 from $23,860. The competing This Week magazine dropped to $53,650 from $75,360 last year.

The declining film trend is in tune with the overall approach to magazine advertising in a recession-conscious country. Total expenditure on amusement and entertainment ads in the mags during the first half of '58 was down to $1,599,298 from $1,852,614 last year.

The 1958 film ad figures derived from 32 pictures. In 1957, the totals accrued from 40 films.

The largest magazine advertiser in 1958 (to July) was still Loew's, with $328,570 for eight pictures. In 1957 it spent $389,682 in the comparable period. 20th-Fox ranks next with $283,000 for only two films. Paramount, which spent $237,534 last year, splurged to the tune of $209,951 on four films in 1958. Warner Bros. spent $71,051 on six pictures against $103,166 in 1957. Universal was down for $70,749 whereas it had spent $230,618 in 1957. United Artists also showed a sharp drop to only $9,751 for three pictures. In the comparable period in '57 it had spent $330,985. Columbia spent $33,000 on "The Key" and "Bridge on the River Kwai" in the first half of '58.

The changed situation reflects in the film ad income of the big mags. Life, for instance, went down from $236,935 to $182,753 for the first six months if 1958. Look likewise plunged from $240,377 to $185,175. The Saturday Evening Post dropped from $122,465 to $87,895. Seventeen was down to $33,600 from $51,205. Redbook lost too, going from $36,755 to $31,000.

Paul Robeson

Continued from page 2

Aug. 10, but it will not be until the middle of September that he starts his hefty round of the provinces, which will carry him through to mid-December. So far, the itinerary of one nighters listed, includes appearances at 20 major cities and towns.

Robeson's concert tour of Britain is being handled by the Harold Holt office, which is paging American pianist Lawrence Brown to come to Britain and join the singer. This would renew a partnership which was well known in this country before the war when Robeson and Brown appeared together in a series of celebrity concerts for Harold Holt.

At a press conference last week Robeson revealed that he hopes to appear in a British production of "Othello" during his stay in Britain. He played in the Shakespeare drama in London in 1930, with Peggy Ashcroft as Desdemona.

Gersh Vice Sam Jaffe

Hollywood, Aug. 5.

Phil Gersh is new president of Famous Artists Associates following exit of Sam Jaffe, retiring from agency biz for theatrical film and television production.

Gersh, with Jaffe for 20 years, was v.p. when Jaffe and Famous Artists merged in 1956. Charles K. Feldman is board chairman of Famous Artists.

Jaffe has been agent for 25 years forming his own agency in 1933. Previously he was production manager at Paramount and was also in production with RKO and Columbia. In 1948 he produced "The Sullivans," an indie venture.

2 Chicago Houses: Blow, Fall Down

Chicago, Aug. 5.

Chicago is shy another two theatres—but this time not for a lack of patronage. Two, both nabe indies, and one showcasing Latin product only, came to violent ends last week. First casualty was the Gold, where flames followed an explosion to gut the house. Two days later, Spanish-language Villa collapsed in a heap, less than an hour after the last show.

Finding of a can of turpentine in the Villa's lobby at first aroused suspicions of arson, but authorities later determined that the collapse was due solely to structural weaknesses in the 50-year-old building. Total damage estimates ranged up to $110,000, and it's doubtful either situation will rebuild.

U. S. Majors Continue Fight Vs. Japan Dualers

Tokyo, July 29.

Despite the announced new policy by Shochiku and Toho of offering double-feature bills through the reorganized foreign film chains, it is believed single billings of U. S. major company product will continue.

Before start of the new outlet setup, Toho was slated to show a dualer of "Merry Andrew" and "The Sheepman," but Metro declined and the pix were booked singly. Shochiku and Toho are now booking their theatres with double features of European films only.

Northwest Drive-Ins Up To Their Hub-Caps In Abnormal July Rains

Kansas City, Aug. 5.

Record rainfall in July was climaxed with a record downpour last Wednesday (30) which took a severe toll from theatre business, as well as from industry and the populace in general. When a 5-inch rain was over, floods had knocked out the Boulevard Drive-in on the southwest side of the city and the Heart Drive-in on the east side.

Other theatres were affected by power failures, and biz in general was severely dampened by the four-hour rainfall which began at 8 p.m. Even though other drive-ins were able to remain open, they took a heavy licking at the boxoffice, and the rain was so heavy as to stall traffic in many sectors of the city, consequently cutting down traffic to indoor houses.

Managements of the two downed drive-ins indicated they would be back in operation within a few days. The Boulevard apparently took the worst battering with 5 feet of water swirling through it.

This storm came directly on the metropolitan area, in contrast to a number of others which have hit other sections of the K. C. trade territory this summer.

WEAK IN SYRACUSE

Hope Third Cinerama Will Do Better Than Others

Syracuse, Aug. 5.

A red carpet setting was used here to give a proper sendoff to "Seven Wonders," the third Cinerama picture, at the Schine circuit's Eckel Theatre here last week. It's the frank hope of Schine execs to put this one across to at least salvage a part of the $40,000 investment which was used to convert the Eckel to the process.

The two prior Cinerama releases at the house proved very weak in Syracuse. The first ran only a fair four months. The second, "Cinerama Holiday," closed a slow three-month run last week. The local papers have been trying to help the Eckel, but so far to no avail. The Schines now hope to at least break even out of the whole engagement.

Time Mag's TV Station Loading Air With Films, Theatremen Yelp

St. Paul, Aug. 5.

This area's exhibitors are suffering their biggest television feature picture headache since video's entry.

It's the result of WTCN-TV, the local ABC outlet, under its new Time ownership, firing away with what it calls "Movie Spectacular" time, seven nights a week at the comparatively early hour of 9:45.

Having just acquired the United Artists, M-G-M and Warner Bros. pix, the station is shooting heavy feature film ammunition at the outset in an effort to cut more into the opposition KSTP-TV and WCCO-TV evening heavy ratings, especially for their 10 p.m. half-hour news, weather and sports shows.

WTCN-TV has shoved its own news program back from 10 to 9:30 p.m., shortened it to 15 minutes and immediately follows it with "the great new motion picture shows—features presented for the first time here" and many of them of post 1948 origin. Also, they've hired a veteran, prominent WCCO-TV newscaster, "Chick" McCuen, for the news shows.

This actually amounts to a fight among the Twin Cities' three leading and only network stations (KMSP-TV has no network connection and KTCA-TV is a non-commercial educational station). But exhibitors are doing the loudest crying and claiming to be hurt the most because of the intiial tv pictures' quality and the fact that WTCN-TV is using heavy newspaper advertising space every day to inform the public about its motion picture offering of the evening.

It's the stiffest tv picture competition they've had to date, the exhibs lament.

Starting July 21 WTCN-TV hit out with "King's Row," "Big House," "Dark Passage," "Night Must Fall," "God Is My Co-Pilot," "Action in the North Atlantic" and "Chained" in that order nightly for the first week. Stars included Humphrey Bogart, Lauren Baccall, Robert Cummings, Wallace Beery and Anne Sheridan.

The station has the ammunition to continue the "Movie Spectacular" session indefinitely, public relations head George Lord points out.

Exhibs hereabouts regard the pictures as equal or superior in quality to many they're able to offer, point out that many of them are new to the present filmgoing generation or can attract a second viewing and declare "this kind of competition is bound to hurt the boxoffice."

KMSP-TV, now entirely owned by National Television Associates, lost out on the M-G-M library when M-G-M gave up its partial ownership of the station.

Spender's 34 Stripes

Hollywood, Aug. 5.

W. W. Spender, Metro studio manager, is resigning after 34 years in various capacities.

He joined Metro as purchasing agent in 1924, was later assistant manager of studio, and upped to present post in 1947.

Goldenson Reports 2d Quarter Up

Estimated net operating profit of American Broadcasting-Paramount Theatres for the second quarter of 1958 was $1,188,000, equal to 27c per share on the outstanding stock and a 24% increase over the same quarter of 1957, president Leonard Goldenson disclosed this week in reporting better theatre and broadcasting business. The net operating profit for the second quarter of 1957 was $957,000, or 21c per share.

For the first six months of 1958, estimated consolidated earnings, including capital gains, were $3,265,000, or 75c per share, as compared with $2,793,000, or 63c per share, for the same period of 1957. Net operating profit for the first six months of 1958 was $3,042,000, or 70c a share, as against $2,700,000, or 61c per share, for the similar stanza of 1957.

Goldenson indicated that both broadcasting and theatre divisions of the company showed an improvement in the second quarter. Topper noted that with the expansion of ABC's tv network in daytime programming "ABC will become a more fully competitive network and more attractive to network advertisers."

Important sponsors have already been signed for the new sked, according to Goldenson, who added, however, that sponsors have been somewhat reluctant in making tv and radio commitments with all networks because of general business conditions. Exec stressed, though, that ABC-TV's "competitive position among the networks is expected to continue to improve."

More on Lensing

New York.

Editor, VARIETY:

Nice to see your commentary on my article "Focus-Drift" in your July 2 issue, evidencing VARIETY interest in matters technological, bearing on the *delivery* of the finished product, the prime interest of your all-inclusive interest in show business.

It happens, however, that your brief summary mentioned only the projectionist postulate that triacetate (safety film) is the chief cause of this prime projection problem. This thesis is weighed farther along in my article, and I stated *definitely* that the film factor alone is not rugged enough to carry the burden of the rap for this shortcoming; I state positively that the very same condition could, and undoubtedly would, prevail were the film base of nitrocellulose—pre-1948 vintage.

The devil operating to produce present conditions is many-horned, his anatomy being composed of the following elements (not necessarily in the order of importance but rather combinative): terrifically increased heat of the order of 50% resulting from improved light source and more effective reflective light at the film aperture; an increase of at least 15% in light-transmitting efficiency of the projector shutter, and the murderous effect of the higher heat level to disturb the balance of the "faster" lenses which, of necessity, are at least 25% more sensitive to thermal "shock" than were even their worthy immediate predecessors.

In short, *heat* produced at the arc and more efficiently transmitted to the projector aperture, where it impinges upon the film frame, is the real villain of the piece, irrespective of whether the film base be nitrate or acetate.

James J. Finn.
(Editor, International Projectionist.)

National Theatres' 39-Week Skid

Los Angeles, Aug. 5.

National Theatres Inc., and its voting-controlled subsids chalked up a consolidated net income of $904,198 for 39-week period ended June 24, 1958, a dip of approximately 34% under corresponding net last year, which amounted to $1,365,820. This year's earnings for period are equivalent to 34 cents per share on 2,699,486 shares of common stock outstanding, as against 51 cents per share in 1957.

In a report to stockholders, prexy Elmer C. Rhoden disclosed that chain's earnings for 13 weeks ended June 24, third quarter of current fiscal year, figured $160,301, or six cents per share, compared with $178,054, or seven cents per share, for similar 1957 period.

Rhoden reported that NT during the third quarter this year disposed of nine properties no longer needed for chain's operations, at a loss of $22,000. For like quarter of 1957, he stated, capital gains, net of Federal taxes, amounted to $15,000. Net income for current year's third quarter, excluding capital gains, thus was $182,000, or seven cents per share, compared with $163,000, or six cents per share last year.

Gross income for this year's 39 weeks ended June 24 was $39,230,655 as against last year's $43,391,043 for similar three quarters.

Relative to NT's recent purchase of station WDAF-TV and radio station WDAF, Kansas City, Rhoden reported that gross revenue for month of June amounted to 8% over preceding June.

Iselin Buys 1,000-Car Outdoor From Warren

Albany, Aug. 5.

Purchase by Alan V. Iselin of the 1,000-car Super 50, on the Schenectady-Saratoga Road, from Joseph Warren, gave Tri-City Drive-In theatres a third automobiler. The others are: the Auto-Vision in East Greenbush, and the Turnpike in Westmere. Iselin and his father-in-law, Neil Hellman, acquired the latter, with capacity for 700 cars, last October from John W. Gardner Sr.

Iselin's Tri-City Drive-In Theatres also recently assumed the "management" of Albano's Drive-in at Ravena, 10 miles south of Albany—from Sylvester Albano. This, however, is a buying, booking, advertising and promoting deal.

Price paid for Super 50, opened in June, 1957, was not revealed, but is believed to be between $70,000 and $90,000.

Capital Circuit

Continued from page 2

"The new 'Philadelphia Story', starring The Lowes' (Herman, Florence, Lesley, Roger.) Now Playing Garden Court Apts., 47th & Pine Streets, Philadelphia, 43, Pa. For reservations call: Granite 6-0568.

"I like to spend the summer at home because . . ." And, because she completed the answer in 50 appealings, Mrs. James Hedreth of Rockville, Md., won an airconditioner on WTOP-TV's "Cool '78" contest.

But when Bob Adams, promotion manager, called to inform her, Mrs. Hedreth replied, "Oh, dear, I hope it doesn't disqualify me. But I can't pick it up next week. I'm leaving town on my vacation!"

FCC Commissioner John Cross' "vacation" is spent giving other people one. He and his wife own a resort motel in the Ozarks, and Cross will spend August helping her run it.

When Oklahoma Democrats chose 32-year-old J. Howard Edmondson their nominee for governor, and picked two other high state officials, ages 31 and 33, one elderly state Senator rushed out the Capitol door and told inquirers, "I'm going out to get a crew cut!"

Bureau of Missing Business

THE STUPIDITY OF THE OTHER FELLOW

By ROBERT J. LANDRY

The tendency grows in distributor circles to decry theatre operation as the laggard branch of the film industry, to assert that exhibitors are resistive to "education," rut-bound, and so on. There are those who hint that all business-building campaigns lack reality because, first, exhibitors must shake free of the habit patterns of the past 30 years, and thus far refuse to do so.

What are the merits of these charges? They are, to be sure, not new. Sam Goldwyn and David O. Selznick, to name two, have long attacked the claimed sloth-selfish syndrome of the theatre operators. The 1958 way of saying the same thing is to point to the big merchandizing organizations, powered from a central source, and to "regret" that so many theatres are "independent" of superior-brain control as, in one favored comparison, the owner-managers (actually dependent franchise-holders) of chain gas stations who must maintain imposed standards of operating efficiency.

But theatre operation, like picture producing, defies and mocks standardization. True there is the constant practical problem of provoking individual effort and combating slumber of the brain cells. The studios, the exchanges and the theatres (and all other businesses) confront human addiction to the law of least exertion. But the trouble with the genius-on-his-Manhattan-throne concept of how to cure trade problems is (*a*) *it never did, and* (*b*) *it's forbidden by law.* Memory will readily recall that when thousands of film theatres were literally operated from New York all too often the degradation of the local manager into a dinner-jacketed janitor was a net result. Remote monarchs after deep cogitation decreed that every theatre manager must have his tuxedo pressed twice a week and get authorization for anything costing more than $40. Who would advocate more of the same?

There is, of course, absolutely nothing unique about exhibitors (retailers) fighting with distributors (suppliers) and the same kind of complaints made against dictated film terms are made, only worse, by automobile dealers (the franchise again) against Detroit. Detroit is a great "imposer" of superior brains, or call it muscle. Detroit has got problems.

One thing stands out in the film industry today: the ingrained habit of criticizing the other fellow while seeing no fault in one's self. But nobody has a monopoly on sloth, selfishness, reform-fighting egotism or blind groping. In point of fact there is ample evidence of increasingly vigorous "coming alive" throughout the industry. Whatever may be the down-at-heel condition of some hardtops, the driveins are mostly new and full of zing, frisky with stunts, gimmicks and merchandizing brainstorming.

Take the much-mentioned matter of exhibitor resistance to foreign product. Was this theatre standpatism alone or was the reluctance of the distribs to assume lip-sync expense equally contributory? A little sex-kitten from France made all the difference.

There is a good deal of sheer nonsense involved in the present over-dominant position of a dozen-odd big male stars and some justice in saying that the exhibitors (but only also-ran to the blanket) help "force" the perpetuation of these golden presences. But did theatres invent or only "accept" the star system?

If stars are long-boats, who wants to swim? But the whole examination of the star problem, along with all the other problems of bringing back missing business, points up the need to make with the brain cells and play down the picturesque invective against that mysteriously misty "other half" of the industry.

WHBlasts; Case For Radio Spots

Kansas City, Aug. 5.

Some pointed lessons in selling motion pictures were gleaned from the recent record run of "From Here To Eternity" in five independent drive-in theatres here recently. When biz boomed on opening night (July 16), S & S Operating Co., which operates the 63rd Street, largest of the five drive-ins, instituted a customer survey.

Picture played also in the Boulevard, Highway 50, Claco and Kansas dirve-ins day-and-date, and behind the engagement was an intensive radio campaign. There were 300 spots used on WHB, a one-minute and two 20-second identifications every hour for 10 days.

In the midst of the area's worst rainy season and with a heavy rainstorm on Thursday night of the engagement week, the picture racked up a gross of $28,500, great by any standards and well above the season's tops in any of these theatres. Something over $3,000 was devoted to advertising, about $2,500 of it on WHB.

The survey was taken from 100 cars each night Thursday through Monday, by Alex Shniderman of S & S. He found that only 50% of patrons had seen the picture before, and that over 50% came because they heard the radio spots. Newspapers accounted for about 38% of patrons decisions, and trailers and other sources accounted for the rest.

Radio brought in a predominance of patrons on Wednesday and Thursday and Monday and Tuesday, when the theatre generally has room. Newspapers and radio were almost equal in accounting for patronage on the week-end biz, indicating the theatre got most of its regular patrons with a big plus of a new audience on those days.

Radio has to be looked at as extra budget, but has proved very worthwhile when it has strong merchandise to sell. The crux of the matter in a bring-back of this type is to reach the customers and create a want-to-see attitude. The series of announcements included seven different spots. Six of them obtained from the McClendon "Self Factory" in Texas, and one from Columbia, which releases the picture. All are geared to the soft sell, but realistic with excerpts from the picture's sound track.

Patrons, especially high school and college age girls, said the love scene dialogue on the sound track interested them, and the theatres got a larger share of this age bracket than usual. Some customers came to see the picture more than once during the engagement, some came from towns 50 miles away and more, and one carful reported it had never been in a drive-in theatre before.

Columbia has tried out the picture in a few midwest keys, and found that radio and special merchandising are mandatory. The picture played a Witchita engagement without benefit of radio backing and brought very ordinary returns. It played Omaha with a radio campaign similar to that used here and mopped up. As a result picture company execs indicated they would reissue the picture only to locations where radio can make it effective.

Exhibs involved here concluded there is plenty of b.o. strength left in many an older picture (as tv has long since found out), but the routine picture selling will not do the trick. This is also one means at getting an attraction on a margin where the exhibitor can come out in good shape.

All five drive-ins are usually subsequents, but each at times has a fling at first runs. Their use of "Eternity" was its first reissue date here. The capacities, 63rd Street, 1,100 cars; Kansas, 900; 50 Highway, 850; Boulevard, 700; Claco, 500. Between them they fairly well ring the metropolitan area, and a day-and-date situation makes it easy for the entire populace to get to a theatre playing that particular picture. Admissions ranged from 75 to 85c.

Kite-Trapped Kiddies

Dallas, July 29.

Tony Todora, manager of the Village Theatre, has arranged that all children attending the Village Saturday to see the return engagement of Shirley Temple in "Susannah of the Mounties" and "Gulliver's Travels" will receive free kites, balloons and coupons for soft drinks.

Pitch The Woo In Austin

Austin, Aug. 5.

Austin exhibitors are fighting the summer doldrums with imagination, hard sell, and appeals to the feminine psychology, not to mention a touch of the sexsational.

Mixture of rattling drums, barracks rough-stuff and love trysts were ingredients of saturation radio spots which brought better-than-okeh returns to nabe Varsity Theatre's re-run of "From Here To Eternity."

Spots, which ran before and during week's run (July 16-23) were trademark productions of "the ol' Scotchman" of Dallas, theatre-man-radio entrepreneur Gordon McLendon.

Wrapped up in martial music and galvanic narration, longish spots (2 and 2½ minutes) featured dialog from soundtrack spotting breathy Lancaster-Kerr interchanges, Clift to lift the mitts again, etc. Feverish narrator clarioned that pic has "the wildest and perhaps most savage love scene ever put on film . . . the unforgettable *Beach Scene!*"

Such spots have long produced more or less fantastic results for Southwest theatres, leading McLendon to proclaim imaginative radio as a highly workable, not-sufficiently-exploited adjunct to successful exhibition.

"Eternity" spots were used by Interstate Theatre chain for 3-way revival of pic in Austin, El Paso and Dallas. Interstate has unbending policy of releasing no grosses to trade press, but returns in all cities were reported to be above average. Varsity manager Jerry Cooper reported good days all week, with ticket sales fluctuating between 25 and 50 per cent above average.

Another Interstate theatre in Austin, the first-run, downtown State, pitched "Indiscreet," Bergman-Grant starrer, to the women, utilizing woman's departments of city's sister papers, The American and The Statesman.

Promotion was brainchild of State manager Pericles Chriss, who sold the distaff departments on acting as "hostess" for a morning-coffee pre-screening of film. Theme was "spend a joyful morning with Ingrid Bergman and Cary Grant." Newspaper promotions carried action shots from film and also fashion shots of Miss Bergman in Dior inventions and the like. Centerpiece of the tie-in was suggestion that readers write the papers for free passes to sneak preview. One or two passes were mailed out on request; a club could get 10. Passes took form of tastefully-printed "invitations" from the papers.

Some 1250 women came to the July 29, 10 a.m. showing (held in Interstate's Paramount for space reasons), drank coffee in the lobby, or, underscoring relaxed atmosphere of event, took cups into auditorium. Caterer was nearby hotel.

Good will and potential b.o. gained by the promotion was reflected in subsequent letters to papers and theatre. Letters were grateful in tone, and come from women throughout the Austin trade area, indicating many apparently singly or in club groups included the free show in a day-in-town itinerary.

Picture is slated to open tomorrow (Wed.), allowing film's word-of-mouth conversational values to infiltrate club meetings, teas, and telephone sessions.

Shifting Fashions In Air Interviews Confront Ballyhooers With Problem

In recent years television and its older sidekicks, radio, have served as important exploitation outlets for the film companies. Special radio-tv contactmen employed by the film companies kept a watchful eye on the programming schedules to spot shows where stars, film clips and stunts could be placed to plug pictures prior to their openings. In addition, radio and tv were employed extensively for the coverage of the glamor premieres.

During the past year, however, there has been a shrinkage in the number of shows on which the film companies can place plugs. As a result, the competition for remaining shows has become keen and the film pubbers seek gimmicks that will make their personalities and/or stunts comply with the formats of the available shows presently on tv and radio.

It's estimated that the shows presently available for film plugs are 50% less than two years ago and one-third less than four years ago. The tremendous dropoff has been caused by the disappearance of many of the live shows and their replacement by the half-hour filmed programs and the quiz shows. Particularly hurting the film bally men has been the almost complete elimination of the women commentators. These shows, featuring interviews and chit-chat, were almost always open for film personalities and comments about upcoming motion pictures.

The decrease in the friendly interview show has also been a factor detrimental to film bally. The new type of "depth probes," as epitomized by Mike Wallace, are generally avoided by the film companies. They're employed only on special occasions when the film companies feel they have a willingly provocative personality or a picture with provocative subject matter.

As for the coverage by local radio and tv stations of premieres, it has been generally been dropped because of the lack of public interest. It's felt that the public has seen and heard so many of these premiere festivities that it's tired of hearing the inocuous lobby comments about "how great the picture is" and "how wonderful it was to work with so-and-so."

In the past, some of the radio and tv stations were willing to cover a premiere if the film company paid the time charges. However, since the film companies are on an economy binge, few have been anxious to shell out the cos's. In addition, the stations have been reluctant to foot the cost of the line charges when it's cheaper to put on a film show that attracts a greater audience.

The problems involved in placing personalities on radio and tv shows has caused the radio-tv contacts of the eastern publicity departments of the film companies to inaugurate a series of monthly meetings to discuss mutual problems relating to the various radio and television promotional show possibilities. Plan is to invite a television or radio program producer to these monthly sessions as a guest speaker so that the film companies can learn the requirements of each show and how the two media can work closer.

Participants in the monthly meetings will include Jerome Evans, Universal; Roger Caras, Columbia; Martin Levy, Metro; Mary Michel and Bill Suttman, 20th-Fox; Sid White and Felix Greenfield, Warner Bros.; Howard Haines, Paramount; Burt Sloane and Buddy Young, United Artists, and Lester Dinoff, Rank Organization.

Commonwealth's Slogan-Push

Kansas City, Aug. 5.

Commonwealth Amusement Corp. is going in for an intensive campaign through the fall and early winter season. Plans for the campaign were outlined in a meeting with district managers, film exchange officials and key theatre managers here.

In an effort to get through to the public on a scale never before tried, the circuit which operates drive-ins and hard tops in a five-state surrounding area is wrapping its punches around the theme, *"Let's Go OUT To The Theatre,"* and a secondary theme, *"People Like Movies!"*

The campaign calls for an expenditure of more than $10,000 by the circuit, a step never before taken, according to Richard Orear, Commonwealth exec who presided at the meetings.

Involved will be a series of trailers on all circuit screens, special newspaper storys and mats, snipes and signs for merchants windows and others. Radio will be given new importance in this campaign, according to M. B. Smith, ad-pub director.

An effective angle is expected to be a series of personal endorsements from patrons, themselves, which will carry out the "people like movies" idea.

Circuit men are learning about the campaign in a special 8-page issue of the house organ, "The Bright Side," going out now. Smith has the campaign geared to about a dozen major releases and so planned that local managers can give the public a shot in the arm about every two weeks.

Behind the campaign is an attempt at long range selling, needed much more now in the face of tv and other deterrants and planned as a bulwark against a general recession or an industry slump, Orear said.

'Swap Night' Draws Trade

Corpus Christi, Tex., July 29.

Ed Farmer, manager of the Gulf Drive In Theatre has i troduced "Swap Night" at the ozoner each Friday night starting at 6 p.m. and continuing for several hours. Patrons are invited to bring articles that they no longer need to "sell or swap" them to other patrons who may need the articles.

The stunt has increased attendance at the ozoner as it comes to an end just prior to the start of the first evening showing. Sales at the concessions stands have increased also due to the stunt. The sale is held in the patio of the ozoner near the concessions stand.

STUDIO for SALE

Fully equipped motion picture studio and adjoining property for sale. Three sound stages, processing laboratory, two preview theatres with interlocks, carpenter shops, standing sets.

Studio recently serviced three major features, many television productions. Located in low-cost area outside New York. Purchase at less than original cost. Write for complete details.

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"INDISCREET"
A Warner Bros. Release
and GALA NEW STAGE SPECTACLE

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63 min. motion picture, star name, 35 mm negative, also in 16mm color. Has had limited theatre release in U.S. ONLY. Never been shown on T.V. Terrific sacrifice all rights in perpetuity if immediate sale.

Box V-6636-58, VARIETY
154 W. 46th Street, New York 36

Hollywood Production Pulse

ALLIED ARTISTS

Starts, This Year.....14
This Date, Last Year.....12

"REVOLT IN THE BIG HOUSE"
Prod.—David Diamond
Dir.—R. G. Springsteen
Gene Evans, Robert Blake, John Qualen, Timothy Carey, Emile Meyer, Arlene Hunter
(Started July 24)

COLUMBIA

Starts, This Year.....14
This Date, Last Year.....17

"SENIOR PROM"
Prod.—Harry Romm
Dir.—David Rich
Jill Corey, Paul Hampton, Jimmie Komack, Barbara Bostock, Fried Inescort, Jose Melis, Bob Crosby, Mitch Miller, Connie Boswell, The Ames Bros., Toni Arden, Tom Laughlin, Selene Walters, Ed Sullivan, Les Elgart
(Started July 11)

WALT DISNEY

Starts, This Year..... 6
This Date, Last Year..... 2

"TONKA"
(Shooting at Bend, Ore.)
Exec. Prod.—Walt Disney
Prod.—James Pratt
Dir.—Lewis R. Foster
Sal Mineo, Fess Parker, Jerome Courtland, Rafael Campos, Joy Page, Britt Lomond, H. M. Wynant
(Started June 2)

"THIRD MAN ON THE MOUNTAIN"
(Walt Disney Prods. Ltd.)
(For Buena Vista Release)
(Shooting in Switzerland)
Prod.—William H. Anderson
Dir.—Ken Annakin
Michael Rennie, James MacArthur, Janet Munro, James Donald, Herbert Lom, Laurence Naismith, Nora Swinburne, Lee Patterson, Walter Fitzgerald, Ferdy Mayne
(Started July 8)

"THE SHAGGY DOG"
(Walt Disney Prods.)
(For Buena Vista Release)
Exec. Prod.—Walt Disney
Prod.—Bill Walsh
Dir.—Charles Barton
Fred MacMurray, Jean Hagen, Tommy Kirk, Annette Funicello, Tim Considine, Jymme Shore, Cecil Kellaway, Kevin Corcoran
(Started Aug. 4)

METRO

Starts, This Year.....18
This Date, Last Year.....14

"BEN-HUR"
(Shooting in Rome)
Prod.—Sam Zimbalist
Dir.—William Wyler
Charlton Heston, Jack Hawkins, Stephen Boyd, Haya Harareep, Hugh Griffith, Sam Jaffe, Marie Ney, Finlay Currie, Cathy O'Donnell
(Started May 21)

"THE SCAPEGOAT"
(DuMaurier-Guinness Prod.)
(Shooting in France)
Prod.—Sir Michael Balcom
Dir.—Robert Hamer
Alec Guinness, Bette Davis, Nicole Maurey, Irene Worth, Pamela Brown, Geoffrey Keen
(Started June 2)

"THE ANGRY HILLS"
(Shooting in Greece)
Prod.—Raymond Stross
Dir.—Robert Aldrich
Robert Mitchum, Elisabeth Mueller, Gia Scala, Stanley Baker, Theodore Bikel, Sebastian Cabot
(Started June 16)

"GREEN MANSIONS"
Prod.—Edmund Grainger
Dir.—Mel Ferrer
Audrey Hepburn, Anthony Perkins, Lee J. Cobb, Sessue Hayakawa, Henry Silva, Estelle Hemsley
(Started July 21)

PARAMOUNT

Starts, This Year.....10
This Date, Last Year..... 9

"THE GEISHA BOY"
Prod.—Jerry Lewis
Dir.—Frank Tashlin
Jerry Lewis, Marie McDonald, Nobu McCarthy, George Sanders, Sessue Hayakawa, Suzanne Plexchette
(Started June 16)

"THAT KIND OF WOMAN"
(Shooting in N. Y.)
Prods.—Carlo Ponti, Marcello Girosi
Dir.—Sidney Lumet
Sophia Loren, Tab Hunter, George Sanders, Keenan Wynn, Barbara Nichols, Jack Warden
(Started June 23)

"THE TRAP"
(Parkwood Ent.-Heath Prods.)
Prods.—Norman Panama, Melvin Frank
Dir.—Norman Panama
Richard Widmark, Lee J. Cobb, Tina Louise, Earl Holliman, Carl Benton Reid, Lorne Greene, Dick Shannon, Peter Baldwin, Charles Wassil
(Started July 14)

20th CENTURY-FOX

Starts, This Year.....13
This Date, Last Year.....16

"THE DIARY OF ANNE FRANK"
Prod.—George Stevens
Dir.—George Stevens
Millie Perkins, Joseph Schildkraut, Shelley Winters, Ed Wynn, Richard Beymer, Gusti Huber, Lou Jacobi, Douglas Spencer, Diane Baker, Dody Heath, Robert Boon
(Started March 5)

"RALLY 'ROUND THE FLAG, BOYS!"
Dir.—Leo McCarey
Joanne Woodward, Paul Newman, Joan Collins, Tom Gilson, Tuesday Weld, Dwayne Hickman, Jack Carson, Gale Gordon, Murvyn Vye, Tom Gilson, O. Z. Whitehead, Percy Helton
(Started June 9)

"IN LOVE AND WAR"
(Jerry Wald Prods.)
Prod.—Jerry Wald
Dir.—Philip Dunne
Robert Wagner, Jeffrey Hunter, Dana Wynter, Hope Lang, Sheree North, Brad Dillman, France Nuyen, Mort Sahl, Lily Valenty, Joe di Reda
(Started June 23)

"MARDI GRAS"
Prod.—Jerry Wald
Dir.—Edmund Goulding
Pat Boone, Christine Carrere, Sheree North, Tommy Sands, Gary Crosby, Dick Sargent, Joan Lowe, Fred Clark, Geraldine Wall, Harry Carter
(Started July 14)

UNIVERSAL

Starts, This Year..... 4
This Date, Last Year.....18

WARNER BROS.

Starts, This Year..... 9
This Date, Last Year.....11

"JOHN PAUL JONES"
(John Paul Jones Prods.)
(Shooting in Spain)
Prod.—Samuel Bronston
Dir.—John Farrow
Robert Stack, Charles Coburn, Erin O'Brien, MacDonald Carey, Bruce Cabot, Jean Pierre Aumont, Marisa Pavan, Thomas Gomez, Bette Davis, Peter Cushing, Susana Canales, Archie Duncan, Tom Brannum, David Farrar, Bob Cunningham, Basil Sydney, John Charles Farrow
(Started April 17)

"THE HANGING TREE"
(Baroda Prod.)
(Shooting in Washington)
Prods.—M. Jurow, R. Shepherd
Dir.—Delmar Daves
Gary Cooper, Maria Schell, Karl Malden, Ben Piazza, George Scott, Karl Swenson
(Started June 17)

"UP PERISCOPE"
Prods.—Aubrey Schenck, Howard Koch, Edwin F. Zabel
Dir.—Gordon Douglas
James Garner, Edmond O'Brien, Joanna Barnes, Frank Gifford, Alan Hale, Edward Byrnes, Carleton Carpenter, William Leslie, Sean Garrison
(Started July 8)

"THE MIRACLE"
Prod.—Henry Blanke
Dir.—Irving Rapper
Carroll Baker, Walter Slezak, Roger Moore, Vittorio Gassman, Katrina Paxinou, Gladys Cooper, Carlos Rivas
(Started July 29)

INDEPENDENT

Starts, This Year.....54
This Date, Last Year.....78

"THE NAKED MAJA"
(Titanus-Metro)
(For UA Release)
(Shooting in Rome)
Prod.—Goffredo Lombardo
Dir.—Henry Koster
Ava Gardner, Anthony Franciosa
(Started May 12)

"PORKCHOP HILL"
(Melville Prods.)
(For UA Release)
Prod.—Sy Bartlett
Dir.—Lewis Milestone
Gregory Peck, Harry Guardino, Rip Torn, Bob Steele, George Peppard, Martin Landau, Syl Lamon, Abel Fernandez, Robert Blake, Woody Strode, George Shibata, Rudy Duran, Cliff Ketchum, Norman Feld
(Started May 26)

"MAN IN THE NET"
(Mirisch Co.—Jaguar Prod.)
(For UA Release)
Alan Ladd, Carolyn Jones, Diane Brewster, Charles McGraw, John Lupton, Tom Helmore, Betty Lou Holland, John Alexander, Kathryn Givney, Edward Binns
(Started June 23)

"I, MOBSTER"
(Edward L. Alperson Prod.)
(For 20th Fox)
Co-Prods.—Roger & Gene Corman
Dir.—Roger Corman
Steve Cochran, Lita Milan, Robert Strauss, Lili St. Cyr, Jeri Southern, Celia Lovsky, Ed Nelson, Frank Wolfe, Henry Lewis, Ronnie Anton, Brad Morrow, John Mylong, Paul Engle, Walter Cassell, Sherry Layne, Laurie Mitchell, Jean Carmen, Thomas Wilde, Stan Irwin
(Started July 15)

"BETWEEN THE THUNDER AND THE SUN"
(Seven Arts Prod.)
(For Paramount)
Prod.—Clarence Greene
Dir.—Russell Rouse
Susan Hayward, Jeff Chandler, Jacques Bergerac
(Started July 21)

"RIOT IN JUVENILE JAIL"
(Vogue Picts. for UA)
Prod.—Robert E. Kent
Dir.—Edward L. Cahn
Jerome Thor, Marcia Henderson
(Started July 25)

"GUN IN THE DUST"
(Albert C. Gannaway Prod.)
(For Republic)
Exec. Prod.—Albert C. Gannaway
Prod.—Phil Shuken
Dir.—Albert C. Gannaway
Corinne Calvet, John Carroll, Skip Homeier, Edmund Lowe, Bea Benadaret, Madge Kennedy, Jeff Baker, Howard Wright, John Kidd, Joan Connors, Wade, Lane, K. L. Smith, Burt Topper, Irwin Berke, Ricky Allen, Lee Redman, Joe Besser
(Started July 28)

"LONELYHEARTS"
(Schary Prods. for UA)
Prod.—Dore Schary
Assoc. Prod.—Walter Reilly
Dir.—Vincent Donehue
Montgomery Clift, Robert Ryan, Myrna Loy, Dolores Hart, Maureen Stapleton, Onslow Stevens, Jackie Coogan, Mike Kellin
(Started July 28)

"THE DEVIL'S DISCIPLE"
(Hecht-Hill-Lancaster)
(For UA)
Prod.—Harold Hecht
Dir.—Alexander Mackendrick
Laurence Olivier, Kirk Douglas, Burt Lancaster, Eva LeGallienne
(Started July 28)

"SOME LIKE IT HOT"
(Ashton-Prods.-Mirisch Co.)
(For UA Release)
Prod.-Dir.—Billy Wilder
Marilyn Monroe, Tony Curtis, Jack Lemmon, George Raft, Pat O'Brien, Joe E. Brown, George E. Stone, Joan Shawlee
(Started Aug. 4)

BRITIAN

ASSOC. ELSTREE

Starts, This Year..... 4
This Date, Last Year..... 4

"ALIVE AND KICKING"
Prod.—Victor Skutezsky
Dir.—Cyril Frankel
Sybil Thorndike, Kathleen Harrison, Estelle Winwood
(Started May 27)

BRITISH LION

Starts, This Year..... 6
This Date, Last Year..... 5

"PASSPORT TO SHAME"
(United Co-Productions)
Prod.—John Clein
Dir.—Alvin Rakoff
Odile Versois, Diana Dors, Eddie Constantine, Herbert Lom
(Started July 3)

"CARLTON-BROWNE OF THE F.O."
(Boulting Brothers Productions)
Prod.—Jeffrey Dell, Roy Boulting
Dir.—Jeffrey Dell, Roy Boulting
Terry-Thomas, Peter Sellers
(Started April 28)

"ROOM AT THE TOP"
(Romulus Productions)
Prod.—John and James Woolf
Dir.—Jack Clayton
Laurence Harvey, Simone Signoret, Heather Sears, Donald Wolfit, Donald Houston
(Started June 2)

"LOOK BEFORE YOU LAUGH"
(Jack Hylton Film Productions)
Prod.—John Baxter
Dir.—Lance Comfort
Arthur Askey, Sidney James
(Started July 7)

COLUMBIA

Starts, This Year..... 5
This Date, Last Year..... 5

"THE BANDIT"
(Warwick Film Productions)
(Shooting in Spain and Twickenham Studios)
Prod.—Irving Allen & A. B. Broccoli
Dir.—John Gilling
Victor Mature
(Starts Aug. 11)

METRO

Starts, This Year..... 4
This Date, Last Year..... 4

"THE SCAPEGOAT"
(Du Maurier-Guinness Productions)
Prod.—Michael Balcon
Dir.—Robert Hamer
Alec Guinness, Bette Davis
(Started June 2)

"THE DOCTOR'S DILEMMA"
(Comet Film Productions)
Prod.—Anatole de Grunwald
Dir.—Anthony Asquith
Leslie Caron, Dirk Bogarde
(Started May 19)

"THE DOCTOR FROM SEVEN DIALS"
(Producers Associates)
Prod.—John Croydon
Dir.—Robert Day
Boris Karloff, Betta St. John, Christopher Lee
(Started May 12)

RANK

Starts, This Year..... 11
This Date, Last Year..... 9

"THE SQUARE PEG"
Prod.—Hugh Stewart
Dir.—John Paddy Carstairs
Norman Wisdom, Honor Blackman, Edward Chapman
(Started June 23)

"SEA OF SAND"
(Tempean Films)
(Shooting in Libya)
Prod.—Monty Berman
Dir.—Guy Green
Richard Attenborough, Michael Craig, John Gregson
(Started May 12)

"THE FRESHMAN"
(Julian Wintle and Leslie Parkyn Prod.)
Prod.—Vivian Cox
Dir.—Wolf Rilla
Hardy Kruger, Sylvia Syms, Ronald Lewis
(Started May 26)

"OPERATION AMSTERDAM"
(Shooting in Holland)
Prod.—Maurice Cowan
Dir.—Michael McCarthy
Peter Finch, Eva Bartok
(Started July 7)

"THE CAPTAIN'S TABLE"
Prod.—Joseph Janni
Dir.—Jack Lee
John Gregson, Donald Sinden, Peggy Cummins, Nadia Gray
(Started July 21)

UNITED ARTISTS

Starts, This Year..... 2
This Date, Last Year..... 0

"DEVIL'S DISCIPLE"
(Hecht-Hill-Lancaster)
(Shooting at Elstree)
Prod.—Harold Hecht
Dir.—Alexander McKendrick
Burt Lancaster, Kirk Douglas, Laurence Olivier, Janette Scott
(Started July 21)

POLE'S TOURING BALLET

Company of 22 Set For Sadler's Wells, London

London, Aug. 5.

Feliks Parnell's Ballet from Poland, which is due to start a four weeks' season at Sadler's Wells next Monday (11) will be the first ballet company to visit Britain from Eastern Europe since the Bolshoi Ballet played at Covent Garden.

The company of 22, which is currently featured at the Lodz Opera House, appeared in Paris earlier this year. Their repertoire will include "The Peasant Wedding," "In a Polish Manor," "Harmony in Movement" and "Matthew Is Dead."

Drastic Revamp Of Loop to Hit Many Theatres?

Chicago, Aug. 5.

If the local city planners prevail, Chicago's Loop will undergo a massive face-lifting that not only would remove some of the district's oldest and dingiest buildings, but possibly a number of firstrun picture houses as well.

Master plan for revamping a wide swatch of downtown isn't disclosed, but enough's been leaked to furrow some showmen brows. Per one printed report, no less than six theatres, including one legit dome, are under the shadows of official sliderules and T-squares. A city Plan Commission source, however, indicated to VARIETY that as much cinematic culture would be preserved as possible. Only two of the five filmeries involved are in relatively ancient buildings which the city architects are likely to deem expendable. These are the Essaness Woods, and the Balaban & Katz Garrick.

More likely to be reprieved, and built around, are the Roosevelt and United Artists, both B&K, and Todd's Cinestage and the Harris. Former is owned by the Todd outfit, which picks up the lease on the Harris, a legit stand, Sept. 10.

If the plan for revitalizing the Loop is ultimately realized, most of the proposed new structures would house government, art and amusement centers.

SET TO SHOW 'PACIFIC' IN BRITISH STIX CINEMAS

London, July 29.

J. F. Pattison, 20th-Fox European topper; Sam Eckman, Jr. of Magna Theatres, and Kenneth Winckles, assistant managing director of Circuits Management Assn., have linked a deal whereby "South Pacific" in Todd-AO will be seen in several provincial cinemas starting in September. At present it is playing to capacity biz at the Dominion, London, and the Gaumont, Manchester.

The Gaumont. Glasgow; the Queen's, Newcastle; the Majestic, Leeds and the West End, Birmingham, will be the next four selected cities to see th R. and H. musical. CMA is looking into the possibilities of installing Todd-AO in other key spots.

'Windjammer' Court-Okay For Hub's Cinerama House

Authorization for Stanley Warner Corp. to exhibit "Windjammer," the first CineMiracle picture, at the Boston Theatre, Boston, a house formerly confined to Cinerama showings, was granted Friday (1) by the N.Y. Federal Court. Order was signed by Judge Edmund L. Palmieri.

Previously the Court had given SW the greenlight to show "Windjammer" at the Ambassador Theatre, St. Louis. Court permission is required by SW to exhibit other than Cinerama pix in all theatres the chain had leased specifically for the Cinerama films. No approval is necessary for theatres that are members of the regular SW circuit.

Insider Stock Transactions

Washington, Aug. 5.

Officers of Allied Artists Pictures continued to purchase heavily in common stock during the June 11-July 10 period, as they had the previous month, the Securities & Exchange report disclosed today.

Samuel Broidy increased his shares by 10,088 to make his total common stock interest, 85,206 shares. George D. Burrows and Sherrill Corwin purchased 10,000 shares each, making totals of 44,786 for Burrows and 28,000 for Corwin. June purchases by three other officers were Maurice Goldstein, 2,000; Edward Morey, 2,000, and Sam Wolf, 3,500.

Randolph Wood, a Paramount Pictures officer, sold 16,200 shares of Paramount common, leaving him with 15,100 shares.

Trading in Trans Lux Corp. common was confined to two purchases: 2,000 shares by director Harry Brandt, raising his ownership total to 144,400 shares, and 875 for the Harry Brandt Foundation, giving it a total 14,980 shares.

Trading in Loew's Inc. common was lighter than usual. Director Charles Braunstein purchased 500 shares of common in May and in June each; Sol Siegel, an officer, purchased his first 1,000 shares of common.

There were 1,000 shares of National Telefilm Assoc. common bought in April, and reported this month, by E. Jonny Graff and a sale of 600 shares by him during the same month.

National Theatres Inc. reported the sale of 100 shares of common by Peter Colefax, leaving him a total of 1,000 shares.

Bell & Howell Co.'s common was sold in January by Ernest L. Schimmel, in the amount of 550 shares, and in June he bought 204 shares.

C&C Television Corp. reported that Matthew Fox received 20,000 shares of common in exchange for stock of National Phonex Industries. This leaves him 636,400 shares of which 472,700 shares are pledged as collateral against loans, SEC said.

Briefs From The Lots

Hollywood, Aug. 5.

The Mirisch Co. has set a Biblical film for its 1959 sked, understood based on Noah's Ark . . . **Karl Malden**, with **Gary Cooper** and **Maria Schell** in Warner Bros.' "The Hanging Tree," doubled in brass for director **Delmer Daves**, hospitalized last week . . . producer **Bernard Smith** bought "Appointment With Dishonor," Cyprus-based novel by **William H. Gage Jr.**, for an indie . . . **Edward Dmytryk** launches his 20th-Fox production, "Warlock," Sept. 1 . . . Batjac, readying "The Alamo" for its 1959 production slate has added "Four Ways to Hell," adventure yarn, to next year's sked. . .

Julian Blaustein added **Gwendolyn Terasaki's** autobiog, "Bridge to the Sun," to his 20th-Fox 1958-59 production slate, which already includes "Four Horsemen of the Apocalypse," "The Wreck of the Mary Deare" and "Lady L" . . . **Jules Buck** and **Richard Maibaum** are associated in indie production of "The Day They Robbed the Bank of England," upcoming novel by British author **John Brophy** . . . **Earl Holliman** will warble title song in Panama-Frank's "The Trap" at Paramount

Vann Sells to Howell

Greensboro, N.C., Aug. 5.

After 35 years of operating amusement places at Clinton, N.C., Henry Vann has disposed of his remaining theatres in that city to H. P. Howell of Smithfield, N.C.

The change-over includes direct sales of the franchise and building of the Austin Theatre and a continuing lease on the building housing the Clinton Theatre.

Howell is operator of a chain of theatres in Eastern North Carolina. James L. Austin, son-in-law of Henry Vann has been managing the local theatres for 20 years. Owners of the Clinton Theatre building are Mrs. F. L. Turlington and sons.

Sale price was not available.

N.Y. TV PICKS UP LIVE STEAM

Be a 'Sooner' Governor Via TV

Washington, Aug. 5.

Some men attribute their success to their wives. Some, to their mothers. But the youthful governor-to-be of Okalhoma—32-year-old J. Howard Edmondson—owes his surprising success in politics to television, he told VARIETY in an exclusive interview here last week.

This is not to diminish the efforts of his wife and other relatives in his successful campaign. But all the Edmondsons, and the campaign's finance chairman, Harold Stuart, president of KVOO-KVOO-TV, say that "television made the difference."

Stuart concentrated the campaign dollars on buying tv time on Oklahoma's nine stations and three in surrounding Texas and Arkansas cities, Texarkana, Fort Smith, and Wichita Falls.

"This way we were able to blanket the state," Stuart said. "The candidate could be seen by more people in less time for less money."

When the votes came in, Edmonson had failed to carry only seven counties in the state, four of which had no television reception.

Since Oklahoma has never elected a Republican governor in its 50-year history, Democrat Edmonson is considered a cinch in the November election.

The sandy-haired, goodlooking young Oklahoman took to the cameras like a Billy Bryan to the stump. He used an informal setting, and, at first, his wife hand-cranked the Teleprompter which had notes written in her own handwriting. By runoff time, the Teleprompter was no longer necessary. Edmondson studied notes before going on the air, then talked off-the-cuff. His low, deep voice was an asset, too.

His opponent, 52-year-old Bill Atkinson, appeared much less at home on tv. He used a more formal approach and once, when the Teleprompter broke down, there was an embarrassingly long delay.

"It was an interesting situation. While the utilization of tv caused the victory of Edmondson, who mastered the technique, you could also say it contributed largely to the defeat of Atkinson, who had not," Stuart said.

CBS-TV's Female Forty-Niners

Network Gets Up 'Daytime Televisit Week' Promotion in N.Y. for States-Plus-Alaska

On the theory that if you can't "travel" a tv show to all sectors of America, the next best thing is to bring America to the shows, that's exactly what daytime CBS-TV is about to do in a high-powered nationwide newspaper and tv station promotion enterprise tagged the "CBS Daytime Televisit Week."

Specifically tailored to hypo interest in CBS daytime tv viewing, Oscar Katz, veepee in charge of pre-night programming, and his colleagues have enlisted 49 affiliates and a similar number of dailies, one in every state in the Union including Alaska, to send to CBS-TV's headquarters in Gotham 49 women, each of whom will represent a newspaper and "file" daily stories of their experiences during a one-week in-depth visit.

The amateur "gal reporters" will be chosen from brief letters or postcards they write on why they would like to be the (newspaper's) reporter for the junket. Winners will be flown to N. Y. Sept. 13 through Sept. 20 and will meet all the CBS daytime headliners including CBS execs, sit in on rehearsals, broadcasts and participate in forums dealing with the tv tastes of American women. Their daily observations will be sent to the newspapers in the tieup and CBS-

(Continued on page 42)

NBC's $20,000,000 Daytime TV Coup

In the June-July period NBC-TV rolled up more than $20,000,000 in gross billings for daytime biz. Of that amount, some $5,000,000 was obtained through two 52-week renewals, from Sterling Drug and Brillo Manufacturing.

The 10 a.m. to 5 p.m. schedule on the network is now more than 65% sold out for the fall. Three cross-the-board half-hours are now SRO for the fall, and two more are 90% and 95% sold out.

The June-July orders came from Sunshine Biscuits, Whitehall Laboratories, General Mills, Standard Brands, H. J. Heinz, General Foods, Borden, Sterling Drug, Brillo, National Biscuit, Armour and Frigidaire.

Monday-through-Friday shows sold out for the fall are "The Price is Right," "Tic Tac Dough" and "Queen for a Day."

'Disneyland' Goes 'Presents' & Adult Via Reynolds Coin

The original "Disneyland" monicker was shelved last week by ABC-TV and the Walt Disney organization in favor of "Walt Disney Presents." The change, coincident with Reynolds Metals' buy of an alternate-week hour of the Wednesday 7:30-8:3 shows, also is tied up with a shift in format emphasis.

"Presents" is going to aim considerably more at the adult audience than "Disneyland" has. Next season, the stanza is limiting itself to only three hours (out of 26 first-run) of cartoon product, with much of the rest in the adventure vein.

For a brief time last week, web was understood contemplating a time change to Friday at 7:30. But it has since been reported that such a shift is virtually dead. Some network sources feel that with the revised format, "Presents" has a good chance of improving its rating position this fall vis-a-vis "Wagon Train" on ABC.

Moreover, a move to Friday would have necessitated clearing with the sponsors of "Rin Tin Tin" and "Man With a Camera," the ABC Friday entries now slated for the 7:30-8:30 period. Another move contemplated was to Friday-at-8, behind "Rin Tin Tin," but that means a product conflict between sponsor Nabisco and Kellogg, which has a quarter of Disney.

MOMENTUM VIA COAST PIX DIP

By BOB CHANDLER

Hollywood, Aug. 5.

For the first time in several years, the proportion of film to live in network schedules has dropped, a VARIETY check of the three network fall schedules indicates. Film will comprise 61.7% of the fall programming this year, as compared with 63.8% a year ago, reversing a continuing trend.

Similarly, the influence of the west coast shows a proportionate decline from last year, due to the levelling off of film and a sharp drop in live originations. Total of 77 shows, live and film, will originate from Hollywood this fall, accounting for 67% of the total 115-show schedule, as compared with 75 shows but 71.4% of the schedule a year ago.

Decline of the Coast fortunes is accompanied by a sharp upbeat in live programming from New York. Gotham last year accounted for 24 live shows, or 22.9% of the total schedule. This year, it's up to 31 live entries, or 27.0% of the expanded schedule.

Actually, the telefilm industry on the Coast has improved its position over last year, since it is turning out 67 shows for this fall as compared with 61 for the '57 season. But largely because of ABC's gains plus a decrease in hourlong shows, there are more programs on the '58 three-web lineup than last year, 115 vs. 105, and the Hollywood film share of the schedule has consequently increased only slightly in spite of the increase in product, from 58.1 to 58.3%.

Coast's 'Live' Decrease

The Coast has really felt its decline in live programming, with a drop from 14 shows last fall to 10 this year, and a percentage decline

(Continued on page 39)

Not Even a CBS Bushel Can Get Macdonald Carey Out of Ziv TV to 'Peck'

Hollywood, Aug. 5.

A bid from CBS-TV to buy out Macdonald Carey's contract and even pay the cost of a pilot in which he stars has been nixed by Ziv TV. The network sought Carey for the male lead in a new series, "Peck's Bad Girl," in which Patty McCormack has been set. While the star was willing to do the series, he informed the net of his Ziv commitment, and this signalled the negotiations between the web and vidfilmery.

Carey recently starred in a Ziv pilot, an untitled vidfilm in which he plays the role of a Philadelphia lawyer-sleuth involved in insurance company investigations. Ziv is currently seeking a network sale for the show, and if it doesn't land one, plans to syndicate the series. Meanwhile it's paying Carey a substantial sum to keep him available for the series. Carey has 10% of the net of the new show.

Carey previously starred in the "Dr. Christian" series for Ziv, but the company dropped that one because, among other things, it was cut up several ways, with Mrs. Jean Hersholt owning 10%; BBDO, 10%, plus a percentage for Carey.

FCC Toppers Take Aug. Breather To Beef Up for Aspirin Agenda

CBS' Travelin' Veeps

Recurring question at CBS-TV these humid days is who's minding the store while the upper echelon officers are in the mountains catching stripped bass or gazing at the old masters in the Louvre.

On four-week holidays currently are Bill Hylan, veepee of sales administration; Harry Ommerle, veepee in charge of network programs; Oscar Katz, veepee in charge of daytime programs, and Bob Weitman, veepee in charge of program development.

Still around to answer the phone are prexy Lou Cowan and exec veepee Hubbell Robinson—plus Mike Donovan, CBS doorman who just returned from a fortnight holiday.

Washington, Aug. 5.

The seven Federal Communications Commissioners shook the Washington dirt from their feet (and the phrase is used advisedly, in view of recent Congressional hearings) and headed for the hills or the seashore for the customary August vacation.

The exception was the chairman himself—John C. Doerfer—who will stay in town, taking it easy, and then head for Europe on Sept. 12.

The large majority of the 1,200 FCC employees will take vacation leave during August also, cutting the FCC work to the bone.

When the commissioners sat down for their final session in room 7134 last week, they faced 1,500 pages of work. Some 10 working hours later they had processed 250 assignments and transfers.

Among them was approval of a new corporate setup for three radio stations in Oregon and Washington (KJR, KNEW, KXL), acquired in March by Danny Kaye and Frank Sinatra. The corporation is named Seattle, Portland and Spokane Radio. It's now a 50-50 deal between Sinatra and the Kayes with Kaye, president; Sylvia Fine Kaye, secretary and treasurer; Abe Lastfogel, director; Morris Stoller, assistant treasurer and assistant secretary. The Kayes paid $3,000 for 1% more stock to make it a 50-50 deal.

But the big news of the final session was the second demand for the FCC to do a self-analysis job on influence peddling. This time, Channel 5 in Boston, granted to WHDH Inc., owned by the Boston Herald and Traveler. By a 3-0 ruling, the U. S. Court of Appeals ordered the FCC to reopen hearings on the award to see if any commissioner should have disqualified himself. A trial examiner will be appointed for the study.

This followed the pattern established in Miami's Channel 10 case, which will undergo reexamination in hearings opening Sept. 8 in Washington and moving to Miami (timed for weather, no doubt) to probe ex-parte proceedings.

Rosel Hyde will be acting chairman when these headache cases get underway. Chairman Doerfer leaves Sept. 12 to inspect broadcasting installations in England, before heading the U. S. delegation to the International Telecommunications Union meeting in Geneva, Sept. 29.

Under Hyde, the commissioners —due back at their desks after Labor Day—may answer the Justice Department's accusations in part of the big network study. Justice has verbally told the FCC that at least two network practices—option time and must-buy—violate antitrust laws. The FCC may not agree—or they may ask Congress to amend its act to exempt these practices from antitrust. Both are possible. Anyway, they plan a reply to Justice this fall.

NAB Yells Bravo At Fed'l Court's 'No Libel' Ruling

Washington, Aug. 5.

NAB prexy Harold E. Fellows led the nation's broadcasters last week in breathing a deep sigh of relief over a new Federal Court ruling that radio and tv stations are not liable for defamatory remarks by political candidates.

"A great step forward in clarifying rules for broadcasting in election campaigns," Fellows cheered. It was a decision by the U. S. District Court in Knoxville, Tenn., in a libel suit, brought by—of all persons—a broadcaster, which yielded the comment; it followed a similar recent decision by the North Dakota State Supreme Court.

Edward Lamb, tv station owner in Erie, Pa., sued stations WSM and WLAC and Pat Sutton, a candidate for Senator against Estes Kefauver in the 1954 Tennessee primary. Sutton charged, in effect, that Lamb was a Communist.

The jury found for Lamb but, last week, the Federal Court reversed the verdict against the stations. It left standing the verdict against Sutton.

The Federal Communications Act, ruled the U. S. Court in Tennessee, "completely occupied and preempted the field of interstate communications in radio and television, and from the censorship provisions in Sec. 315 and other regulatory rovisions of the Act, there results by necessary implication an immunity of a broadcaster from liability for defamatory material broadcast by a legally qualified candidate."

Howard to Script 'Music'

Hollywood, Aug. 5.

Cy Howard has been signed by producer Eva Wolas to write "Music, U. S. A.," special one-hour musical spec on CBS-TV Sept. 8 in the Westinghouse "Studio One" slot.

CBS Radio O&O's In USSR Boxseat

Ellis Mott, WEEI, Boston newsman, has been assigned to cover the Moscow meeting of the International Geophysical Year, and air the reports over the CBS-owned and operated radio stations. This is the first venture of its kind, according to Jules Dundes, veepee in charge of station administration for CBS radio. Heretofore the CBS o&o's have never had a reporter rendering special coverage of a major news story for the outlets.

Mott is a satellite specialist now in his second month of employment at WEEI. He formerly covered the Smithsonian Astrophysical Observatory at Cambridge for NBC News. Previously he was with WWNH, Rochester, N. H., and WKOX, Framingham, Mass.

2-Coast Film & Live Scorecard

	West Film	West Live	West Total	East Film	East Live	East Total	Other Film	Other Live	Other Total	Total Film	Total Live	Grand Total
ABC	21	2	23	1	7	8		3	3	22	12	34
%	61.8	5.9	67.7	2.9	20.6	23.5	..	8.8	8.8	64.7	35.3	
CBS	25	2	27	1	14	15	1		1	27	16	43
%	58.1	4.7	62.8	2.3	32.6	34.9	2.3		2.3	62.8	37.2	
NBC	21	6	27		10	10	1		1	22	16	38
%	55.3	15.8	71.7		26.3	26.3	2.6		2.6	57.9	42.1	
Totals	67	10	77	2	31	33	2	3	5	71	44	115
Percentage	58.3	8.7	67.0	1.7	27.0	28.7	1.7	2.6	4.3	61.7	38.3	
1957	61	14	75	2	24	26	4		4	67	38	105
1957%	58.1	13.3	71.4	1.9	22.9	24.8	4.8		4.8	63.8	36.8	

BURNETT'S 'OPERATION TENTERHOOK' IN DANGLING OF $7-MIL KELLOGG SPOT BIZ

Chicago, Aug. 5.

An epidemic of dyspepsia broke out here last week while station men, reps and advertisers with their checkbooks handy sweated out Leo Burnett's overdue decisions anent Kellogg's $7,000,000 spot budget.

For nearly two weeks some 70 tv stations in the top 30 markets were left frantically up in the air, their fall programming and sales blueprints dangling, while the ad agency pondered a selection of stations for the four Kellogg kidshows, "Wild Bill Hickok," "Superman," "Woody Woodpecker" and "Huckleberry Hound." Burnett had assigned itself the July 8-18 period in which to choose its first 30 stations, and when that deadline passed with no decisions made, a number of stations and rep houses began to panic.

The upset lasted until the end of last week, when the first Burnett selections began filtering through. At press time, the agency had contracted for 28 of the top 30 markets, the two excepted being New York and Los Angeles, set for closer analysis. Before the present week is up, the agency expects to pick outlets in the next 70 markets and perhaps in the final 70 as well. The N.Y. and L.A. stations may not be chosen for another two or three weeks.

The Awful Vigil

What caused all the nervousness was the fact that many stations had decisions of their own, both in programming and sales, hanging on the Kellogg move. Some of them were under pressure from other big national advertisers, who were being kept waiting. These bankrollers were not pleased that choice spots had been blocked out for the tentative Kellogg business while they were ready and willing to issue contracts at once. Then too, with the fall season nearing, there were programming holes to worry about at stations Kellogg might reject, none of this salved by the insidious rumor which made the rounds that Kellogg might renege on spot and buy the network after all.

Said one weary rep, "For the headaches involved in this deal, Kellogg might just as well have gone network." This was decidedly a minority opinion, however, because the Kellogg buy is still held a major coup by individual stations, especially in time when the market is soft. This, in fact, is one of the reasons why there was a delay at all at Burnett.

July Hotter Than Ever

Ever since Kellogg decided upon a multiple program spot buy, the ad agency has been inundated with pitches and elaborate presentations. During the entire month of July, and especially during the deadline period, reps and station men have swarmed the agency to make their sell. The Burnett boys simply didn't have the time to make the selection.

Possibly another factor was the uncertainty about ABC-TV's plans in the 5-5:30 p.m. period. It's strongly suspected that Burnett had its eye on several ABC stations and held back its choices until it was clear those stations would be unavailable.

Said one spokesman for Burnett, "Spot buying on this kind of elaborate scale is necessarily a slow process, and any criticism of the snag in the Kellogg deals is unfair. Every market is complicated and requires a good deal of analysis. The virtue of spot buying is that you can pick your stations, and this takes time to do."

ABC-TV Commissions 'Church'-Made Suspenser

ABC-TV will finance a pilot telefilm to be lensed by Friendly Fims on the Coast. Twist to this one is that it is visualized as a suspense series and Friendly Films has heretofore produced only church films, which have been distributed on a non-commercial basis to tv stations.

One source quoted Monday at 7:30 p.m. as the time where the half-hour show will drop anchor, although other network sources state that a definite time period has not been selected for the show.

Clifton Daniel & Wife To Sub for Garroway

Margaret Truman and her husband, Clifton Daniel of the N.Y. Times, will appear on NBC-TV's "Today" the week of Aug. 18 as substitutes for Dave Garroway.

Arlene Francis is pinchhitting this week and Jim Backus is slated to take over next week. Charles Van Doren will be the sub for week of Aug. 25. Garroway returns from his month-long holiday Sept. 1.

Woo Lee Cooley For KTLA-Par As Creative Director

Hollywood, Aug. 5.

Lee Cooley reportedly is negotiating a deal under which he would join KTLA and the Paramount-Sunset Studios here as overall creative director for both the tv'er and the lot under v.p.-general manager Jim Schulke. Cooley, it's understood, has already secured a release from his CBS-TV producer contract and will leave the web on Oct. 1.

Schulke, since taking over operation of the Paramount tv properties here several months ago, has embarked on an expansion program for both the station and the studio. At the station, he's brought in Bob Quinlan, ex-WCBS-TV producer in N. Y., as program director, and has razzle-dazzled the local audience with a new Telecopter. At Paramount-Sunset, he's begun production on the first of Par's own tv properties, "Conquest of Space," and has set several lease deals, most notable of them with Sy Weintraub's Sol Lesser Productions.

Understood Cooley would first concentrate on programming the station, with a complete revamp of its operations as the target. In his post as overall creative boss, he'd supervise operations of Quinlan and his program staff. Operations of the film studio would be secondary for the time being, with the station as the primary target. Looming largely in the setup would be tape syndication, idea being that a creative chief of Cooley's background could select the type of properties that have wide national appeal for syndication as well as for the local primary market. Also, tape would cover some of the large expenditure involved in acquisition of Cooley.

Cooley has been on staff producer basis at CBS for the past couple of years, helping develop "The Big Record" and more recently the shortlived "Singalong" stanza. For many years, he was producer of the Perry Como quarter-hour strip.

Putnams Get an Assist On Translator Stations In New England Area

Roger and William Putnam have finally been able to make a small dent in the FCC, after trying vainly to have the whole northeastern table of UHF tv assignments shuffled to permit the Putnams to set up a string of translator tv stations through a broad New England area. The FCC has now agreed to shuffle channels around so as to make one available to the Putnam's in Springfield, Vt., for translator rebroadcast of the Putnam's UHF'er WWLP in Springfield, Mass.

The Putnams already operate a repeater in Vermont and a satellite in Springfield, Mass. The long-range plan, and it now looks as if the Putnams may have to piece it together like a jigsaw puzzle, is to spread the WWLP programs to a large number of Massachusetts, Vermont and New Hampshire communities which are too small to support local tv stations.

THE HONEY DREAMERS
Currently, Arthur Godfrey time, CBS AM and TV with Dennis Day
Transcribing for Coca-Cola
Records — Transcriptions
Mgmt: ART WARD — Direction
Oxford 7-9034 — MCA

Bing Competition Too Much, Berle and 'Bat' May Bow Week Later

Hollywood, Aug. 5.

To avoid starting their seasons against the Bing Crosby spec on ABC-TV Oct. 1, agencies of the Milton Berle and "Bat Masterson" shows on NBC-TV are busy juggling skeds so they will begin a week later, on Oct. 8.

Crosby has lined up for his Oct. 1 spec Mahalia Jackson and Patti Page, and his show is tentatively slated for the 9-10 p.m. slot, although there is a possibility it may be extended to 90 minutes.

Crosby's Edsel spec on CBS-TV last season garnered one of the highest ratings of the semester. Consequently, Sealtest and Kraft agencies behind-the-scenes are attempting to postpone their starting dates by the one week.

Berle goes on at 9 p.m. Wednesdays, while the Ziv tv series, "Masterson," starring Gene Barry, follows at 9:30 p.m.

Incidentally, Miss Page's own ABC-TV show will be preempted by the Crosby spec, but she will be on that night anyway—on Bing's show.

AM-TV Gross Up But Overhead Eats Into the Boodle

Washington, Aug. 5.

The broadcast industry is now victim of a malady affecting most of American business—its gross income is moving up, but its expenses are mounting even faster.

Thus, the profit margin for 1957 was less than that of 1956. This is brought out in the annual financial survey among stations of all types by the National Assn. of Broadcasters. Other highlights:

The total broadcast revenue of the typical television station is almost 10 times as much as that of the typical radio station. Average broadcast income of radio stations last year was $99,700, contrasted with $925,000 for video stations.

The radio station payroll represented 53% of total expenses, compared with only 40% for tv stations.

Last year's profit margin for television stations was 15%, one percentage point back of the 1956 figure. The 1% decline also showed up for radio stations.

In large markets, national and regional advertisers provided about 40% of time sales for all stations. In the smaller markets local advertisers bought 90% of the time.

The Adman Speaks His Mind

Jim Douglas, senior veepee of Ted Bates: "Some packagers are getting smarter in their pitches, studying the open spots on the agency list and bringing in pilots with the sales talk geared to the product looking for a fall program."

Lee Rich, media director at Benton & Bowles: "Most agencymen fail to realize how important a time period is. Poor shows slotted in the right time period can give you better than average ratings and if you take a good property, such as Danny Thomas, and move it into the right slot, then you have a top 10 show."

Phil Cohen, radio-tv topper at Sullivan, Stauffer, Colwell & Bayles: "Advertisers have a responsibility to the public. We should try to serve the public interest within our commercial limitations. Programming should be framed so that violence is not slipped into the hours normally watched by the younger set. The stronger fare should be programed at later hours."

Nick Keesely, radio-tv director at Lennen & Newell: " Contrary to what many people think, the client's point of view seldom enters into the programming picture except for general policy statements. There are certain things which are detrimental to the client's interest regardless of the entertainment value. That is, the client's product can be shown in a bad light or the subject matter may be revolting."

George Polk, veepee in charge of programming development at BBDO: "Because a network program is so expensive and many advertisers can't afford them, you'll be seeing more specials than ever before. If a special is done right much of the mediocrity can be taken out of the tv medium. Not only can advertisers get better shows but they can spot them when they are kicking off a sales campaign."

Les Dunier, veepee in charge of radio-tv at Emil Mogul: "The medium-sized and smaller agencies are getting the same breaks as the giant agencies when it comes to programming from the networks. A client repped by a smaller agency doesn't suffer and can purchase any show he wants to without being afraid the agency giants will snare it from under him."

Roger Pryor, radio-tv production director at Foote, Cone & Belding: "Major advertisers taking on new properties are unwilling to commit for full 52 weeks."

James Neal, director of radio-tv Dancer-Fitzgerald-Sample: "The quality of the pilots shown this year has not been as good as in previous years."

Chi-to-N.Y. Commuting for Agency Brass, Or Gotham HQ as Television's Bargain Basement; Other Ad Fronts

By LES BROWN

Chicago, Aug. 5.

With the panic button buzzing at all three networks, the straggling midwestern advertiser with money to spend in tv is learning the pleasures of dealing direct. Like the shopper for a motor car in a year when sales are down, he knows he doesn't have to work with a mere salesman but can go straight to the boss.

New York today is video's bargain basement. The sales forces in the networks' outlying offices can do a certain amount of price manipulating, but only the top sales brass at any of the tv companies can make drastic deals like the bygone postwar automobile huckster.

The central division network sales offices have never known such dog days, and yet many of their regular clients are negotiating for the very shows they have to sell—but they're doing it in New York. Not that Gotham is selling a better mousetrap, or even a different one. New York can sell it cheaper.

This is the reason ABC-TV's Ollie Treyz, and other network toppers, have made so many recent trips to Chicago. It's also the reason why so many Chi ad agencies are setting up their radio-tv outposts in New York.

Leo Burnett and Foote, Cone & Belding in recent months have stationed their top broadcasting veeps on Madison Ave, and Needham, Louis & Brorby will soon follow suit with James Cominos. For the network clearance sales this term, Cominos has been spending some 20 days a month in New York.

Chi Agencies

Chicago, Aug. 5.

Leo Burnett has brought in some top flight agency personnel to bolster its marketing department under veep Joseph Greeley, pointing up the importance this area of an ad agency's operation has come to assume.

Burnett last week acquired W. R. (Ray) Fowler as a marketing veepee from Needham, Louis & Brorby, where he had been senior viceprez, plans board chairman and a director. Fowler was with NL&B for 23 years. Burnett has also reinforced its marketing division with Peter Franz, previously an exec veep of Waldie & Briggs.

Harry Lange, former executive v.p. and general manager of Kling Film Enterprises, joined McCann-Erickson here as tv-radio producer.

Kenyon & Eckhardt hired three last week, issued veep stripes to creative director Alin Blatchley, and promoted Walter Lecat to senior art director. Newcomers are John Dillingham, formerly of the Pepsi-Cola field organization, as an account exec on Pepsi; William Graffis, ex-Leo Burnett, as copywriter, and Kermit Lindberg, from J. Walter Thompson, as tv art director.

Chi's Sheraton Hotel (but not the Sheraton - Blackstone) has switched its billings from the Sorenson agency to BBDO.

Olian & Bronner has plucked Prairie Chef Barbecue Sauce of Mullins Food Products Co., which intends to expand its midwestern markets. O&B is planning on video spots for the product this fall.

Dean Landis, senior v.p. of Keyes, Madden & Jones, has exited to join Hotpoint.

Sander Rodkin Agency now handling Van Merritt Beer.

Walter W. Stumpe promoted to marketing director at Needham, Louis & Brorby.

Waldie & Briggs has upped James H. Bolt from administrative v.p. to executive veep; Robert J. Christopher to v.p. in charge of client contact; and Robert E. Ingalls from copy chief to director of plans and copy.

Maxon agency moved to new quarters in the Palmolive Bldg.

L.A. Agencies

Los Angeles, Aug. 5.

Jack Guss, former literary dept. head of Mitchell Gertz Agency, joined Gordon Molson office as an associate.

Bill Stanton, on leave of absence from Revue, is filing in at same agency for Ben Kamsler while latter is in Europe on office biz.

London Agencies

By BARRY BARNETT

London, Aug. 5.

The Alfred Bates & Son ad agency has celebrated its golden jubilee. It did so with a luncheon at the Savoy Hotel in the company of representatives of almost every aspect of advertising, and several of its clients. The agency is one of the few ad outfits which is based in Fleet Street, the home of the British press, and has operated from newspaper row since its foundation. Each guest at the luncheon was given a pocket history of the Bates agency, entitled "50 Years In Fleet Street."

BBDO: VERY 'SPECIAL' AGENCY

TV an Invitation to Neuroses?

Glasgow, Aug. 5

Television may be helping people to develop neuroses, according to Dr. A. K. Bowman, senior administrative medical officer of Glasgow, speaking here.

He said there was the danger of "an increase of hypochondriac tendencies, and even the development of neuroses, among persons absorbing the wide range of television programs and press articles on medicine."

People had been going to their doctors with vague fears and anxieties about their health.

Impact on their minds of watching a television program on a new treatment for a disease could convince them that they might have the symptoms and persuade them to consult their doctors.

Medico said one tv program, a BBC feature on the healing of glandular disorders with radio-active iodine in the Western Infirmary, Glasgow, had been found to have induced some people to visit their doctor, self-convinced that they might be suffering from that ailment.

Public imagination today, he said, credited the hospitals' service with something of the character of the sensational.

AM-TV's Smog, Smaze & Hayes

Washington Post Broadcast Prexy in Flock of Hayes-isms at S.C. Convention

Myrtle Beach, S.C., Aug. 5.

"The broadcasting industry seems to be sharing the spotlight in Washington with Lebanon, sputniks, Sherman Adams and Mr. Goldfine," John S. Hayes told the South Carolina Radio and Television Broadcasters' convention last week.

Hayes, president of the broadcast division of the Washington Post, ticked off half a dozen congressional and FCC probes of the industry and warned the broadcasters to tighten up on their responsibilities and make themselves felt as community leaders. His talk was loaded with nuggets for his audience. Among the Hayes-isms:

"The forecast for our industry in Washington, D.C., is, at least, cloudy and, at most, stormy indeed."

" 'Twenty-One' gives away more dollars in the course of half an hour in one evening than the number of dishes given awa, in a year on all the 'bank nights' by all the motion picture exhibitors in the country combined."

"The President of the United States was once a person to be read about or perhaps to be seen once in a lifetime on the steps of the county courthouse. Today he exists as flesh and blood talking to each family as a guest in its midst."

"Most confusing are the broadcasters who at one moment talk about free American system and the very next moment rush to the FCC, pleading for assistance and for what is, in effect, more Governmental interference."

"The audience of each station must come to feel that its favorite call letters are the source of information, education, and community service of a high order. If we fail to build this impression among our audience, they will come to think of us as simply purveyors of music or a new form of motion picture house or, at the most, a casual companion to be abandoned at will."

"I have, from time to time, met a Congressman who doesn't know the name of the manager of one of the radio or television stations in his own constituency. I have never met a Congressman who has failed to know the name of the publisher of even the smallest county weekly in his area."

Dietz-Schwartz Spec

Daniel Stern, whose new novel "Miss America," will be published later this year by Random House, off to the Coast to confer with Herb Greene, co-producer of "The Music Man," about doing the book on an upcoming NBC spectacular, which will have music and lyrics by Arthur Schwartz and Howard Dietz.

Anthony Perkins is being sought for the lead.

Nagging the Naggers

Hollywood, Aug. 5.

Last year the comedians on television were satirizing the video hoss operas, but next semester the oaters will have a hand at it.

Producer Roy Huggins of Warner Bros.' "Maverick" had writer Marion Hargrove script a satire on the rival "Gunsmoke," tagged "Gun Shy." In addition, Huggins has other satires on the hoof-and-saddle set in next season's series which will be 70% comedy. Huggins even wrote one of the oater-comedies—"Shady Deal at Sunny Acres."

'Daytimers' Still Slugging It Out With Opponents

Washington, Aug. 5.

The giant clear channel radio stations, joined by over a hundred smaller fulltime outlets, told the FCC that the proposal to permit longer operating hours for daytime-only stations would virtually destroy radio reception during the hours in question over large sections of the nation.

The daytimers responded to the effect that the clear-channels and regionals are confused about what represents radio service these days. They alleged that the "destruction" claimed would be signals from far-away stations, which people no longer tune in.

In short, it was "reply brief" time at the FCC, with both sides of this controversy — which has raged for more than 10 years—taking pot shots at each other's arguments. The daytimers are now permitted to operate from 5 a.m. to 7 p.m. except when sunrise comes later and sunset comes earlier, at which times the stations may not

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TRIANGLE AWARDS 2G 'HORSE' SCHOLARSHIP

Philadelphia, Aug. 5.

Roger W. Clipp, veepee of Triangle Radio and Television stations, presented a $2,000 college scholarship to Joseph M. Downey for his winning essay in the "Hitch Horse Sense to Horsepower" essay contest. The award was made on WFIL-TV's "American Bandstand."

The importance of the safe-driving campaign was pointed up by "Bandstand" host Dick Clark. "It's the most exciting thing that has happened to teenagers in a long time, he declared. Clipp noted that "Triangle had developed what we believe is the most extensive traffic safety campaign ever conducted anywhere."

GEEWHIZZERS ALL OVER THE PLACE

By JO RANSON

The BBDO shop, which has an uncommon affinity for specials, will expend an estimated $7,000,000 for its clients on 13 specials over the tv channels during the 1958-59 season. This huge bundle of dough will go for time and talent, under the setup of George Polk, veepee in charge of the radio-tv programming and planning department at the agency.

Moreover, this doesn't mean that other accounts in the shop will continue to put their money into less spectacular day-in and day-out programming. Eight other big-league accounts in the house have not yet set their tv plans for the fall and it is Polk's view that at least half of them will be prospects for specials.

Known as the "special" agency, BBDO appears to have rolled up amazing sales results for clients who bankrolled recent specials, and the feeling is that the upcoming season's battery of program specials will prove the agency's philosophy correct again. Currently, the commission house is in the throes of building specials for five accounts: DuPont ("Harvey," "Count of Monte Cristo," "Victory," "Little World of Don Camillo," "What Every Woman Knows" and "Hamlet"); Rexall ("Swiss Family Robinson," "Ten Little Indians" and "Our Hearts Were Young and Gay"); Shaeffer Pens ("Little Women" and "Gift of the Magi"); Westclox ("Wonderful Town") and Philco ("Miss America Pageant").

'Little' Sleeper

Talent signed to date includes Jeannie Carson, Margaret O'Brien, Rise Stevens, Bill Hayes, Florence Henderson and Zina Bethune in "Little Women." Dick Adler was signed to do the lyrics and music.

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ABC-TV 'Mickey' Finns O&O's and Affils Via Pre-Mouse 'Bandstand'

Chicago, Aug. 5.

ABC-TV's decision to feed "American Bandstand" in the 5-5:30 p.m. time period as a lead-in to "Mickey Mouse Club" is costing some of its o&o's and affils the coin Kellogg is spreading around this year in multiple show spot buys. Since the net had carried the Kellogg kiddie adventure strip last season, the stations on which it had had a good track record would have been preferred for the spot purchase.

As it is, most of them are eliminated from consideration by Kellogg because of a lack of availabilities between 5 and 6 p.m. In Chi, for instance, the choice was between WGN-TV and WBKB until the ABC programming decision dropped the latter from the running.

It was Harry Smart of the John Blair reppery in Chi who quarterbacked the precedental spot plan for the cereal company, and ironically it backfired to the extent that the ABC stations which Blair reps in New York, Chi, Philadelphia, Detroit, San Francisco, Cleve and St. Louis are now unable to benefit from the Kellogg buy.

It's estimated by a Blair spokesman that some $750,000 worth of Kellogg billings were lost at the reppery when ABC blocked the choice slot with "American Bandstand."

June Allyson as Star In Dick Powell Series

ABC-TV and Dick Powell are collaborating on a half-hour vidfilm series to star producer Powell's wife, June Allyson. Stanza has tentatively been slugged for the Tuesday at 10 period, following "Naked City."

Cuba's New Ch. 10 Just as Yanks Like It—Flock of U.S. Pix; Moulds Slated to Grab Mestre's NBC Label

By JOE COHEN

Havana, Aug. 5.

American capital has entered the Cuban television picture with the opening of CMTV, Havana, officially set for Sept. 1, but now operating experimentally. Reuben Moulds, who has made filmed commercials on tele, plans to make this channel 10 outlet a haven for U. S. telefilms. It will operate almost exclusively with film shows imported from the U. S. He's slated to get the NBC affiliation, now held by Goar Mestre of the CMQ network, and only occasionally will there be a live show in the form of specials which may be picked up from the U. S., or spectaculars originating in Cuba and relayed to the U. S.

Moulds' entry into the highly competitive Cuban television picture increases the vendetta aspects of the video picture here. The station is owned by Amadeo Berletta, who also operates channel 2, which is in competition with Mestre's channels 4, 6 and 7. Channel 10 had been inoperative for some time until Moulds took over. Its signal, while strong, needs a lot of correction in several areas. They hope to have the bugs eliminated by the time the station formally preems.

The feud between Barletta and Mestre is one of the more celebrated Hatfield-Coys of the island. Not only are they bitter in their video competition, but the rivalry extends to automobile distributorships, each having competitive lines. In addition, Barletta is in position to get in some additional licks against Mestre with his ownership of the newspaper El Mundo. Just how an American tele operator, unversed in the mores of the stormy Cuban political and competetive situations can make out in such an atmosphere, remains to be seen.

15 Half Hours

However, Moulds tackled the problem with sales of 15 half-hours, having already started several deals with NBC for a series of films, including "Victory at Sea" and "Life of Riley." In addition, Moulds last week flew down a party of station and network reps, execs of advertising agencies, film execs including Rod Erickson, who recently resigned Young & Rubicam to take charge of Warner Bros. teevee; and execs of telefilmeries as well as a couple of newspapermen. A chartered Cubana Airlines plane left

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'Massacre' Rights to '90'

Pre-publication television rights to a novel were bought for next season by "Playhouse 90." "Seven Against the Wall," written by Howard Browne and based on the infamous St. Valentine's Day Massacre in Chicago, will be produced by John Houseman prior to its February, 1959, release by Simon & Schuster.

Deal with the CBS-TV show was set through Frank Cooper Associates.

Looks Like Welk's Boxed Out of An Earlier Time Slot

A tentative Monday night switcharound at ABC-TV, which would have given the network an additional night of boxing and satisfied the reported urge of Plymouth and Dodge to find an early time period for their Lawrence Welk stanza, has fallen through, it appears.

Grant agency for the two Chrysler divisions on the Welk show, wanted a 7:30-8:30 slot on ABC instead of the regular 9:30-10:30 exposure. Aim was to attract more of the teenage car-buying potential.

Simultaneously, the Welk move would have opened an hour before the sponsored John Daly news (at 10:30) for Monday fights. Producer Lester Malitz, who recently tied up with fight promoter Teddy Brenner, was offering bouts (and co-sponsor) to ABC-TV.

Because there were "clock time" angles involved in the tandem manuever, the deal was ultimately kiboshed. "Voice of Firestone," set for Monday nights at 9, reportedly wanted to go live throughout the country, which would have meant bucking a taped edition of Welk outside the eastern region of the U. S. Clock time means that, by means of electronic tape, a live program can be preserved and then transmitted at precisely the same time across the nation.

WABD Rejects Offer

Meanwhile, WABD, N. Y., had the last of its boxing bouts on Monday (4). Station said the owners of the fights, Malitz and Brenner, wanted a $5,000-a-week guarantee for the fisticuffs, but since the station had lost all but five of the 40 other stations which teamed up in a Monday-night "network" to air the bouts, it could not afford them at that price.

WABD has decided to replace fight time with feature film for the remainder of the summer. Fall summer plans have not been made.

SULLIVAN EYES TAPE REPEAT OF MOISEYEV

Ed Sullivan is considering a repeat performance in the fall, via tape, of the recent rousing performance by the Moiseyev Russian dancers on his CBS-TV Sunday nighter. When Sullivan devoted his hour-long program to the nimble footwork of the Moscow troupe some weeks ago, the Trendex rating proved that Americans were ballet-conscious. Requests have been coming from both tv viewers who missed the original show as well as those who caught it, for a repeat show.

Meanwhile, Sullivan will devote the full hour of his Sunday (10) program to presenting the winners of the All-Navy Talent Contest. This is the fourth consecutive year that he has presented the event.

Eddie Mayehoff on Tap For Falstaff Beer Via Tape-Syndication Route

Hollywood, Aug. 5.

Falstaff Brewing Co. has a tape-syndication gleam in its eye, and comic Eddie Mayehoff is at the other end of it. Falstaff, pleased with the success of its commercials featuring Mayehoff, is now working out details of a half-hour show starring Mayehoff which it would sponsor live in Los Angeles and would spot on tape in other markets throughout the country.

Project is being packaged by the Frank Cooper agency, which handles Mayehoff. Cooper himself would act as exec producer on the show, and planes to N.Y. Thursday (7) to firm up final budgets and details. Format is designed as an informal, personality-type show a la Oscar Levant or Tom Duggan.

If the project jells, it would be the first application of videotape to problems of regional sponsors. Falstaff has been a heavy syndicated film buyer, due to the fact it can't use network because of its distribution setup. Use of tape as a substitute for film would enable it to spot-book live-type programming of its own creation.

Off-Network Vs. First-Run Series Look Like Mex Standoff on Sales

The expected battle of off-network rerun properties versus first-run skeins in the syndication field has simmered down, with no major explosion.

Despite the wide array of top commercial off-network entries being offered for the fall, "Burns & Allen," "Robin Hood," et al., they haven't bumped into first-run skeins in attracting topline major regional sponsors. The off-network properties in the main have been sold to stations, many of them for stripped telecasting.

On the other hand, the first-run series slated for fall airing have found their market among the regional and topline advertisers who failed to be moved by their traditional reluctance to buy anything but fresh syndicated product. Of course, there have been a few exceptions, but in the main the regionals have stuck to the first-runners.

Competition, though, between the first-run properties and the off-network skeins on the station-buying level has been keen. In many instances, it's been a nip and tuck decision whether a station buys a proved off-network entry being offered for the first time in syndication, or a fresh, although unproved, package.

WBZ Drowned in Sea Of Rival Plugs in Bally For 'Tugboat Annie'

Boston, Aug. 5.

Faces were red among WBZ-TV tubthumpers when a promotion stunt arranged on a tugboat at sea in Boston Harbor brought tv eds face to face with symbol after symbol of one of the opposition stations.

To intro its new syndicated film series, "Tugboat Annie," debuting tomorrow (Wed.), WBZ-TV wangled a Navy tug, based at Charlestown Navy Yard, and took the tv scribes out into the briny.

First up came along a ship yclept "Robin Hood" (a Channel 7, WNAC-TV feature). Next ship to heave in sight was the "Lucy," (another WNAC-TV feature). The topper was a few minutes later when the tug sighted a big buoy marked "7".

Fran Corcoran, WBZ-TV publicist, dispelled any further manifestations of opposing symbols by getting the gang to take the wheel of the tug and carting them off to the Union Oyster House where no further symbols were discernible in the lobsters.

WB WOULD LIKE TO SEE SUNRISE ON 'SUNSET'

Hollywood, July 29.

Warner Bros.' ingenuity in planing the "77 Sunset Strip" tv'er has bcomeranged in at least one respect. Studio now is not sure what to do with the still unreleased theatrical version of "Strip," which was used as basis of the series and as a selling vehicle.

In lieu of a pilot, WB made a low-budget theatrical pic—same name, same star, Efrem Zimblaist Jr. Idea was to use theatrical pic as an audition film for prospective sponsors. If show failed to sell Warners would simply release the pic in order to recoup costs and perhaps show a profit.

Now that show has been sold via ABC-TV to Whitehall, Carter and American Chicle, studio must decide on policy for theatrical pic. There are several alternatives—release pic now to create interest in teleseries; wait for show to build, then release to cash in on pre-sold audience; or edit down feature to hour's length for use as tv episode. Warners had already indicated it wouldn't use edited feature as first "Strip" episode.

Howie Horwitz has been assigned the producer post on "Strip," which bows Oct. 3 on ABC-TV. Production will begin next week on the series. Horwitz, who recently moved to Warners from Universal-International, already has five completed scripts on hand and is assigning two more to writers immediately.

ABC NABS DOZEN MKTS. FOR RANK'S 'SIX' PIX

ABC Film Syndication's "Special Six" package of J. Arthur Rank features has racked up sales in another 12 markets.

Deals include WCBS-TV, N.Y.; WBBM-TV, Chicago; WHDH, Boston; WMAR-TV, Baltimore; WTVJ-TV, Miami; KPRC-TV, Houston; KHQ-TV, Spokane, and the five Triangle stations.

N.Y. Flagships Of A Single Mind—No 'Double Exposure'

The three network flagship tv stations in New York have adopted a policy of either an outright ban on double-exposure of syndicated shows, or a discouragement of the practice.

The ban was first put into effect by Sam Digges, WCBS-TV topper, a few months ago. Since that time, WRCA-TV has adopted the attitude that it would no longer accept double-exposed syndicated shows, and WABC-TV similarly will not go along with the practice, except in "extreme situations."

WRCA-TV now only has "Harbor Patrol" double-exposed, with sponsor Ballantine picking up the later-in-the-week telecasting of the "HP" episode on indie WPIX. NBC-TV flagship station feels that unlike a year ago, the competitive situation for rating points in the N.Y. market has tightened. It just doesn't want to compete against itself with a good show.

The ABC-TV key hasn't completely closed its door to double exposure, if the calibre of the show warrants a rerun on another station, or if the other station's slotting of the skein isn't considered detrimental. But WABC-TV, like WRCA-TV, discourages the practice, feeling the double-exposure tends to water-down the audience and mitigates against the station's identification with programs. WABC-TV currently only has one skein double-exposed, "Harbor Command," riding rerun on WOR-TV.

At one time, just about 18 months ago, double-exposure was the common practice on many syndicated properties, with WPIX then boasting about eight such exposed skeins, with WOR-TV picking up a few others. Double-exposure was sold to sponsors in N.Y. on the basis that the market was a very big one, and in order to get the maximum circulation on a skein, another ride on an indie was necessary. But then, the objection of the N.Y. flagships were not nearly as strong as today.

$1,000,000 Bag, 112 Metropix Outlets

Thirteen stations have inked for various portions of the Metro library, bringing the total number of outlets now beaming Metro product to a hefty 112.

The pix package deals, along with sales on shorts, pacted over the last seven weeks, account for about a $1,000,000 in new biz.

Station pix lineup includes: WOOD-TV, Grand Rapids, Mich; WSPD, Toledo; WAVE-TV, Louisville; WHO-TV, Des Moines; WXEX-TV, Richmond; WREX, Rockford, and in Minneapolis two stations, KSMP and WTCN, each purchased packages. Minneapolis situation is the first market where Metro features are being aired on two competing channels.

KSD-TV, St. Louis, is the latest station to ink for Metro's "Our Gang" and "Passing Parade," putting the shorts in 21 markets to date.

LESTER LANIN

August 8 to August 14th CAVALIER HOTEL, Virginia Beach, Virginia.

"TOREADOR" song now released as a single off the EPIC "TIFFANY BALL" album.

Heading for most-played on disk jockey lists.

4-Ampex Buy By NTA Reprises The Old 'Tape Complex'

National Telefilm Associates has ordered four video tape Ampex recorders, to be utilized by its o&o's WNTA-TV, Newark-New York; KMSP, Minneapolis-St. Paul, and NTA itself.

As far as syndicating video tape, NTA along with other major syndicators feel that it's anyone's guess when it will become economically feasible and mechanically practical to use tape instead of film on series. At this stage, there are only about 27 markets equipped with tape recorders, and one syndicator feels that at least 80 markets are required to make any large-scale switch from film to tape practical.

Major syndicators also are concerned about the interchangeability of tape, that is, whether the playback can be telecast on all recorders, and the editing problem—mechanical questions which are expected to be ironed out with time.

But all major syndicators are watching the tape development with keen interest, waiting to get on the bandwagon when it's considered economically feasible.

The present tape syndication flurry stems mainly from stations, indies such as KTTV, Los Angeles, and WGN-TV, Chicago, which are putting some of their local taped programs out on the syndication mart. These include "Divorce Court" and "Ding Dong School." But before this development makes any sizable inroads on the regular film syndication route, a far greater number of markets will have to be equipped with recorders, it's felt.

At the present time, the four Ampex recorders for NTA are mainly for station, rather than syndication, use.

Harris to NTA Sales On Eve of N.Y. Powwow

Les Harris, former national sales coordinator for ABC-TV o&o stations, has joined National Telefilm Associates as coordinator and general supervisor for NTA's syndicated program sales.

Appointment was made on the eve of NTA's national sales convention in N. Y., slated to start tomorrow (Thurs.). The three-day sales meet will be briefed on fall syndication sales plans, which will encompass "Adventures of William Tell," "The Walter Winchell File," "U. S. Marshal" and a number of other half-hour telefilmed properties. New package of 20th-Fox features called the "Dream" group also will be geared for the market.

Syndication arm, under the reins of Harold Goldman, exec v.p., also plans to hire new sales execs for the fall push.

UATV Taking Those 39-Chapter Steps Pre-National Sales and Sans Pilots

Tele Chatter

Stan Smith, syndication division head at Official Films, has been given his veepee stripes . . . **Michael M. Sillerman,** exec v.p. of Television Programs of America, left Monday (4) for a month's vacation in Mexico . . . **Charles (Bud) Barry,** Metro TV v.p., on the Coast . . . **Jerry Franken,** TPA's publicity-promotion director, in Toronto on "Cannonball" project . . . **Jack W. Waldrep** has joined CBS Film Sales as an account exec in Atlanta office.

United Artists Television (UATV), a relative newcomer in the telefilm field, is taking plunges rare in the trade—giving the greenlight to production of 39 episodes of a series without a national sale.

The pilot route has been eschewed on "The Vikings" and "The Dennis O'Keefe Show," both slated for national sale, both going into full series production. Additionally, UATV has two other properties lined up which also are due to be given the full 39-episode treatment, if need be, prior to a national sale.

Bruce Eells, exec v.p. of UATV, explains the company's approach this way: If we're convinced the property is good, we're willing to take the chance. What's the sense in coming in with 12 or 14 pilots, if not having too much faith in any one of them, scattering your shots? Why not centralize your attention on what you consider the best commercial properties and go whole hog on the few?

Continuing to paraphrase Eells' thesis—Certainly it's risky. But so is pilot-making. Latter is risky to the producer and advertiser, both of whom don't really know what they'll achieve with the next 38 episodes. There are savings in doing 39 at a time, savings in talent and production costs, as opposed to a one-shot pilot. Stars will commit themselves more readily to a series going into full scale production and most of them will settle for less than if they were approached on a pilot basis.

Cost-Saving Approach

Then, there's the cushion of syndication to minimize the risks. Eells acknowledges that if a national sale is not realized on the properties given the 39-episode treatment, UATV will "very happily" put them in the market-by-market hooper. Syndication has grown up and can use quality product, in Eells' opinion.

UTAV also will be associated with some properties taking the traditional pilot route, especially when such properties are "off-beat" in the market. Its first pilot was "Young in Heart," dealing with the problems of college girls of a sorority house, which failed to find a network berth. Another pilot project to be filmed in the Far East is being negotiated.

UTAV, like its parent United Artists, is not engaged in production, but is acting as the distribution agency. Operation also entails co-financing, full financing, guaranteeing monies lent to indie production outfits, packaging — in short, most operations short of actual production.

"The Vikings" will be ready for airing in the fall of '59. The "O'Keefe Show," a comedy-drama with O'Keefe as a newspaper columnist, will begin shooting in September and could begin to be aired in January, '59, the starting date for replacement shows. Bryna Productions (Kirk Douglas) is doing "The Vikings" and "O'Keefe" is under the Cypress Productions banner. Bells now is on the Coast to get both projects started.

WGN-TV to Bow Flock of Vidpix, Sale or No Sale

Chicago, Aug. 5.

WGN-TV, the Chi indie, is preparing to unveil this fall nearly a dozen syndicated series new to this market, in addition to its continuing vidfilm fare. About half the entries, among them "Casey Jones" and "Decoy," sat on the shelf last season for want of sponsors but this year are going to be run regardless. While station claims advertiser bites on several of the entries, only one, "Mickey Spillane," has actually been purchased at this date (by Squirt Bottling Co.).

Three of the new shows—"This Is Alice," "How to Marry a Millionaire," and "Man Without a Gun" are remnants of the then-ballied NTA network and will retain the Saturday night berths which they were assigned for the intended "NTA's Big Night." WGN-TV has part ownership in the shows, having invested in their production. Same holds for "Decoy," which it failed to sell last season. Station is aware that it's pointless to keep these properties in the can when it might be building a track record with the early episodes to tempt sales.

Other debuters are "Tugboat Annie," "Dial 999," "Medic" (first-run off the net), "Jeff's Collie" (ditto) and "Three Stooges." Station is also creating a slot for the newly acquired Leon Errol comedies, "Amos 'n' Andy" reruns, and possibly for a color feature film series. WGN-TV owns 36 Hollywood tint full-lengthers.

For all the new film shows, the indie will still be doing some 48 hours a week of live programming this fall, including Ampexed shows.

NTA's 78 Pre-'48 Fox Pix; 325 Total

Hollywood, Aug. 5.

National Telefilm Associates has acquired a new group of 78 pre-1948 features from 20th-Fox, under the terms of the five-year tv distribution agreement between the two companies. Agreement, signed three years ago, called for staggered release of five annual groups of 78 pix at $5,850,000 per package or $75,000 per pic.

Thus far, NTA has acquired total of 273 features under the deal, including the latest group of 78, having picked up groups of 78, 39, 78 and 78. Actually, however, NTA is distributing a total of 325 features from 20th, since it initially acquired a group of 52 from 20th prior to inking the five-year deal. Under terms of the deal, NTA still has call on 117 more films from the 20th vaults.

New package will be tagged the "Dream" package and will be put on the market the end of this week, following the close of NTA's three-day national sales meeting in N. Y. Friday (8).

Raoul Cortez, prez of KCOR-TV, San Antonio, skedded to plane this week to Paris, Rome and Madrid to purchase tv films for the local Spanish-language outlet.

TAP FELIX JACKSON TO HELM NTA '3D MAN'

Hollywood, Aug. 5.

National Telefilm Associates has signed Felix Jackson to produce its upcoming James Mason starrer, "The Third Man." Production will begin in November, with half the pix to be produced in Hollywood and the others in London at British Lion studios, in collaboration with British Broadcasting Corp., which is now partnered in the venture.

Still undetermined is the choice of a Hollywood studio for "Third Man," with probability that NTA will tap either Desilu or 20th-Fox. Former produces several series for NTA; latter is doing a pair. Choice of Jackson was made last week by NTA prexy Ollie Unger and program boss Mort Abrahams, both in town to set the deal.

Jackson, originally a pic producer, was for several years producer of "Studio One." More recently, he was a telefilm producer at Revue, and left there a couple of months ago.

FOUR-SEASON LIVING IN SYND.

Lotsa Shocks in the Hub, Bub

Boston, Aug. 5.

Battle of the films is on again at Boston tv stations.

WNAC-TV came up with a "Champagne Package" topped by Ingrid Bergman and Cary Grant in "Spellbound" last night (Mon.) at 11:15 p.m., and unveils a "shock package" starting tomorrow with "Frankenstein" at 6:30 p.m., followed by "The Invisible Man" plus "The Cat Creeps" Thursday (7) at 11:15 p.m.

Films being pulled out of the WNAC-TV vaults for August include Clark Gable in "The Hucksters," Victor Mature in "Cry of the City," Robert Montgomery in "They Were Expendable."

WNAC-TV is reputed to have the top film library in New England. Included in the package trotted out for August are "Boomerang," with Dana Andrews and Jane Wyatt, and "Dragonwyck," with Vincent Price and Gene Tierney.

"The Invisible Man" is first of the shock, horror, fantasy package WNAC-TV bought some time ago.

RKO Television Execs in Moveover To Successor Headed by Bob Manby

RKO Television, the telefilm subsid of RKO Teleradio, is going out of business, with the execs of the subsid moving over to a newly-formed organization, headed by Robert Manby, who also was v.p. in charge of RKO-TV.

Incorporation papers of the new organization are in the process of being filed in Albany.

Moving over to the new company, Show Corp. of America, are Peter Robeck, former sales manager of RKO Television; Nathan Keats, programming exec; William Finkelday, syndication sales manager; Fred Schneir, ad-promotion exec; and Max Bradbard, account exec. A few other members of RKO Television, including research exec Robert Galen, have been let out in the wake of the shuffle.

The move apparently was dictated by the desire of RKO Teleradio's prexy Thomas O'Neil to give up all periphery radio and tv activities of his organization and concentrate on operation of RKO's seven radio and five tv stations. For the past year, RKO-TV subsid has been tightening its belt, selling off properties for distribution by other firms.

The Manby-helmed new firm, though, will inherit all the remaining properties of RKO Television. These include a pilot of the projected "El Coyote" series, a "Heidi" feature lensed as a pilot for a projected series; "No Gun Nolan," an animated cartoon strip produced by Al Capp; six Abbey Theatre film plays which may either be released as features or network specs, and 18 features now being sold in syndication.

As sales agents for the former RKO Television properties, the principal immediate objective of the new firm will be to move those properties. Long-range objective is to concentrate on packaging and selling telefilm properties for network exposure, shunning the syndication field. Outfit for the time being will headquarter in the same building on Sixth Ave. in New York.

AA to Bill Ward: Stop 'Hobo' or Else

Hollywood, Aug. 5.

Allied Artists has dispatched a legal warning to Bill Ward Productions, currently filming a television pilot of a series based on the "Littlest Hobo" theatrical pic, that "Hobo" is the exclusive property of AA and Dorrell McGowan. Letter threatens Ward with suit unless he stops production on the show.

Ward and his associates, who include Hugh M. Hooker, who produced "Hobo" for AA theatrical release, and Spencer Carlisle, are currently in Eugene, Ore., filming on location and using local residents for part of their cast.

AA letter, from its legal department, stated that it and McGowan own all rights to the property, including basic story material, title, characters and characterization. It ordered Ward to stop production.

'Mackenzie's Raiders' To Stroh Beer in 16 Mkts.

Stroh Brewing has inked for Ziv's "Mackenzie's Raiders" in 16 midwestern markets, marking the second regional for the new syndication entry.

Brown & Williamson for Raleigh Cigarettes had previously signed for 19 markets. The tobacco company and the brewer will alternate sponsorship in three of the markets, Detroit, Cleveland and Bay City-Saginaw.

Other markets taken by Stroh include Indianapolis, Columbus, Toledo, Dayton, South Bend, Youngstown, Lansing and Grand Rapids. Agency for the brewer is Zimmer, Keller & Calvert of Detroit.

Fremantle's July: 23 O'seas Sales; Iraq Nods Pact

During the past two weeks, Fremantle International has sold nine shows in eight foreign countries, bringing the total to 23 shows sold overseas during the month of July.

Thirteen hour-long French-dubbed "Hopalong Cassidy" films have been purchased by the Belgium TV Service. The Japanese version of "Hoppy" now has been extended to stations in Osaka and Kyushu. In Monterrey, Mexico, Spanish-dubbed skein was picked up by XHNL.

Other sales include "Movie Museum" and "Animal Parade" to Sweden; "Wonders of the Sea," "Animal Parade" and "Musical Gems" to Venezuela; "Nanook of the North" to Belgium; "Crusade in the Pacific" to BBC in Britain; "Musical Gems" to WIPR-TV, Puerto Rico; and a new series of 39 "Movie Museums" to the Australian Broadcasting Commission in Sydney.

On another front, Fremantle prexy Paul Talbot has been informed by the Iraqi Embassy in Washington that the new government in Baghdad will honor the Fremantle contract made by the ousted regime.

'U.S. Marshal' Slotted On WRCA-TV By Budweiser

Budweiser, which bought National Telefilm Associates' "U. S. Marshal" for a major regional encompassing up to 90 markets, has placed the skein on WRCA-TV for the N. Y. market. It will be the alternate sponsor of the show, slated for the fall on Monday nights at 10:30 p.m.

Ronzoni and Savarin Coffee are alternating on "The Millionaire" Tuesday nights at 7:30 p.m. on the NBC-TV flagship station; now that the "Honeymooners," which occupied the slot, has had its runoff.

FLOW OF PRODUCT THROUGH THE YR.

By MURRAY HOROWITZ

Sharp seasonal fluctuations in telefilm production show promise of levelling off to a degree considered more livable by vidpix producer-distributors.

Trend to a more even flow of product is most pronounced in syndication, the market-by-market branch of the telefilm field. It shows signs—at least in the pilot-making phase —of invading the network field also.

Bane of many vidpix producer-distributor outfits is the "hurry-and-wait" telefilm production cycle. In syndication, the top production activity is for the relatively large number of series slated for fall airing. But despite this "made for fall" accent, syndicators have built up a year-round biz, with new productions slated for winter, spring and summer release dates, albeit in lesser number as compared to the fall period.

This situation allows syndicators to plan a schedule of release and production a good deal in advance, the major syndicators releasing one new syndicated show every second or third month. (Minor ones group properties mainly for fall airing.)

On the national level, the production situation has been characterized by peaks and valleys, with most production and release geared for fall. But that appears to be changing.

In the past, sponsors inked for a network property on a 39-plus-13-week period. But now, instead of longterm commitments, sponsors have been asking and getting shortterm rides, the 26-week type for telefilms. Add to this the fact that many of the new live gamequiz shows are committed for only a 13-week ride, and the traditional notion of virtually one network selling season, keyed to the fall, goes out the window.

The selling season on the national level now could be considered in 13-week cycles, with January, the usual end of the 26-week period, forming another major selling season.

With many fall entries, both live and on film, considered shaky in this nervous national market, many telefilm producer-distributors are attempting to gear themselves for the shorter cycles. CBS Film Sales, in its production schedule on pilots, is doing them on a year-round basis, with a new pilot scheduled for completion virtually every two months. Screen Gems has held two pilots off the current market, stacking them for a possible deal in January, when sponsors will be looking for replacements.

Right now, on the national level, the levelling of production activity is more confined to pilot-making. But if there is rampant shuffling of new shows replacing those that didn't make it within the traditional season, it's effect would be to

(Continued on page 41)

Latest Score For 'Burns & Allen': 52

Screen Gems, adding 13 stations in the last three weeks, is now at the 52-outlet mark on syndicated sales for the "Burns & Allen" skein.

All 240 half-hours were purchased by the following stations: WLW-A, Atlanta (which indicates the situation comedies will be stripped both at 4 and 7 p.m.); WFBC-TV, Greenville, S.C.; KTVU-TV, San Francisco; WTVP-TV, Decatur, Ill.; KING-TV, Seattle; KREM-TV, Spokane; KVIP-TV, Redding, Calif.; KBOI-TV, Boise; WFAA-TV, Dallas, and KMJ-TV, Fresno. One-hundred and twenty "B & A" were bought by KSL-TV, Salt Lake City, and KLZ-TV, Denver. KOLD, Tucson, bought 52.

NTA Film Network Up From Floor; 115-Station Lineup For Oct. Bow With $4,500,000 Seen In 1st Cycle

Nail on the Head

New high in sponsor identification seems to be clinched by a mobile home dealer in Abilene, Tex., who sponsors MCA-TV's "Mickey Spillane's Mike Hammer" on KPAR, Abilene.

Dealer's name is Mike Hammer.

Overcoming obstacles caused by the soft economy, the NTA Film Network has corralled the required sponsorship to put it on the air this fall, with an Oct. 6 starting date in 115 stations across the country.

Sales to major national advertisers for the first 13-week cycle are figured to approximate $4,500,000. For the 52-week period, sales should range between $14,000,000 and $18,000,000, it was estimated by Ely A. Landau, NTA board chairman.

The list of sponsors committed is being kept under wraps by NTA until various advertisers have briefed their respective organizations on the buy. But it's understood two of the advertisers are the A & P and Vicks Chemical.

The three half-hours, "How to Marry a Millionaire," "This Is Alice," and "Man Without a Gun," to be telecast during evening hours, are said to be virtually SRO and by the time Oct. 6 rolls around are expected to be fully so. Additionally, the film web's daytime "TV Hours of Stars," consisting of reruns of hour telefilms of 20th-Fox and Warner Bros., is said to be 70% sold out.

Nine-Second Count

Landau & Co. achieved no mean feat in kicking off this fall's lineup, in the face of a recessive economy, felt so keenly by the established three networks. True, the NTA Film Network, owned jointly by NTA and 20th-Fox, represents only two-and-a-half-hours of program weekly. But it moved in at a time when there are ample blank spots open on the three coaxial cable nets.

Just three weeks ago, when the July 15 deadline for getting sufficient sponsorship to give the greenlight for the NTA filmed web had passed, it was a tossup whether sufficient commercial dollar volume would be procured for launching. Understood that a minimum 60% commitment from sponsors was sought before NTA would give the go-ahead signal to its affiliates.

The features slated for network airing under the old title of "Premiere Performance" have been shifted into NTA's syndication branch, going into the "Dream Package." Feeling is that with the pool of new features running dry, they could earn more dough on the market-by-market route.

Outlet for the web in N. Y. will be WNTA, of course, with the NTA o&o station joining other indies lined up with the net in a "Big Night" promotion splurge on the net's hour-and-a-half of programming weekly. Virtually all the indies will program the three series Friday nights in prime time.

The NTA Film Network was commercially launched in April, '57, with "Premiere Performance," consisting of 20th-Fox and other features.

'Lloyds of London' Coming in Pairs —Tyrone's, Box's

Two vidpix series based on the operations of Lloyds of London are in the works.

In Hollywood, there's "Report from Lloyds," which may star Tyrone Power. In London, British producer Sydney Box is in the midst of talking a co-production deal with CBS Film Sales on "A-1 at Lloyds," the title referring to the riskiest form of Lloyds insurance.

"Report from Lloyds" is a co-production by Tyrone's Copa Productions and Delfern Productions, with a decision on greenlighting the project imminent. Ted Richmond, who owns Copa with Power, would produce series, and he has met with director Terence Young in London to discuss production plans. Half-hour skein would be based on a format created by Jo Eisinger, who would write many of the programs and act as editor on other scripts. Also involved in the project is David E. Bright, Delfern prexy. Talks are being held with CBS-TV regarding possible network exposure.

The project of CBS Film Sales, the syndication subsid of the net, is far from firmed up at this point. Exploratory talks with Box on a co-production deal have been held, but that's as far as it's gone. If deal is firmed up, production on the "A-1" version wouldn't begin until January, '59.

CBS Film Sales Makes 'Rendezvous' With Knopf

Vet feature producer Edwin H. Knopf has been given the production reins on "Rendezvous," CBS Film Sales syndication entry for January, 1959, airing.

Knopf's Hollywood credits include "Lili," "Gaby," and "The Cross of Lorraine." He will replace Howard Erskine who produced the first 13 episodes of the anthology series, initially slated for web airing by CBS-TV, but turned over to the syndication subsid when the show got lost in the fall sponsor shuffle.

The subsequent 26 episodes will be produced in England, in conjunction with Associated Rediffusion. Erskine was said to be unavailable for shooting in Britain, having prior commitments in N. Y. in Broadway legit.

Format is being slightly changed to introduce a central host playing the role of a writer who not only will introduce each episode but have a part in the segments.

Herb Golden to Britain On TV Deals for Uniartists

Possible co-production deals with British tv interests will be scouted by Herb L. Golden, prexy of United Artists Television, who leaves Friday (8) for Europe.

Maibaum Heads Metro's TV Prod.

Hollywood, Aug. 5.

Richard Maibaum, vet screen writer and motion picture producer, has been selected to head up production for Metro TV.

Since the departure of Sam Marx, as exec producer for Metro TV, the Loew's subsid has been shopping around for a replacement, culling applicants for more than a month.

Maibaum was associated with Metro as a screenwriter and producer. He also was associated as a producer with Paramount and 20th-Fox. For the latter studio he did "The Great Gatsby." His most recent production efforts include "Cockleshell Heroes" and "Bigger Than Life."

DR. JOYCE BROTHERS
With Roger Tuttle
Producer: Pat Farrar
Director: Michael Gargiulo
Writer: Joyce Brothers
30 Mins., Mon.-Friday, 1 p.m.
PARTICIPATING
WRCA-TV, New York

This is video Beatrice Fairfax and Dorothy Dix with a soupcon of legit psychology thrown in, but not enough to justify one's undivided attention. Too bad, because there's room for a solid, sober, well-produced feature dedicated to the manifold problems of mankind.

Dr. Joyce Brothers, who originally invaded the video lanes on the "$64,000 Question" as a gal with enormous knowledge of pugilistic goings-on, past and present, is a bonafide psychologist with a Ph.D. from Columbia Univ., Faculty of Pure Science, and a former member of the faculties of both Hunter College and Columbia. She also sports a degree in home economics from Cornell, so it is plain to see she's eminently qualified to speak of both normal and aberrant behavior of our citizenry, but unfortunately it doesn't quite come through on this program.

Object of the program is to counsel and supposedly stimulate the viewer's approach to such all-consuming problems as love, marriage, divorce, sex and the rearing of children. On the preem show (4) Dr. Brothers appeared ill at ease and somewhat halting in speech. Perhaps the Teleprompter wasn't cued properly, but in any event, there were awkward pauses and the production, in general, was spiritless.

The psychologist tackled such questions as the nature of love, jealousy the boredom of marriage and whether working mothers should instead stay home with their children. At one point, she illustrated her discussion on jealousy with a short filmed dramatization that bore all the dismal elements of a daytime serial. One did learn from Dr. Brothers, however, that you can no more be a little unfaithful than you can be a little enceinte.

From time to time, Dr. Brothers plans to have experts from psychiatry, medicine and sociology on the program discussing case histories. This may conceivably lift the tempo of the show, thus preventing her own divorce proceedings from NBC's Gotham outlet.

Roger Tuttle, the announcer, reads questions submitted by viewers and Dr. Brothers indicated at the close of the opening program that she'd reveal on the following day the seven characteristics of a successful businessman. As the author of a book entitled "Ten Days to a Successful Memory," Dr. Brothers should have been more confident in front of the camera. Undoubtedly some of her nervousness may disappear as she gets more accustomed to the various sitting and standing positions a psychologist must assume on a tv studio set. *Rans.*

THE WORD GAME
With Randy Kraft, m.c.
Producer: Lee Davis
Director: Lew Wilson
30 Mins.; Fri., 10:30 p.m.
WNHC-TV, New Haven

Having established quite a rep as a legit tryout town, New Haven is now breaking out as a video breakin spot. This package, a product of Lee Davis Productions, of New York, has been moved in bag and baggage for hinterland reaction before tackling the bigtime. The move is a smart one.

"Word Game" includes everything but the proverbial kitchen sink in getting away from standard challenge program patterns. Rundown involves (1) a crossword puzzle idea, (2) mystery clues to famous names, (3) a phonecall gimmick to house viewers.

Viewer interest in crossword angle is maintained via a giant plastic board on which an invisible hand fills in words as they are correctly mentioned. Contestants (2) receive points for correct answers and a grand slam if they can identify a famous "name" from among buried words in puzzle. Home viewer (selected from request cards mailed in advance) gets a crack at substantial prize list via a phoned question concerning the mystery name.

"Game" gets right down to business and holds interest strictly through the challenge, rather than chatter, aspect. Its half-hour span passes very quickly and is not overloaded with extraneous material. Emceeing by Randy Kraft is competently routine, perhaps because nature of task allows little leeway for self-expression.

This embryo could be a reasonably welcome newcomer on the gray-matter circuit. *Bone.*

TELECOPTER PREVIEW
With Gil Martyn, Jay Elliott, Ken Graue, Stan Chambers, others
Producer: Bob Quinlan
Directors: Tip Corbin, John Polich
30 Mins., Tues. (29), 6:30 p.m.
KTLA, Los Angeles

KTLA, Paramount's Los Angeles indie, staged this special half-hour demonstration program to show off its new $82,000 Telecopter to the public for the first time. Telecopter is a fully equipped helicopter mounted with camera, transmitters, antenna and power supply with a microwave range of 60 miles, enabling it to photograph live from any part of the L.A. county area.

As a news and special events tool, working in tandem with KTLA's ground-borne mobile unit, it's bound to be invaluable. Specially developed equipment turns out a good picture from the air, with only occasional picture breakup that's a minor distraction compared with the advantage of the aerial views it provides. On trouble spot, though, is the audio, which is indistinct and needs improvement.

But if the Telecopter coverage is to be handled in the same manner as the "Preview" show, KTLA might have saved itself all the sweat and money that went into the Telecopter's development. The kickoffer made the mistake of talking about the unit instead of letting its capabilities speak for itself. It was one of those "look, ma, we're flying" type of self-congratulations affairs which was inept and at times embarrassing.

Show started off well enough, with the station staging a simulated disaster bulletin in the newsroom and dispatching the telecopter and the mobile unit to the scene. When it arrived, it became the subject of interviews, with KTLA cameras trained on it like a sitting duck and special eventsmen Stan Chambers and Ken Graue making with the superlatives.

Enroute, it showed some of its stuff, with good aerial views of the freeways, City Hall and Coliseum, as well as an overhead shot of the KTLA mobile unit on the freeway on its way to the mock disaster. This shot was somewhat embarrassing, though, for by way of demonstrating the Telecopter-mobile unit teamwork, mobile unit asked the Telecopter where it should turn off the freeway because there was "congestion" ahead of it. Trouble was, the aerial shot showed very little traffic at all, let alone congestion.

Telecopter should provide a valuable extension for news coverage, but only if it's used as a means of coverage and not the subject of the coverage itself. That's the mistake the kickoffer made. *Chan.*

JOE PYNE SHOW
Producer: Eddie Newman
120 Mins.; Mon.-thru-Sat., 10 p.m.
Participating
WVUE, Philadelphia

Joe Pyne, recently from Los Angeles and newest of the crop of late-night gabbers, has racked up a sizable following in a two-month stretch here. Spieler-Interviewer has the no-holds-barred Mike Wallace style, and assets are a quick followup of any semantic slip and the setting up of offbeat quests.

Interviewed on show caught were a brace of undertakers, a belly dancer, a former wrestling promoter and skin diver and a Miss National Hot Dog Queen—none of whom were sitting ducks.

The morticians were especially hard to get down, although Pyne's approach involved plenty needling. He queried the pair about the "standard" practice of dashing into bereaved households and asking "how much insurance"?

Funeral directors pointed out their purpose was to make certain a distressed family didn't splurge beyond means. Pyne also wanted to know, and labored the point somewhat, why it wasn't possible to buy a casket except through a middleman, everything else being obtainable in the discount houses.

Princess Fawzia, a fixture in local musical bars, explained the finer points of her dance art with many a knowing gigle. Stripper also revealed she was a true Egyptian but no "Princess"—"the spectators like things beyond their reach." Terper explained how her Egyptian dance accentuated the midriff movement by wearing skirt below navel.

"Miss Hot Dog" confessed that most models were stupid. The wrestling referee was prodded into comments on the crookedness and honesty of various matches. Pyne chain-smoked throughout the session, did the commercials and read the news with asides. At one point he described President Eisenhower's French as "the worst, a second-year highschool student could do better." *Gagh.*

Tele Follow-Up Comment

ESP

One did not need extra-sensory perception to see that "ESP" in its altered form on ABC-TV (1) from 9 to 9:30 p.m. was bound to end all crystal-balled-up. This was hokey tv and obviously no credit to its sincere proponents at Duke U. and other research centers where the subject is treated with considerably more scientific stature and taste.

What emerged in the new format was no credit to all concerned. Originally announced were the appearances of two guests whose experiences would be dramatized, after which they would be interviewed. Only one guest appeared and she was Lillian Roth. What happened to the other guest was not revealed. Miss Roth, undeniably, has had a life of anguish and misery, but her frequent appearances on the airlanes are beginning to wear thin since most aspects of her alcoholic saga have been told over and over again, and nearly always spun in a faintly soap operish key. Her claim to prophetic awareness and intuition rank hollow in this instance despite a hot wire from Walter Winchell and a letter from one of Miss Roth's friends testifying to her "sixth sense" endowments. Vincent Price's interview with Miss Roth was in the cloying, cliche-ridden fashion which only added more glycerol to an already sticky affair.

Later a Miss Kathryn Papaelion, the program's "super-sensitive" champ, engaged in an ESP test with Miss Roth. Miss Roth came up with more hits than her adversary. The program's creator, incidentally, now believes that competitive testing in front of a tv camera produces lower scores than under individual test conditions. Earlier in the evening Price, as host, said home viewers would have an opportunity to take a crack at the $100,000 big prize later in the show, but before the curtain went down he was forced to tell viewers there was no time for the home contest. Then ABC-TV cut him smack in the middle of a syllable.

Such goings-on should never occur on a show dedicated to the "science" of telepathy and clairvoyance. Surely, someone connected with "ESP" should have had precognition, the foreknowledge to know that a clambake was in the offing and that all the psychoknishes in the spirit world couldn't put ABC-TV's "ESP" together again. *Rans.*

Eye On New York

The jazz genre of music got a going over on Bill Leonard's "Eye on New York" Sunday (3) morning on CBS-TV. Perhaps, it was the early slot, 11 to 11:30, but the program turned out to be a mild outing, hardly catching the tempo or vitality of jazz.

The performance of jazz by the Horace Silver Quintet and vocalist Chris Connor came off better, though, than the gabfest segments. Reporter Leonard had as his guests jazzman Eddie Condon and jazz buff and author, Prof. Marshall Stearns of N.Y.'s Hunter College. The early hour seemed to have affected Condon. He was quite inarticulate, sluffing off some good questions posed by Leonard. Prof. Stearns came off somewhat better and Leonard's commentary gave something of the beginnings and development of the jazz form.

Also getting in some talking licks were Don Friedman and Ken Joffe, promoters of the third Randall's Island Jazz Festival, Aug. 22-23. But what was sadly lacking was either a single or composite personality with the stature and savvy of jazz's counterpart to a Leonard Bernstein.

Miss Connor, a fetching dish, did a swell jazz version of "Moonlight in the Mind." The Silver fivesome did several mood pieces to good effect. *Horo.*

The Price Is Right

Sonny Fox has stepped in as emcee for vacationing Bill Cullen on the NBC-TV 11 a.m. crossboarder "The Price Is Right." As sub, Fox does a competent, smooth pro job, judging from show caught Monday (4).

Fox is a vet networker, having been the guide on "Let's Take A Trip" and host on "64,000 Challenge," both CBS-TV. His experience shines through on "Price," handling the emcee chores with aplomb and humor. Under his helmsanship, the show remains one of the better fun games in overloaded field of quiz-game programs. Cullen will be back after a two-week hiatus. *Horo.*

Stars Of Jazz

"Stars of Jazz" is really not an immodest title, because the summertime program from Los Angeles does front excellent musicians. After a dubious start a week ago Monday, when poet Kenneth Patchen boloxed up the music, this half-hour returned Monday (4) in the 9 slot to what may be assumed its natural routine. The ailing Charlie Ventura (five broken ribs) couldn't make it as planned, but saxophonist Video Musso, using the rest of the Ventura quintet, took over and the result was a sweet-sounding ball.

The technically expert Musso's art and ability were matched by Bunky Jones on bass, Tony Di Nicola, drums, Rudy Egan on the 88 and particularly by terrif trombonist Carl Fontana. Music was strong most all the way.

Margaret Whiting, who was more pop than jazz, nonetheless provided another few worthy minutes on the ABC-TV'er. Teamed with host Bobby Troup, she casually batted around a couple of okay ditties. *Art.*

Foreign TV Reviews

SID CAESAR INVITES YOU
With Imogene Coca, William Lewis
30 Mins.; Tues., 8 p.m.
BBC-TV, from London

The Sid Caesar show, aired by BBC-TV and playing against the commercial web's top rating "Emergency—Ward 10" in an 8 to 8:30 p.m. slot on Tuesdays, has not yet had a showing in the ratings after several airings, but there's no doubting the American comedian's ability to raise hefty yocks and make the program worthwhile catching.

In the airing reviewed, Caesar and his gang kept the show bubbling with a series of sketches, none of which under normal circumstances would have made any outstanding mirth impact, but in the hands of Caesar, Imogene Coca and several other zanies, proved lots of fun. A pleasant way of breaking up the sketches was an entry by opera star William Lewis who sang "This Is My Beloved" from Kismet. Standard of the entire cast was maintained at a high level. *Bary.*

PAUL ROBESON SINGS
With Paul Robeson, Bruno Raikaln
Producer: Quentin Lawrence
30 Mins., Sat., (26) 8:30 p.m.
ATV, from London

Paul Robeson's personality, as towering as his build, shone right through this half-hour stint. His appearance throughout the entire commercial network was a major coup for ATV; and, to their credit, they gave him the treatment worthy of a fine artist. It was a concert presentation, screened without any breaks for commercials.

This, the first of three Robeson commitments for ATV, was a noteworthy event. He came into Britain a fortnight earlier with something approaching a hero's welcome, feted by the press and tv newsreels alike. All typical perhaps of the traditional British welcome to someone who has suffered for his own convictions. His next tv assignment will be as headliner on Sunday night at the Palladium, one of the consistent hit programs on British television.

The half-hour was all too short for the star to develop his thesis on style and origin of folksongs. He is clearly an authority on the subject and it is equally clear that is a subject which has fascinated him.

With apt dialog to illustrate his point, Robeson sang in his familiar rich voice phrases from traditional songs from various parts of the globe, but, to general surprise, did not do one of the universally known "Show Boat" numbers. Indeed, it was primarily a program which set out to entertain on an intelligent level without making the obvious concession to popular taste. It was, perhaps, a little frustrating that he rarely gave more than a verse or two from each song, and the

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RHAPSODY
With Ivan Romanoff Orch (23) & Chorus (10), Boris Volkoff Dancers (12); Joseph Furst, emcee
Director: Eric Till
Writer, Lezia Zubrack
30 Mins.; Tues., 10 p.m.
CBC-TV, from Toronto

An outgrowth of radio's popular "Songs of My People" which, for some seasons, has been the weekly delight of ethnic groups who have enriched Canadian culture by their immigration to this country, "Rhapsody" will be on 13 weeks over 39 coast-to-coast stations of the Canadian Broadcasting Corp. Only a state-owned setup could present this series with its Ivan Romanoff orch of 23 and his all-male chorus of 10; the exciting choreography of Boris Volkoff and his dancers; the choice of singing stars; and the versatile emceeing of Joseph Furst, ex-Vienna citizen who before coming to Canada starred in some 30 films in Switzerland and France (and uncanniliy looks like Errol Flynn).

For the teeoff, this 30-minute stanza presented the songs-and-dance of Russia, Holland and Mexico, with subsequent programs to include around-the-world locales. On the swift-paced direction of Eric Till, plus the dramatic writing of Lezia Zubrack, lead of the Opera Festival here, "Rhapsody" was off to a fine start and in a top timeslot.

Notable for speed were Boris Volkoff's 12 dancers (six boys, six girls), expertly backed by Romanoff's large orch and chorus of 10 men, latter for resounding resonance. Volkoff made good use of black-and-white tv, with his lead dancer, Peter Marunczak, in white costume for the terrific tempo of hands on hips and heel stomping, knee-bends in the Caucasion dance number, with a rousing cutlass-swinging, warrior finish, complete with singing soldiers.

For tempo change, there was the sweet singing of Hilda Veenstray as the blonde and bonneted school teacher chriping a medley of Netherlands folksongs to her young pupils in native costumes; and wham into the Mexican number, in which Volkoff again made good use of his dancers in alternate black and white garbs. In a cafe setting, the dashing guitar player, Rasael Nunez, sang "Malaguena"; the strutting bullfighter and darling of the eafes was Brydon Paige with a traditional handclapping and waittcoat-holding heel taps punctuated by thigh slaps and pirouettes on the knees that approached Jose Greco, complete with "oles." The finale by the chorus and the Ivan Romanoff band and chorus was a rousing "Adelita." On integrated work, plus the costumed intros of Joseph Furst, everyone in the "Rhapsody" teeoff deserves a salaam from viewers. *McStay.*

COME FLY WITH ME
With Shane Rimmer, Joan Fairfax, Bernard Cowan, Don Wright Chorus (12), Rudy Toth Orch (12)
Producer: James Guthro
Writer: John Aylesworth
30 Mins.: Tues., 8 p.m.
LEVER BROS.
CBC-TV, from Toronto
(Young & Rubicam)

"Come Fly with Me," whose title is a deliberate lift of Frank Sinatra's latest album, is not only a light summerweight replacement but a waste of the taxpayers' money on the part of the state-owned Canadian Broadcasting Corp. The series is also a CBC attempt to build up newcomer Shane Rimmer as a singer when he wants to be a dramatic actor.

It is also a waste of money when Rimmer is shown visiting the Riviera for background shots that can be found in any travelog library. When such European scenes are reconstructed in a Toronto studio instead of technical superimposing, this is another waste of production costs. Why Lever Bros., plugging its margarine and toothpaste, bought the 13-weeks summer replacement is a mystery to viewers, except that the sponsor takes what the state-owned CBC gives him on subject and time slot, particularly when a sponsor wants the latter. "Come Fly with Me" goes live to 39 stations in the CBC tv network.

As a tourist on the Riviera, Shane Rimmer opened with his "Gigi" against a waves background, plus the Don Wright Chorus of seven boys and five girls (never on camera); his "It's a Good Day" amid Nice, Cannes and Monaco scenic backgrounds; a "Luck be a Lady" to local studio use where taxpayers expect even the bit players to anticipate their paychecks by exhibiting a little enthusiasm for the singer's efforts.

Blonde Joan Fairfax sang "Biding My Time" and added nothing to the action by reclining on a divan; was back for a duet with Rimmer of "Breezing Along;" did a single of "Diamonds are a Girl's

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CANADA NEVER HAD IT SO LIVE

Commercial Entry in 1959 to Cue Major Changes in West German TV

By HAZEL GUILD

Frankfurt, Aug. 5.

A major change is slated for the West German television net next year, to fight the competition expected with the advent of commercial tv, also due here next year. And the change will be of tremendous interest for American tv firms, since it'll mean many more outlets for their products.

Each of the seven television stations currently operating in Germany represents one of the "laender" (roughly equivalent to a State). All are controlled by their state governments, and the group operates as a network with almost no time slated for strictly local shows. Each station is apportioned part of the time to produce programs for the whole net.

Plan is currently underway, though, to separate the stations, making each responsible for all its own time. This would mean a seven-times-larger market for commercial tv from the States, since each station would be permitted to buy the same show for its local viewers.

To the tv setowners, it would mean that finally they would have seven different channels to view instead of having the same program simultaneously on the whole net.

To the writers and actors, too, it would mean the beginning of competition for good entertainment, and a possible rise in the low fees they generally receive.

Each station now uses a small part of the its local time for commercials, but the new system could throw the whole day open to commercial time. System now is that the advertiser buys only a spot and actually isn't the "sponsor" and has no control over the program where his ad is aired.

One of the prime reasons for the change would be to offset the competition expected when Freies Fernsehen, the German commercial tv station, gets started, as it is expected to do next year. Freies Fernsehen plans the same commercial approach of producing its own programs and just selling spots.

Another reason for the separation of the stations, admitted an executive of Hessischer Rundfunk, Frankfurt's tv station, is that Germany now has more money to spend and hopes to improve its admittedly often-dull programming with the station separation.

With about 1,700,000 tv sets in West Germany now, each setowner pays a monthly fee of five German marks (about $1.20) to the German postoffice, which turns the money over to the tv stations for their operating costs.

Since this is now bringing an income of over $2,000,000 a month, it's figured that the stations can afford to separate and produce all their own programs.

Date and final plans for the split have not been solidified, but it's expected shortly after the start of 1959.

Wilcox's Neagle Series For BBC-TV Put on Shelf

London, Aug. 5.

Herbert Wilcox's deal with BBC-TV, whereby the corporation was to finance a series of programs starring Anna Neagle as Anne Brusselmans, the Belgian resistance heroine, has been temporarily shelved. In doing research for the programs, Wilcox discovered such a wealth of material that he thought it better to make a full-length feature film on the subject. The BBC agreed to this suggestion and, later, Wilcox will fulfill the agreement by making the series.

Wilcox has not lost interest in tv as a medium. His setup is now working on a Mayfair glamor series, cast entirely with women, but not starring Miss Neagle. Jimmy Swann, the tv exec recently hired by Wilcox from Music Corp. of America, is currently in the States.

ATV's 'No Quote Yet'

London, Aug. 5.

Prince Littler, chairman of Associated TeleVision, told stockholders at the web's annual meeting that it would be at least another year before the company asked for a quotation for its stock on the market.

He said the company wanted to have at least two good years of substantial profit behind it before it went to the stock market.

Nippon Clamp On O'seas Vidpix Too Tight: Ziv's Segal

Tokyo, Aug. 5.

Upon completion of his third sales trip to Japan, Ziv exec veep Millard Segal told VARIETY he thinks the Japanese government is making a big mistake with its tight control of foreign filmed tv product. Lid has stations restricted to nine serials per year with a top price of $300 for a half-hour show.

Segal said, "A lot of the stuff they're offered is second-rate. A second-rate show and a good show both bring $300. That's the trouble with the whole system. Instead of letting a guy be discriminating and pay $500 or $600 for a good show and $150 for junk, a lot of those fellows are buying shows they can't give away. They'd be better off limiting only the dollars and not the number of programs."

Segal explained that Ziv programs of "Sea Hunt" and "Highway Patrol" are worth much more than their "Boston Blackie," yet they would all draw the same fee in Japan. "It's unfair to the sponsor and also to the viewer," he declared. "If Japanese tv people could take their money and buy good shows for what they're worth, viewers would get a better deal and so would the sponsors. Let them buy one or three or nine and be selective.

"Now a lot of guys are selling shows—and rightfully so—where they offer a good show for $300 and two old shows for the same price. It's the only way they can come out on the deal. You are obliged to sell a $50,000 half-hour product for $300 as you would a $10,000 product. It's worth more money." "But," he considered, "even a 'Boston Blackie' is quite a buy at $300 considering there's a million sets in Japan."

When Segal arrived several weeks ago, there were nine Ziv serials on Japanese television. Now there are 11.

He sold five new shows including "Target" and "Favorite Story" which will debut here in the fall. Renewals were secured for "Highway Patrol" (sending it into a third year) and for "Sea Hunt" and "Harbor Command." Continuing under previous pacts are "Martin Kane," "Corliss Archer" and "Cisco Kid."

Dropped after two years of programming were "District Attorney" and "Science Fiction Theatre" while "Dr. Christian" was discontinued after its 39-show contract expired.

Segal waxed rhapsodic over the development of Japanese tv. "Japanese television is the most amazing development I've run into and I've traveled all over South America, Europe and the Far East," he offered. "There is certainly a faster and healthier growth here than anyplace in the world. And they don't depend on U.S. equipment. They build their own facilities."

CROSS-COUNTRY CBC SCHEDULE

Ottawa, Aug. 5.

Preliminary schedulings for the upcoming season on Canadian radio and television networks have been released by the Canadian Broadcasting Corp. Television shows will include what looks like a peak in originations with CBC planning to use studios in cities other than Toronto for some of them.

Making biggest use of its new coast-to-coast video web, CBC will emphasize live drama, sports, variety, special events and public affairs airers. Corporation will also up its web opening time from 4 p.m. to 2:45 p.m. and on Sundays, beginning Oct. 5, at 12:30 p.m.

Live tv shows in the CBC network books will include:

New weekly strip of 30-minute dramas, unnamed so far, alternating between Halifax, Montreal, Toronto, Winnipeg and Vancouver; 10:30 p.m., Thursdays.

"The Unforeseen," 30 minutes, drama, Thursdays, 8:30 p.m., starting Oct. 2.

"General Motors Presents," 60 minutes, drama, Sundays (last year it was Tuesdays), 9:30 p.m.

"First Performance," Tuesdays, 9:30 p.m., series of three 90-minute dramas, commissioned by the Bank of Canada. Writers are Lester Powell, Marcel Dube, Mavor Moore.

"Folio," featuring plays, opera, ballet, musicals, documentaries, others, will vary weekly from 60 to 120 minutes, set for early November preem, six in the series. aired

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'Year One' Book a Saga Of Granada TV Network's Maiden Twelvemonth

"Year One," just off the press, is a compact story of the first year of the Granada TV Network. It contains a great deal of information on all aspects of indie tv in England. Sir Kenneth Clark, sometime chairman of the Independent TV Authority and chairman of the arts council of Great Britain, contributes the foreword. Miss C. A. Lejeune, film critic of The Observer, discusses the Granada Theatres and Ralph Tubbs devotes space to the building of the Manchester TV Centre. Tony Richardson, assistant artistic director of the English Stage Co., discusses Granada and the drama and there is also a fine picture section by Michael Peto.

Students of British tv also will find considerable value in the reference section. For example, there are vital facts about the Granada TV Network, the history of indie tv, the tv act of 1954, charts and diagrams illustrating the size and nature of the tv audience; a list of big names seen on the network as well as a list of advertisers who bought time during the first year of Granada's existence, among them Baby Bubbly, Liberty Corsets, Partos Brassieres, Snooti Nylons, Tootal Ties, Twicer Ice Lolly, Twink Home Perm and Walsh's Magnet Budgie Seed.

"Year One" is indeed an impressive record of Granada's performance, notably in drama, visual journalism and spirited debate on public issues of the day. *Rans.*

'Seeing' Double in Wales

London, Aug. 5.

Television, Wales and the West has doubled its audience in six months. This is revealed by Television Audience Measurement, which states that when the outlet went on the air in January, the number of homes equipped to receive the station was estimated at 191,000. For the week ending July 20, TAM states that the figure was 375,000.

Lord Cilcennin, chairman of the web, says the gains make TWW the fastest growing commercial tv area in Britain. It's expected the outlet will be reaching 500,000 homes before the end of the year.

Brit. TV Writers Rap Video Overload From U.S.; Also Want Sir Robert Fired

London, Aug. 5.

Although insisting that its action betrays no anti-American bias, the executive council of the British Screen and Television Writers Assn. has decided to press for legislation to limit the import of foreign tv material and to continue its campaign for the dismissal of Sir Robert Fraser, the director-general of Independent Television Authority.

At its council meeting last week, the screenwriters decided to carry on with their policy of liaison with Members of Parliament on both sides of the House, with the object of promoting such legislation which would be designed to protect the interests of British writers. Provision for this legislation was made by the then Home Secretary during the passage of the Television Act through Parliament in 1954.

In another move to protect the interests of British scripters, the council has decided to press for the setting up of a committee of five, which would include two writers, to decide which programs could properly be termed British.

While recognizing the right of the American companies to sell their product wherever they can, the writers insist that the fault lies with Sir Robert Fraser for not interpreting the Television Act in the spirit intended by both Government and Parliament.

During the council discussion the members had before them a breakdown of commercial tv programs for the London area for the past week. This revealed that in the seven days up to last Saturday (2) eight hours of imported film production were screened on the London commercial channel and only three-and-a-half hours of screen time were allocated for British production. The writers insist that there's been "U. S. infiltration" in all the British series. Included among the imported programs is Canadian-filmed "The Last of the Mohicans" which has been accorded a 66⅔% British quota by the ITA.

World's Press News' View

World's Press News, the British newspaperman's newspaper, has come to the defense of commercial tv at a time when the outcry about the amount of American material screened via the network is at its peak. Commenting on the indie tv opponents, the paper's leader column says:

"Britain, these critics seem to say, has become a dumping ground for America's tv output. Seldom or never do they show awareness of the other side of the picture. They appear not to see the prudence of a policy which allows some made-in-America tv material to be shown on Britain's 27 tv stations in order that we may, with justice, claim access for made-in-Britain programs to the immensely greater market represented by the tv outlets in the USA."

The writer asks: "How would made-in-Britain tv films thrive on their present scale if they could not play to the audiences gathered around the U. S. A.'s 40,000,000 tv receivers?" He goes on: "Yet with such a home potential at their disposal the made-in-America products could suffer the loss of Britain's two networks and still be very much in business."

Tailor-Mad(e) TV

London, Aug. 5.

The decision of BBC-TV that, for the sake of informality, announcers should discard their tuxedos in favor of lounge suits, has been rapped by the editor of the Tailor and Cutter.

"I think," he said, "it is bad manners and a retrograde step. If a man is being looked at by millions he should be sartorially correct."

India's 'Let's Be Human & Allow Ads on Gov't TV'

By AUSTEN NAZARETH

New Delhi, July 29.

A former member of the Indian government has voiced a vigorous call to the government-run, sternly noncommercial All India Radio (AIR) to become "a little more human" and permit advertising on its programs.

Kasturiranga Santhanam—who in his career has held a variety of posts including those of minister in the Indian government, state governor, and newspaper editor—spoke in his hometown Madras, metropolis of the South.

Comparing the systems of broadcasting in lands such as the United States and Ceylon, on the one hand, and countries like India and Britain, on the other, Santhanam said the British-Indian pattern was certainly superior from the standpoint of austerity and morality.

But that, he went on, was not enough. AIR was "specializing in second-class artists" and talking of "austerity." Indian tuners-in wanted good entertainment, and for that they often dialed the U.S.-type commercial programs of Radio Ceylon.

Santhanam said it was desirable that AIR "steps down from its pedestal and becomes a little more human." He urged turning of the government broadcasting network into a public corporation which would "allow advertisements of all legitimate goods which the people had to use and were using, and which no government or society could think of preventing."

Granada-TV Sets $280,000 For Manchester Fix-Up

London, Aug. 5.

Granada-TV plans to spend $280,000 on the third phase of the development of its northern headquarters at Manchester. This will add a two-story building to the existing centre.

A Standard Conversion Unit, planned for installation in the new premises, will enable Granada to convert to the British line scanning system programs originating in other countries.

Other plans include new wardrobe and makeup departments; 18 additional dressing rooms; music and tape recording libraries; and a special operations room designed to cope with emergency outside broadcasts.

A-R'S Cockney 'Accent'

London, Aug. 5.

An interior decorator with a cockney accent claims that he and a couple of friends were refused admission to several West End night clubs because of the way they spoke. Eventually, two of the trio posed as deaf mutes, leaving the third—who'd had a better education—to do the talking. They were welcomed.

This story is to be told in Associated-Rediffusion's "People In Trouble" series titled "Accents" which goes out on Friday (18).

Mideast in U.K. Top 10

London, Aug. 5.

The Middle East crisis has stimulated the British public's interest in tv news to a new peak and pushed commercial tv newscasts to a place in the Nielsen Top 10 network ratings.

The latest list, which covers the week ending July 20, gives Independent Television News a network rating of 50%, which it shared with five other programs in eighth palce. In the area ratings, the news made the lists in only two zones. In Scotland, ITN was listed twice—in sixth and eighth positions with respective ratings of 56% and 51%.

Englander's Sharps & Flats On Music for TV; Upbeat on Future

Roger Englander, grizzled vet of radio-tv at the age of 30, inveighs against the sundry survey outfits because they don't ask the right questions of the common "peepul" who spend their leisure at the radio and tv.

Research lads should ask two major questions if they are to give their clients a fair shake of the dice, according to Englander. The two questions should be phrased: "What are you watching?" and more importantly, "Are you enjoying what you are watching?" thus, says Englander, the sponsor would undoubtedly obtain a clearer picture of the value of his presentation.

The young producer of the "New York Philharmonic Young People's Concerts With Leonard Bernstein" on CBS-TV is of the opinion that tv networks, in particular, have been behaving in the splendid fashion of Renaissance patrons in the commissioning of major musical works. He cites numerous instances of network devotion to worthy composers, naming among them such redoubtable figures as Menotti, Copland, Wilder, Kay, Dello Joio, Foss, Martinu, Hollingsworth and W. H. Auden, the poet.

Furthermore, Englander says, good music, like so much good talk, shouldn't be bunched together on a Sunday afternoon or evening. Spread out the music through the seven days and, more folks, will cotton to this type of exhilirating fare.

Fan mail on the Bernstein concerts for moppets has averaged from 500 to 750 letters per telecast, which he regards as a good response to this type of program. Positive letters, though small in number, carry considerable weight with upper echelon execs when renewal time roll around, he says.

Englander, who has worked with the most shining of the modern day musical figures (Menotti and Bernstein, to cite only two), has strong views on the outstanding personalities in the field. Such names as Bernstein, Meredith Willson, Mitch Miller, Fred Waring and Abe Burrows are, in his book, consummate showmen and worthy musicians with taste and honesty in their constant approach to work.

He's far from a lop-sided worker in the tv field. He's directed news shows, sports, special events, quiz programs as well as musical portions of "Omnibus, the prize-winning "Odyssey" series, the "Let's Take a Trip" array, "Lamp Unto My Feet" and "Look Up and Live."

He has a Master's degree in music from the U. of Chicago and plays a flock o musical instruments (piano, French horn, trumpet, etc.) and penned a melody for the "Our Miss Brooks" program bearing the automation title "Conga for Electronic Computer and IBM Differential Calculator." Though it never made the Hit Parade, his friends exalt the title with the evident joy of a seven-year-old blowing bubble gum.

'Comedy With Music'

He's surprised no one has come up with a series of tv programs featuring comedians who play reasonably good music. He thinks there's a sound show idea in having men such as Jackie Gleason, Morey Amsterdam, Steve Allen, Jack Benny, Phil Silvers, Sid Caesar and Sam Levenson appear in small groups. These funny men play musical instruments and to show them off in small groups could conceivably prove a tv magnet.

Along similar lines, there are a number of leading American non-pro citizens who enjoy playing musical instruments, but not on a professional basis. A series featuring such individuals could be interesting, Englander maintains.

The recent tribute to Van Cliburn by New York City officials was a healthy boost for good music, he says. The fact that a musician could achieve a ticker-tape parade in the fashion of an English channel swimmer, bespeaks wonders for New York officialdom. "To hear politicians wrestle with the names of Russian composers is indeed an upbeat event," he cracks.

Currently, Englander is directing "The Last Word" on CBS-TV, but his true devotion is music and an unending crusade to get as much fit as possible on to the networks. "Leonard Bernstein proved on his 'Omnibus' program that serious music can attract large and responsive audiences," he observes. "It's great satisfaction to be able to show them and millions more to a front row seat at Carnegie Hall."

His most recent CBS-TV musical assignment was directing the new oratario, "The Invsibile Fire," dealing with Wesley's conversion to Methodism.

VATICAN CREDO ON TV-RADIO FOR CLERGY

Rome, Aug. 5.

A letter of instructions ("Istructio") regulating and restricting the use of television and radio (sets) by the secular clergy has been issued by the Vatican, according to a local source (the Italian weekly (Europeo).

Order, reportedly issued in August, 1957, but held under wraps ever since, outlines the time, place, and occasions when monks, sisters, and nuns may make use of or watch either of the two communications media. Video sets are forbidden entirely in all monasteries and cloistered communities dedicated to a contemplative existence. Here radio sets are allowed only to listen to speeches by the Pope (such as the recent series of addresses by Pope Pius XII to cloistered nuns).

More active religious communities enjoy a more liberal application of the rulings. Radio or tv sets are allowed in such cases, as long as they are the property of groups, and not individuals, and for use in public halls under control of Superiors. These are responsible, in turn, for type of program watched by their charges. Document is said to specify that only programs of daily reports (news programs) or instructional or religious nature should be allowed, with absolute interdiction of anything of recreational nature.

Responsibilities for exposure to video by monks or nuns working in hospitals, parochial meeting places etc. is likewise at the discretion of the Superiors, who must choose not only the programs, but also the clergy exposed to them during their daily work. Reportedly, letter also regulates program choice for other non-religious persons in the above public situations.

Pointed out here that measures don't apply to priests, who are traditionally given greater personal freedom than their community brothers. It's felt, however, that some sort of regulation in this field is also being discussed, despite delicacy and complications it entails. Articles discouraging the possession and use of video sets by the regular clergy have in recent times appeared frequently in clerical publications. Known, nevertheless, that large number of video antennas have sprouted up inside Vatican City walls since Italian tv began regular telecasting. (Being extra-territorial property, local citizens don't pay Italo tv subscriptions fees and taxes.)

"Instructional" letter on use of tv (as quoted by Europeo) admits that use of video sets is "quite widespread" in religious circles, but notes that while at first it was hoped that programs would be kept within limits of "honesty and morality," these limits had not always been respected. Hence the above restrictions.

Britain's 'No Smoking During Children's Hour'

London, Aug. 5.

The government-appointed Independent Television Authority has banned cigaret commercials during children's programs, and has advised the commercial networks not to use them either immediately before or after junior programs. Beer and alcohol blurbs are already barred.

The ITA has been concened about the situation for some time, but the decision was clinched following protests from the public health committee of the County Councils Assn.

'Special' Agency

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Polk, who's been steeped in specials at BBDO since they were first sired, feels "Little Women" will be the "sleeper" of the coming season. Adler also will do the lyrics and music for "Gift of the Magi" which has Sally Ann Howes pencilled in for a major role. Rosalind Russell, as in the stage play, will star in "Wonderful Town."

Polk cites the Rexall as a perfect example of an account thoroughly sold on specials and as an important vehicle for selling its vast line of drug products. They've even gone so far as to start three more specials for the 1959-60 season and in the BBDO agency this is regarded as a splendid omen of what's ahead in this type of merchandising.

It is argued that when a client backs a special, the product advertised takes on an aura of far more importance and all personnel, from the boss' wife to the stenographer to the clerk behind the counter, feel a "special" pride and a consequent impulse to sell with added enthusiasm. Specials, according to Polk, call for longer exploitation and promotion campaigns but the results, both in sales and goodwill, continue to manifest themselves long after the program has disappeared from the airwaves. The plusses in a special are many, says Polk, but in numerous instances, it's tougher to do one special than 52 regular programs in a series.

Onward & Upward

Polk allows that specials will grow more and more in importance and that networks before long will put aside a prime hour each week for the production of such features, with resultant increase in revenue.

The average special reaches far more people than the average show, Polk maintains, adding that the average special also draws a larger audience than the show it preempts. Furthermore, it is Polk's observation, backed by figures and charts, that in addition to reaching more homes, the all-family special pulls more viewers per set.

As for the plethora of westerns on tv channels today, Polk says that oaters, fundamentally, have the stuff of sound programming, but like everything else, can be overdone.

"There'll always be westerns on the air," Polk notes," but this year will mark the beginning of the drop in this category. There'll be a moderate number around, but nothing like the rash experienced in the past two seasons.

'Nightmare' Did It

The first "special" born in the BBDO shop, Polk thinks, was "Nightmare in Red," inserted in an "Armstrong Circle Theafre" series several seasons ago. "Armstrong Circle Theatre" and "U. S. Steel Hour," two BBDO packages, the former in its third season on the air as a 60-minute show and the latter in its fifth season, will be the only regular live-hour dramas available next season.

The 1958-59 season, despite the economic slack on the industrial front, will be a busy one for BBDO with at least eight regular evening programs renewed, and four new night entries in the hopper. There are renewals for Campbell Soups' "Lassie" on CBS (fifth season); Lucky Strike's "Jack Benny Show," CBS (ninth season); "GE Theatre" on CBS (fifth season); "You Bet Your Life" in a new time slot on NBC with Lever replacing DeSoto; "Trackdown" in its second season for Lucky Strike on CBS and "Your Hit Parade," American Tobacco show, switching from NBC to CBS and which the latter will produce with a new cast.

Then there are the new program buys in the BBDO shop, among them Zerex Anti-freeze, DuPont product, for four Sundays on the Steve Allen Show over NBC; Campbell Soups on the "Donna Reed Show" alternate Wednesdays on ABC, and a new advertiser in a new program, namely Pittsburgh Plate Glass in an alternate week half-hour of the new Garry Moore hour-long production on Tuesdays over CBS.

Heavy daytime schedules also have been bought for Armstrong Cork Co., Bristol-Myers, DuPont, General Mills, Lever Bros. and U. S. Steel.

TV-Radio Production Centres

IN NEW YORK CITY . .

Gil Fates, exec producer of CBS-TV's "To Tell the Truth," spending a fortnight at Lake Kennelbago, Me. . . . **Walter Framer,** creator of CBS-TV's "For Love or Money," finishing his autobiog "I Did Strike It Rich" for Citadel Press, skedded for Christmas publication . . . **Mary Lou Forster** did a series of recorded spots for American Petroleum Institute, Junket and Smith Bros. Cough Drops . . . **Bob Allison** will do "True Story" and "Modern Romance" tv scripts for Stark-Layton . . . **Bob Wilson,** NBC news commentator, will be emcee for the Modern Jazz Concert sponsored by Silvermine Guild of Artists in Norwalk, Conn., Sunday (10) . . . **Joan Alexander** and **Roger Price** will be guest panelists on CBS Radio's "Sez Who?" Sunday (10) . . . **Edmund C. Bunker,** CBS-TV veepee and director of affiliate relations, back in N.Y. after a month's vacation in southland . . . **Mary V. Ahern,** longtime "Omnibus" feature editor, off on a three-week tour of the Continent and look-see at overseas video . . . **John Derr,** special assistant to **Arthur Godfrey,** back in town after a week's hiatus at Lake Kezar, Me. . . . **Bill Hylan,** CBS-TV veepee of sales administration, off to Bermuda on a month's vacation.

Ann Corio into six segs or more of "My True Story" during August . . . **Harold S. Cranton** is new director of sales development & research for ABC Radio comes from NBC . . . **Mike Laurence** hosting the Saturday-Sunday 8-11 p.m. WMGM deejay shows . . . To replace **Jim Szabo** who moved up to ABC-TV sales, **George E. Pamental** has been hired to handle WABC-TV sales (in moveover from WOR-TV sales) . . . **Evelyn Konrad,** ex-editor in the tv field, opening her own p.r. house —specializing in ad agency corporate angles . . . **Del Sharbutt** to do the WABC Radio deejay chores 4-6:30 p.m. daily beginning Aug. 18.

Mary Fickett of "Sunrise at Campobello" has moved into the running role of nurse Molly West on CBS Radio's "Young Dr. Malone" soaper. **Alan Bunce,** who's in "Couple Next Door," plays Al Smith in the Broadway production . . . **Patricia Wheel** is the new leading lady on CBS Radio's "Road to Life." . . . **Judy Scott** is set for the "In Town Tonight" tv show from Chicago Aug. 11 and the NBC "Bandstand" Aug. 14 . . . Lou **Carter,** singing cab driver, appeared on the CBC-TV "Jack Duffy" show last Saturday (2) . . . **Mel Spiegel,** assistant director of CBS Radio Press Info, off on an auto tour of the west . . . **Irving Gitlin,** director of public affairs of CBS, back at his desk after month-long tour of Europe . . . Mass Communications History Center of Wisconsin Historical Society is collecting original drafts of papers and articles written on radio-tv over past 33 years by **Ben Gross,** Daily News' radio-tv critic. Others in collection include **Gen. David Sarnoff** and Marconi . . . **Claire Mann** starts a series of appearances on the Concert FM Radio Network . . . **Corydon Erickson** and **Launcelot Erickson** are now handled by the Preminger, Jaffe & Steward office . . . **Marion Morgan** and **Bill Lee** will substitute for **Pat Buttram** and regular cast of CBS Radio's "Just Entertainment" when they begin a four-week vacation this week . . . **Paul Taubman** will be in charge of the musical score for "Concentration" which debuts over NBC-TV Aug. 24 . . . **Don Morrow** will narrate a new educational tv film on health entitled "New Light."

Frank W. Erwin, director of cooperative programming at MBS, also has been named the web's sports director . . . **Marion Young Taylor** celebrated her 17th anni as "Martha Deane" (WOR Radio) on Monday (4) via a breakfast in her honor, attended by station personalities . . . WNFC, Fayetteville, N.C., has been awarded a Muzak franchise . . . Catholic Apostolate of Radio, Television and Advertising (CARTA) will sponsor a Hudson River boatride Aug. 20 . . . **Eva Gaber** takes over as hostess on CBS-TV's "The Big Payoff" this week during **Bess Myerson's** vacation, latter to making her drama debut in strawhat "Tea and Sympathy."

IN HOLLYWOOD . . .

The loud rumbles of the ABC shakeup in Frisco have unsettled the executive suite at KABC here, but **Earl Hudson,** division veepee, stoutly denies any such orders as "put the Coast operation on a paying basis or get somebody who will." . . . **Jerry Stagg,** producer of the defunct "Telephone Time," will have a crack at one of the hour shows for Desilu Playhouse. He'll produce a segment of the Lincoln assassination story . . . **Max Baer** will talk about his fights, comment on fisticuffs and interview sport notables on a KHJ-TV strip. Said "the champ"—"my first guester will be the loser of the Patterson-Harris scrap. Him I know I can get." . . . Young & Rubicam gave **Bob Hussey** a promotion and a new job—director of program development in Hollywood . . . Y & R's **Bob Mountain** and **Walter Bunker** jollied it up at the Bohemian Grove encampment up north . . . **Bob Soderberg** put aside his typewriter to coordinate the **Ann Sothern** show for Benton & Bowles . . . In another month **Art Linkletter** will call it 25 years in radio and tv . . . **Arch Oboler** scripted some seven-minute tragic skits for **Jackie Gleason** . . . **Wilbur Stark** and **Jerry Layton** picked the Metro studio for filming of "Colonel Flack." . . . **Adolphe Wenland,** the giveaway king, is partnered with **Bill Peck** in a new quizzer called "Win, Place and Show." They'll be off and running with possibly **Tom Duggan** calling the races . . . The **Bill Doziers** took off for a fortnight in Mexico . . . Time mag will take Jack Paar APAART in an upcoming issue . . . **J. Carrol Naish** has the lead role in "My Father, the Fool" for Desilu Playhouse . . . William Morris is plotting a Mae Western . . . **Betty White** skipped east for a round of guestings . . . **Lou Prima & Keely Smith** may turn the tables on all the stars who want them for guest shots. They may have their own show and will ask the "names" to guest for them.

IN CHICAGO . . .

Trib columnist **Herb Lyon** has resigned from his WGN-TV "Midnight Ticker" stanza . . . **James H. Shoemaker,** with 12 years in the broadcasting industry, has joined WLS as national sales manager . . . **George Anderson,** EWR&R veep, and chief writer **Dale Harrison** in L.A. for kickoff of the summer replacement for "Pat Buttran Show" . . . ABC veep **Sterling (Red) Quinlan** off to Hawaii for a month with his spouse . . . **Franklin MacCormack** returning to WGN with his trademark poetry and music show this week . . . Daily News tv critic **Terry Turner** vacationing for a forthnight . . . **Harriet (Sis) Atlass** and **Lee Phillip** of WBBM-TV off on 10-day respite in Jamaica, but with tape recorder and camera . . . **Al Field** named program manager (from acting p.m.) at WGN-TV . . . **George Nelle** taking over marionette operations on WGN-TV's "Blue Fairy," now that **Rufus Rose** has left. Show, incidentally, will go to color cartoons for about four weeks . . . **Robert C. Cosbey** of Roosevelt U. will do a folk music show on WBBM when "Summer Night at Ravinia With Rudolph Ganz" goes off . . . **Robert Wencel** has signed on as sales rep for WBBM-FM.

IN BOSTON . . .

WBZ-TV hosted tv scribes at Charter Motel Monday (4) to preem "Death Valley Days," which debuts tomorrow (Thurs.) at 10:30 p.m. on Channel 4 . . . WMEX, which bills itself "color" radio, has dubbed its studios in color language with **Larry Logan** on from the lavender studio, **Dan Donovan** from the deep purple, **Mel Miller** from the gold studio, and **Don Parker** from the chartreuse studio . . . **Mort Bradfield,**

(Continued on page 40)

TV-RADIO HIGH ON SUMMIT

WRCA-TV and Harvard Aim to Give N.Y.'s Puerto Ricans Ingles for Bkfst.

A public service series keyed to the vast Puerto Rican population in New York will soon be launched by WRCA-TV opposite WCBS-TV's rise-and-shine "Sunrise Semester" programs.

Working with Harvard U.'s Language Research Center and the Puerto Rican Division of the U. S. Dept. of Immigration, WRCA-TV will present "Aqui Se Habla Ingles" (English Is Spoken Here) cross-the-board from 6:30 to 7 a.m. starting Monday (11).

Program is designed to teach English to the constantly growing Spanish-speaking residents in the station's primary area. William N. Davidson, general manager of the NBC flagships, observes that the early time period was specifically chosen because it would allow the maximum number of interested individuals to tune in regularly. Station has charted the behavior pattern of local Puerto Ricans and found that because of the language barrier, the vast majority of Spanish-speaking persons work at jobs that require them to get up very early or go to bed very late.

WRCA-TV will usher in the "Ingles" series with ads in the three major Gotham Spanish-language newspapers, El Diario de Nueva York, El Imparcial and La Prensa.

Series will be hosted by Jose Roman, labor editor of El Diario de Nueva York, who is known to Spanish-speaking New Yorkers for his Spanish program, "What's Your Problem," on WHOM, one of the city's major foreign-language AM outlets. Roman will open the show with a brief bilingual round of news of particular interest to local Puerto Ricans and then step aside for Clara Barbeito, the English instructor. Miss Barbeito is a teacher, author and editor with the McGraw-Hill Book Co.'s foreign department. She'll give the viewers the day's vocabulary, followed by an English-language training film made by the Harvard U. Center.

There'll also be a daily "word game" with appropriate prizes. Following the lesson, Roman will speak in English on such topics as location of local rent clinics, job opportunities, American customs and similar topics. Pat Farrar of the WRCA-TV Public Affair Dept. will produce the program. Mike Gargiulo will direct.

Welk Plots Teenage Orch As Part of Mon. Nighter; 'Music to Understand By'

Philadelphia, Aug. 5.

Lawrence Welk announced plans to launch a teenage band on his new Monday night television series, which kicks off Aug. 25. Juve orch will be doubled with regular Welk ensemble of 38 on series.

Bandsman, currently on a 12-city tour, made announcement at press reception here, when he stopped off to play date at Convention Hall. Crowd of 8,000 attended concert. People have been sending in tapes of young artists from all over country and Welk will make selections when he returns to Coast next week.

Asked what type of music kids would play, the maestro said: "We hope to come up with a style for them. But we'll have to hear them first and then set the music. It will be understandable music," he assured.

Although he shuns rock 'n' roll on his own performances, he is not against it: "I never felt that rock and roll is bad," Welk said, "When the orchestra leaders started playing for the singers, they neglected the rhythm. After that the big bands fell apart. The kids missed that solid beat and they went over to rock with its heavier, satisfying rhythms."

Dallas—Kenneth Sikorski is the latest addition to the tv sales staff of the local Katz Agency. He was formerly with WWGA, Tifton, Ga.

NBC-TV's $5,000,000

Sterling Drug and Brillo have each renewed for 52 weeks, thus assuring NBC-TV of nearly $5,000,000 in gross billings.

Sterling's renewal starts Sept. 17 with sponsorship in "Today Is Ours," "Modern Romances," "The Price Is Right" and "Treasure Hunt."

Brillo's encores, also starting Sept. 17, are with "Treasure Hunt," "It Could Be You" and "Haggis Baggis."

Gimbel WIP-Hand In $2,500,000 Buy; News, Drama Hypo

Philadelphia, Aug. 5.

Benedict Gimbel Jr., president and general manager of radio station WIP and WIP-FM, disclosed plans for an elaborately expanded news coverage following FCC approval of the recent sale of the stations to a group he heads.

Syndicate recently purchased radio outlet from Gimbel Stores, New York, for $2,500,000. New corporation is to be known as WIP Broadcasting Inc. Present ownership operates as Pennsylvania Broadcasting Corp.

Among major stockholders associated with Gimbel in new venture are Bob Hope, Armand Hammer, president and board chairman of Mutual Broadcasting System; Ed Petry, New York radio sales rep; L. Parker Naudain, manufacturer's rep; John Pew, of Sun Oil; and Ralph Huberman, John Crisconi, Robert Brown and William H. Butler, Philadelphia businessmen.

Although WIP has made its reputation as an important indie, the station will continue its affiliation with the Mutual web, Gimbel said. "I plan to set up a completely autonomous new unit, responsible to no one but myself. There will be a staff of six or seven to gather, write and report news as it happens. There will be no program considered so sacred or important that it cannot be interrupted for a news flash. Not 10 minutes after the event, but immediately."

Television fell down on the immediacy coverage of news breaks, Gimbel believes, and no media is so happily fixed as radio to convey a news event instantaneously. Big advertisers are already nibbling at sponsorship of the proposed WIP news setup, "Radio must be an important means of communication and must not be limited just to music and news headlines," Gimbel stated.

New owners plan to investigate stereophonic transmission and will try to restore radio drama to its former estate—in the days of Norman Corwin, Arch Oboler, et al.

"Live drama has gone from tv," he continued. "It costs a minimum of $30,000 today for a lousy drama on television. A good radio drama can be put on for three or four thousand."

Community B'casting Gets Toledo TV Nod

Washington, Aug. 5.

The FCC has come to a decision on the hotly-contested television channel 11 in Toledo, with Community Broadcasting the winner. The hearing examiner's initial decision had favored Great Lakes Broadcasting, one of six competing applicants for the station.

The Commission also issued a final verdict in the Cheboygan, Mich., channel 4 case, with Midwestern Broadcasting getting the nod over Straits Broadcasting. This time the FCC agreed with its hearing examiner.

VIDEO REPORTING TO HIT NEW PEAK

The proposed summit meeting at the UN may well turn out to be the biggest coverage story in the already fabulous history of American tv. Network news chiefs have alerted their correspondents to be ready for day-and-night reportage and it is estimated that more commercial programs than ever will get bumped off in order to do a thorough and careful job of the summit gathering. It all depends whether they go ahead with the proposal for a N. Y. session.

However, NBC and CBS, it is understood, do not propose on this occasion to engage in a numbers game—that is carry their pickups to utterly unnecessary degrees and issue frequent bulletins regarding the number of hours and minutes devoted to the major news events of the century. Virtually all news observers in tv say the summit conference, as planned, will be not only the greatest but possibly the most complex running story in all of audio-video journalism.

NBC is planning to bring in Irving R. Levine from Moscow and Joseph C. Harsch, its senior European correspondent. They'll cover the Russian and British diplomats at the UN meeting. From Washing will come Frank McGee, Dave Brinkley, Herb Kaplow, Frank Bourgholtzer, Ray Scherer and Russ Tornabene. Also Chet Huntley and Dave Brinkley will do specials. In addition, Pauline Frederick, Merrill Mueller, Wilson Hall and Lee Hall will be on hand for other aspects of the big story.

CBS expects to have Winston Burdett, Daniel Schorr, Howard K. Smith, Richard C. Hottelet and Ernest Leiser on the UN front. If Premier Charles de Gaulle decides to attend the meeting of the heads of government in the UN, David Schoenbrun, CBS' Paris correspondent, will be brought in, as will Frank Kearns of CBS News, Cairo, in the event that President Gamal Abdel Nasser of the United Arab Republic shows up at the powwow.

Engineering departments at the neworks have been engaged in trying to lighten their portable tv

(Continued on page 43)

Ashley-Steiner Places Carload of Talent In TV-Legit-Pix Fields

Ashley-Steiner office, since its recent acquisition of the Milton Goldman agency, has been hopping on many fronts including legit, films and tv.

More recently it set Clark Jones as producer-director of the "Perry Como Show"; Bob Banner as producer-director of several specs for CBS; Perry Lafferty as producer of "The Hit Parade"; Fred Heider as producer of "The Voice of Firestone" and Dick Dunlap as director; Bill Altman as producer of "The Investigator"; Kirk Browning renewed for another year by NBC as director of the NBC Opera Co. and a "Hallmark of Fame" Christmas show, and Paul Bogart continues with "Kraft Mystery Theatre" and Theatre Guild assignments.

The Ashley-Steiner east coast writer-producer-director activity also includes the signing of Reginald Rose to do a "Playhouse 90" original, "The Savage"; Meade Roberts to do an adaptation of Henry James' "Wings of the Dove" for "Playhouse 90"; Earle Doud as a writer on the Jack Paar show; Harry Junkin as writer of the daytime drama, "Love of Life"; Frank and Doris Hursley on the daytime drama, "Search for Tomorrow"; Abby Mann with two projects for the Theatre Guild—U. S. Steel Hour; Lou Pelletier adapting "Snow in Summer" for the same show and Irving Elman on "The Investigator."

In legit, the agency has Sidney Lumet set to direct "Fever" for

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'This Is Their Life' Bead on Viewers In Telepulse's New Qualitative Kick

By ART WOODSTONE

Telepulse begins a new and regular qualitative study with its July report. Instead of submitting audience composition figures for each of the monthly video reports, Pulse Inc. will offer surveys for each network program on its viewers' tastes, habits, buying power, professional standing and assets, according to Sydney Roslow, prexy of the research company.

Roslow figures that qualitative video research is going to eat up more and more of the surveyors' time. The more sponsors find out about the type of audience watching their programs, the better it will be to program for them, Roslow maintains.

Roslow, who began Pulse 17 years ago, doesn't overlook the fact that there has been an intensification lately of the competition among tv researchers. There are new companies entering the field and the older ones are trying feverishly to come up with fresh and valid angles on which to base research. The wiser the research, he believes, the better chance of staying at the top of the heap

So, in effect, the load of qualitative research expected by Roslow is demanded by the growing intra-research competition and by the relatively recent desire of agencies and advertisers to find out more about homescreeners than just how many there are.

Size Still Strategic

The Pulse chieftain warned, however, that the size of the audience for a show will never decrease in importance. "Besides knowing how much your viewers spend on groceries and how heavily they smoke cigars, the advertiser is always going to have to know how many of them there are," he said.

With continuance of the need for straight rating figures, Roslow anticipates that in "from three to seven years" an adequate system to measure out-of-home video viewing must be evolved. By then, according to Roslow, the transistorized tv portable will be a full-fledged reality, with people lugging lightweight screens into parks, the back seats of autos and even into places where pocket radios go. At that point, he feels, mechanical measurements are going to have to find some way to supplement machines that only report fixed positions.

Roslow, in giving the once-over

(Continued on Page 42)

'Butterfield 8' for '90'

Hollywood, Aug. 5.

John O'Hara's novel, "Butterfield 8," will be presented on CBS-TV's "Playhouse 90" series next season, with Herbert Brodkin as producer.

Brodkin has signed Irving Gaynor Neiman to adapt the story for television. Neiman was set by Ziegler, Hellman & Ross, marking the 11th writer deal with "90" for next season by that agency.

ABC-TV's Bid For 'Drop-Ins' Meets Rough Opposition

Washington, Aug. 5.

The American Broadcasting Co. plan for a third VHF station in 25 top markets which now have less than three came in for some hard knocks and only a few boosts as arguments were filed with the FCC. Long before filing deadline time, however, a suspicion was growing that there would be no action on the plan, at least until next year. This, despite the obvious interest of FCC chairman John C. Doerfer.

The Association of Maximum Service Telecasters, representing most of the nation's largest tv stations in their common fear that action to make more tv stations possible might lead to relaxed technical standards, alleged that the ABC plan would accomplish just that. It said the plan "gravely threatens . . . existing high quality . . . service . . . (ABC) urges tinkering on a massive scale."

AMST took after the ABC contention that the plan would permit it to compete on more equal terms with NBC and CBS. It quoted ABC as claiming to reach 90% of tv homes, noted that CBS and NBC reach only 95% and concluded that deterioration of the pictures from ABC's own affiliates would lose it more coverage than it would gain.

ABC proposes shoehorning new station assignments under a combination of devices, shorter mileage separations, directional antennas, and lower powers in some cases. AMST said these are untried ideas and should wait until the Television Allocations Study Organization completes its technical studies.

TASO was set up, among other things, to measure interference and the value of interference-suppression methods. Its final report to the FCC is not due until the end of this year, but a Commission majority is known to be ready to insist that any tv allocations action of a sweeping nature should wait until all the TASO returns are in. Chairman Doerfer inclines toward adoption of some of the ABC suggestions for "drop-ins" in more rapid order.

Support for the ABC plan came from UHF'ers in competition with VHF stations, and from broadcasting interests wishing to apply for newly-assigned channels.

Mile TV Tower Possible But What About Planes?

Greensboro, N. C., Aug. 5.

A mile-high television tower could be designed and erected, but such a structure "would be extremely costly" and probably would be frowned upon by the Civil Aeronautics Authority.

This is what Dr. Robert S. Rowe, professor of civil engineering and chairman of the civil engineering department at Duke U., told delegates attending a dinner session of the N. C. Society of Professional Engineers at Duke last week.

Granada-TV's $84,000 To U. of Leeds to Spark Research on TV Impact

London, July 29.

Granada-TV has given $84,000 to the Univ. of Leeds to be spent over the next five years in support of a Granada Television Research Fellowship. The gift goes together with the offer of further financial aid and the possibility of renewal for a period if it should be necessary.

The University will now appoint a small advisory group of which it's expected Sir Gerald Barry will be a member. The purpose of the Fellowship will be to undertake research into the public impact of tv over as wide an area of inquiry as possible, including social, aesthetic, political and commercial.

Already Associated TeleVision, ABC-TV and Associated-Rediffusion have given away money to "worthwhile" causes, and recently Sir Ivone Kirkpatrick, chairman of the Independent Television Authority, announced that the commercial tv programmers will make an annual gift of not less than $280,000 to the arts. ATV has donated $59,000, which will be split between repertory theatres, encouraging writers, and to acting and music academies. ABC-TV has covenanted $14,000 a year for the next seven years to the Sadler's Wells Opera Co., and A-R has presented the Tate Gallery with $14,000 to buy works of art.

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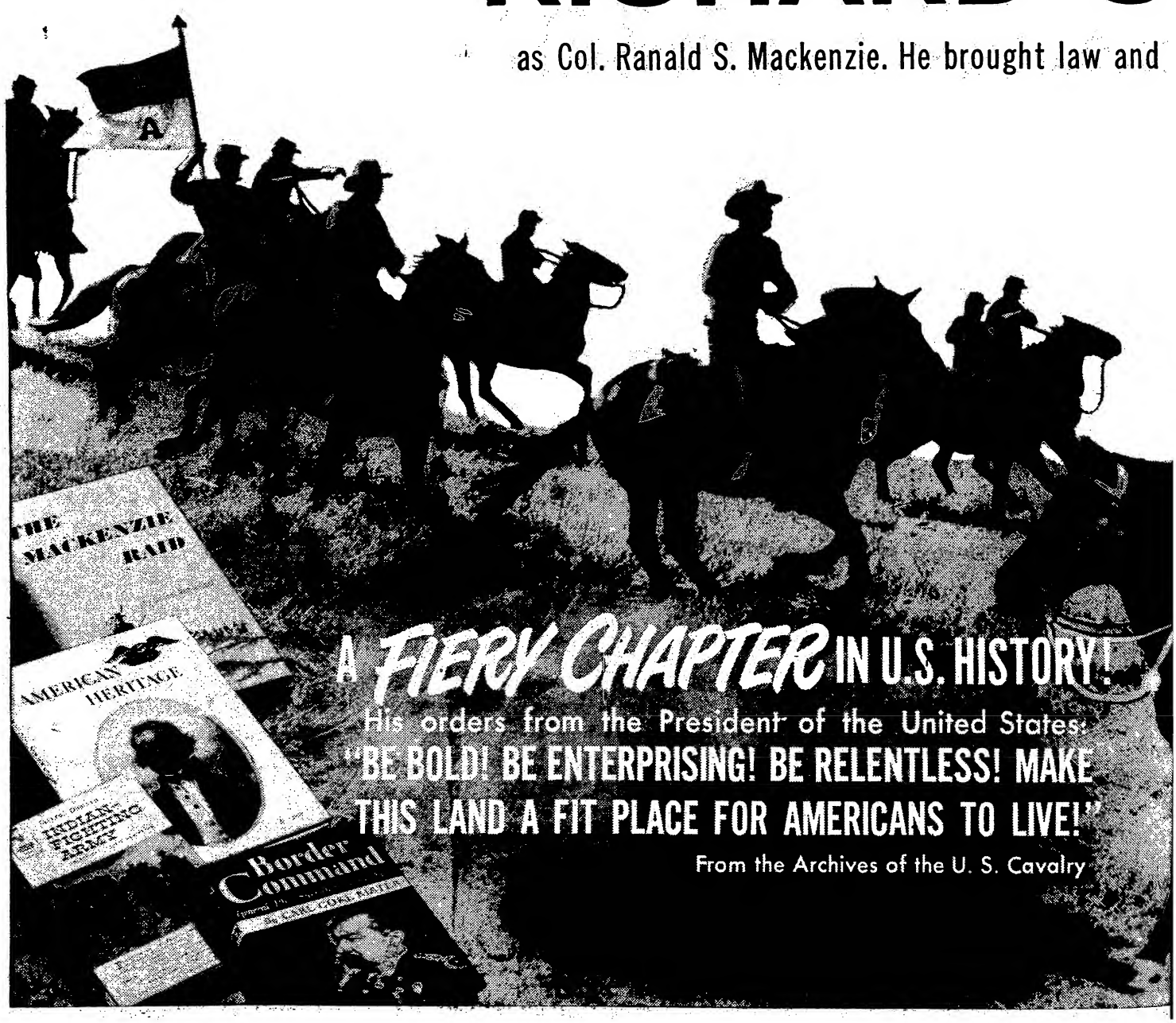

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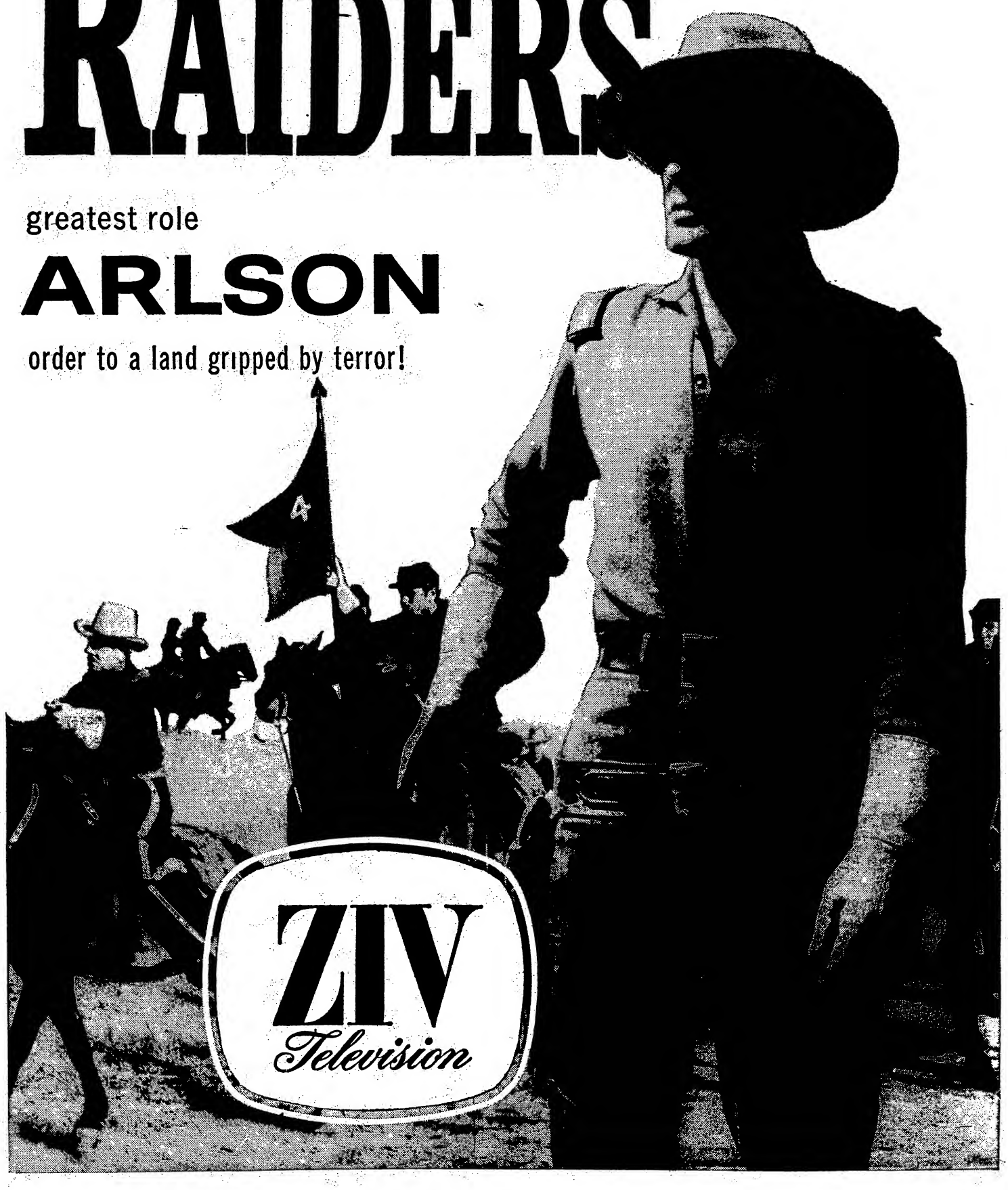


ZIV Television

TV Trips The Light-Year Fantastic

By JO RANSON

The Supernatural and Fantastic Astrogation Cycle is expected to orbit into the 21-inch video sphere during the 1959 season. In other words, adult westerns and the quiz shows may soon be getting tough cosmonautic competition from science-fiction drama on various video outlets.

First came wrestling and roller derbies. Then "Uncle Miltie" crashed through the cathode ray tube followed by a rush of situation comedies. Soon they were side-tracked by the spectaculars and the locust-flurry of giveaway quizzers.

The year '59 may well be the year of the Fantastic, according to some program builders who look into the future and forebodingly forecast what's ahead for video's blueplate special.

Several program fashioners also insist that if Scripps-Howard was able to merge the old Morning World with the Evening Telegram, tv is certainly capable of blending the successful Western with the Supernatural, thus giving birth to an interplanetary offspring that will combine the six-shooter Colt with a circumlunar rocket G-forcing its way from Gulch Canyon to Mars.

Next season may well see a new and strange type of hero replacing Wyatt Earp, the Range Rider, Jim Bowie and Bat Masterson. The new video hero will most likely take the form of a space-ship character or invisible perhaps, plummeting from outer space and engaged in a grim outside-the-galaxy battle with the "little men" on earth. Commercials, however, won't be altered too drastically. Advertising agencies will still pervade viewers, in the old-fashioned 20th Century style, that faulty elimination can be helped immeasurably by the continued use of present-day potent medicines. Tired blood will still be stirred only by Geritol when the Fantastic shoves the Western to the bottom or below the Top Ten.

Era of The Fanfut

The trend toward what has been succinctly described as the "fanfut" (blend of first syllable of "fantastic" and ("futu re") type of entertainment will undoubtedly get a big push when CBS-TV ushers in its two decidedly offbeat programs, "The Invisible Man" and "World of Giants" this fall.

"The Invisible Man" will be seen Wednesdays from 7:30 to 8 p.m. It is based on one of H. G. Wells' celebrated yarns about a British scientist who uses the gift of invisibility for the improvement of mankind. Some of Wells' stuff has already caused hair to stand on end among radio listeners, notably in the case of Orson Welles' adaptation of "The War of the Worlds" which panicked half-a-nation when aired over CBS Radio a goodly number of years ago. Obviously, CBS-TV doesn't seek a repeat of that unhappy occurrence. "Invisible Man" will have Edgar Peterson as exec producer.

"World of Giants" is the other CBS-TV dandy on the agenda. This one will be flashed on the video screens Wednesdays from 8 to 8:30 p.m. and is currently being produced by ZIV TV Programs Inc., in cooperation with the network. Otto Lang is producing and directing "World of Giants."

"World of Giants" will have Mel Hunter playing a six-inch FBI agent (in the script it's merely called a Bureau). An operative for the upcoming super-duper describes it in this fashion: "To the tiny mighty mite a simple rain storm is a death-dealing flood, a harmless alley cat becomes a raging 12-foot tiger, a vacuum cleaner is a lethal weapon, a pane of glass a death trap. Almost any aspect of normal life is a challenge to the 'little man' — whether it is the turning on of a hose, a tipped bottle of glue, the closing of an ice box, the turning on of an electric light—each in its way is a monster or a monstrous situation for the 'little man'."

If "World of Giants" doesn't knock its rivals, including NBC's "Wagon Train" off its track next season, the producers insist they'll offer themselves up as guinea pigs to any university seeking to find a cure for blasting commercials or the common cold.

Additionally, CBS Films has Rod Serling, no mean hand at tv scripting, working on a science-fiction series entitled "Twilight Zone." Advance reports indicate this one is bound to cause more than a mere earthquake when made available to stations.

'Project Immortality'

Loring Mandel is holed up somewhere in supersonic space pounding out a CBS-TV "Playhouse 90" to be tagged "Project Immortality." It is all about the creation of an electric brain capable of duplicating the though processes of man. Incidentally, "Playhouse 90" has been the outlet for a number of successful super-fiction type of dramas. They've included "The Jet-Propelled Couch," and "A Sound of Different Drummer" by Robert Alan Aurthur.

Along the same lines, the current WCBS-TV series dealing with outer space has evoked considerable discussion. This Saturday morning program is aimed at kids and is a nonfiction type of programs concerned with robots, rockets, atom-smashers, satellites and telescopes.

Also on the Gotham front, WRCA-TV observed that it had a fine time presenting the Ziv package tagged "Science Fiction Theatre", a couple of years ago in prime time, and is now shopping for a similar type of program. "Tom Corbett Space Cadet" has been around the NBC-TV channels for a considerable period as a Saturday morning magnet. Currently the "Ruff and Reddy" show on Saturday mornings at 1030 is presenting a cartoon about space men quaintly slugged "The Mekko Men of Muni Mula." Ray Bradbury, vet science-fiction writer, is penning a tv series, "Report from Space" for Bryna Productions which MCA will agent. Space pioneers will be subject of Bradbury's half-hour tv-film series.

It is quite evident from this and others astral straws in outer space according to some broadcasters that American viewers will soon see a gala of supernatural shows displacing westerns at a highly accelerated pace. They'll be tripping the light-year "fantastic" over the video lanes in epidemic fashion, according to the savants of supernatural literature.

'Open Mind' Coming Back As Weekly Sun. Series With In-Depth Scalpel

"The Open Mind," the WRCA-TV, N. Y., alternate Sunday discussion program presided over by Richard D. Heffner, resumes its former weekly status at a new time, 2 to 2:30 p. m., starting Aug. 31. It is currently heard biweekly at 12:30 p. m.

New setup will afford Heffner an opportunity to present more in-depth discussions on pertinent problems, starting with an examination of tv's impact on American life. He will have top names microscoping tv and its effect on conformity, freedom of information, the arts, etc. Heffner also expects to do a series on contemporary law and U. S. foreign policy.

Heffner, who is also program director of META, is planning to edit a number of the outstanding discussions heard on "Open Mind" with a view to publication by one of the major trade book publishers. Among the talks that may be included in the book are those dealing with the American press, the courts and tv.

Continuing to stay on top of the news, Heffner will do "Nasser, Nationalism and American Foreign Policy" for the Aug. 10 broadcast. On the 24th subject will be "Atomic Radiation and Human Survival."

50 SPORTSCASTS ON NBC-TV '58-'59 CARD

More than 50 tv sportscasts have been lined up by NBC for next season with the network offering the package on a once-a-week frequency for about 20% less than the cost of an alternate-week, nighttime half-hour.

NBC estimates that one-quarter sponsorship of the 1958-59 package will amount to a little more than $2,000,000. Each one-fourth sponsor will get year-round exposure in baseball, basketball and football. Sportscasters include Lindsey Nelson, Red Grange, Leo Durocher, Mel Allen and Curt Gowdy.

The season will start with the NCAA football schedule on Sept. 20 and follow with nine NCAA national and four NCAA regional grid games, 26 major league baseball games and 13 basketball games (with NBC pro games on Sunday afternoon or college games on Saturday afternoon at the sponsor's option).

The NBC-TV Sports Package will end April 5.

LAREDO, TEX., TV SALE

Laredo, Tex., Aug. 5.

The Vibicon Industries of America has been given approval by the FCC to sell KHAD-TV, operating on Channel 8 here, to the Southwestern Publishing Co., Ft. Smith, Ark.

Sale price was said to be $190,000.

Maureen-Bellamy 'Swiss'?

Hollywood, Aug. 5.

Maureen O'Hara and Ralph Bellamy are being paged by N.Y. producer David Susskind to star in "Swiss Family Robinson," to be a DuPont "Show of Month" entry on CBS-TV next fall.

Miss O'Hara won't give Susskind an answer until she receives the script.

ropolitan B'casting In 5-Fold Earnings Rise Over First Half of 1957

Metropolitan (ex-DuMont) Broadcasting Corp. earnings have jumped ahead almost five times what they were a year ago. Reporting the first half of 1958, Metropolitan told stockholders that corporate earnings were $306,194 or 20c a share, against $65,254 or 4c a share for the like 1957 period.

Cash earnings were $1,070,049, or 69c a share for the first 26 weeks of '58. First six months last year showed cash earnings of $342,680, or 22c. These figures reflect earnings before depreciation and amortization. And because of the tax loss carry forward, Metropolitan doesn't have to provide Federal income taxes.

Metropolitan, a corporate spokesman explained, probably won't declare a dividend payment for another two to three years, when it's anticipated that the remainder of a $3,000,000-odd bank loan will have been paid off.

N.Y. TO L.A. AND L.A. TO N.Y. OK FOR AA

Hollywood, Aug. 5.

Character of the television and film business has become such that in the past six months, clients of the Frank Cooper agency have made 250 short-stay trips to the Coast from N.Y. and vice versa, while 67 Gotham-based clients have moved permanently to the Coast.

Traffic is such that the Cooper agency set up a special services department to handle transportation and housing for its stable, and brought in Marjorie Berkson from American Airlines to handle it.

John Bricker Quits K&E On Coast; Wm. King In

Hollywood, Aug. 5.

John Bricker is resigning as veepee in charge of the Coast operation for Kenyon & Eckhardt to become executive veepee of Outdoor Advertising Inc. He transferred here five months ago from the agency's N. Y. office.

Bricker's successor will be William King Jr., veepee and a director of K & E and supervisor on the National Biscuit account. He has been with the agency seven years. Bricker reports to Outdoor Sept. 15.

BRAINS & VOLCANOES

'Conquest' Sets 'Inner' Topics For '58-'59

Tentative schedule for the two "Conquest" shows to be seen over CBS-TV next season calls for Michael Sklar, its producer, to present "The Human Brain" and "Taking the Pulse of a Volcano" on Nov. 9, and "Cancer" and "The Ocean Waves" on Dec. 14. This is Monsanto Chemical's second season as sponsor of "Conquest."

"The Human Brain" will deal with a brain operation filmed as it takes place at the National Institute of Health, and as part of the story, the film will show how basic researchers cooperate with the surgeons and map the human brain while the operation is in progress. The volcano story will tell how scientists work on the edge of the Kilauea Volcano in Hawaii.

'Hero's Welcome' For KOMO-TV's Twosome In Return From Soviet

Seattle, Aug. 5.

Keith Jackson, sports editor, and Howard Ramaley, cameraman of KOMO-TV here, back from covering regattas in Henley, England and Moscow, in which the U of Washington crew rowed, are finding themselves on the other side in news and interview routines, with news and feature stories on their trip and their observations carried by the local press, on radio and tv.

Sports editors George Meyers of the Times and Royal Brougham, P. I., also on the junket, are likewise getting the news and interview treatment.

The story book climax of the Washington crew's efforts — their way-out win over five Russian crews in Moscow, including the Trud crew of Leningrad, which defeated the Huskies at Henley—has made city avid for all data on the races, particularly in Moscow, adding to usual interest felt here in direct reports on life in the Russian metropolis.

Added interest is given the newsmen's stories through the arrest and incarceration (for 45 minutes) of Ramaley and Meyers, when they were grabbed photographing street scenes a few blocks from their hotel. The hassle was easily fixed, but the two told VARIETY they were apprehensive during that time in the precinct jail, because their plane was due to leave a few hours later.

Ramaley said he would have liked to see some Russian radio and television station's but that they were all guarded closely, with heavily armed guards around them, intimidating the curious. He brought back all the film he shot and had it processed here, as it is now against regulations to send any film out of Russia.

All of the four Seattleites said virtually everyone they met was friendly; that their ubiquitous interpreters were sharp, spoke good English and were interested in everything American.

WNTA'S TWO-HOURS RADIO NEWS FORMAT

Unique block programming concept for radio news will be started by WNTA, Newark, in the middle of August. It won't be, as other stations have tried, a repeat of the same newscast several times over in succession, but the audio outlet is mapping out its entire 7-to-9 a.m. daily sked for a group of different news and quasi-news segs.

Program is replacing Herb Sheldon, who is going on a brief vacation and then returning to a 60-minute afternoon anchorage.

New format will be broken into four half-hour segs, one of which will be straight news, another sports, occasional sumups from national news mags, highlights from newspaper columns and interspersed will be weather and traffic reports. WNTA is working on a deal to carry BBC foreign reports as part of its news lineup.

Station is scouting now for two regulars to handle the daily assignment.

Sheldon had three months in the 7-9 period.

Political Time Nix Invites a Protest

Schenectady, Aug. 5.

Denial by WRGB-TV of paid time for a broadcast in connection with the Democratic primary election for representative from the 32nd Congressional District—in which he is running against Schenectady County Clerk Carroll A. Gardner—led Mayor Samuel S. Stratton 10 days ago to file protests with the FCC and with the chairmen of Senate and House committees on Interstate and Foreign Commerce.

The Schenectady County Democratic organization is backing Gardner in the primary for nomination to the post which Republican Representative Bernard W. Kearney, of Gloversville, is vacating. Stratton, who used radio as one of the springboards to political attention—first as a commentator via WPTR, Albany, and later, over WSNY, Schenectady—at one time did a weekly sponsored commentary on WRGB. He also served as a commentator and newscaster over WROW and WTEN-TV, Albany, being a member of the sister stations' staff—even after his election as Mayor. Stratton, former member of the faculty at Union College, said his request to buy 15 minutes of air time the night before the August 12 primary was rejected July 25. The General Electric-owned station "gave the flimsy excuse that there are too many primary contests in their area" and that "if they sell time to one, they will have to give coverage for all," the controversial Mayor stated.

He added that "In all of the Congressional districts WRGB covers—about four—there are only two primary contests of which I know. Therefore, it is manifestly absurd to maintain there are too many contests to give coverage."

Accordingly, Stratton protested to FCC Chairman John C. Doerfer, to Senator Warren G. Magnuson and to Representative Oren Harris, on the ground WRGB's decision was "arbitrary, in violation of the law, and operates to impair and infringe the rights of the people to be informed."

A WRGB spokesman confirmed that the station had declined to sell Stratton time on the ground that if given time to that primary contest, it would have to give time to others.

WRGB has on occasion been criticized for scheduling too many fall broadcasts by candidates for public office in the territory it reaches—in a policy of fairness to all.

National Theatres In Flock of K.C. Shifts With WDAF Takeover

Kansas City, Aug. 5.

A number of staff shifts are taking place at WDAF-WDAF-TV, which was recently acquired by National Theatres from the Kansas City Star. Jay Barrington, formerly program director for television, has been made assistant to the general manager, William Bates.

Judd Wood, formerly program director for radio, becomes director of promotion and research. Lyndell Mayberry comes over from Fox Midwest Theatres (a division of National Theatres here) to become controller. Barrington, Wood and Mayberry are taking over newly-created positions.

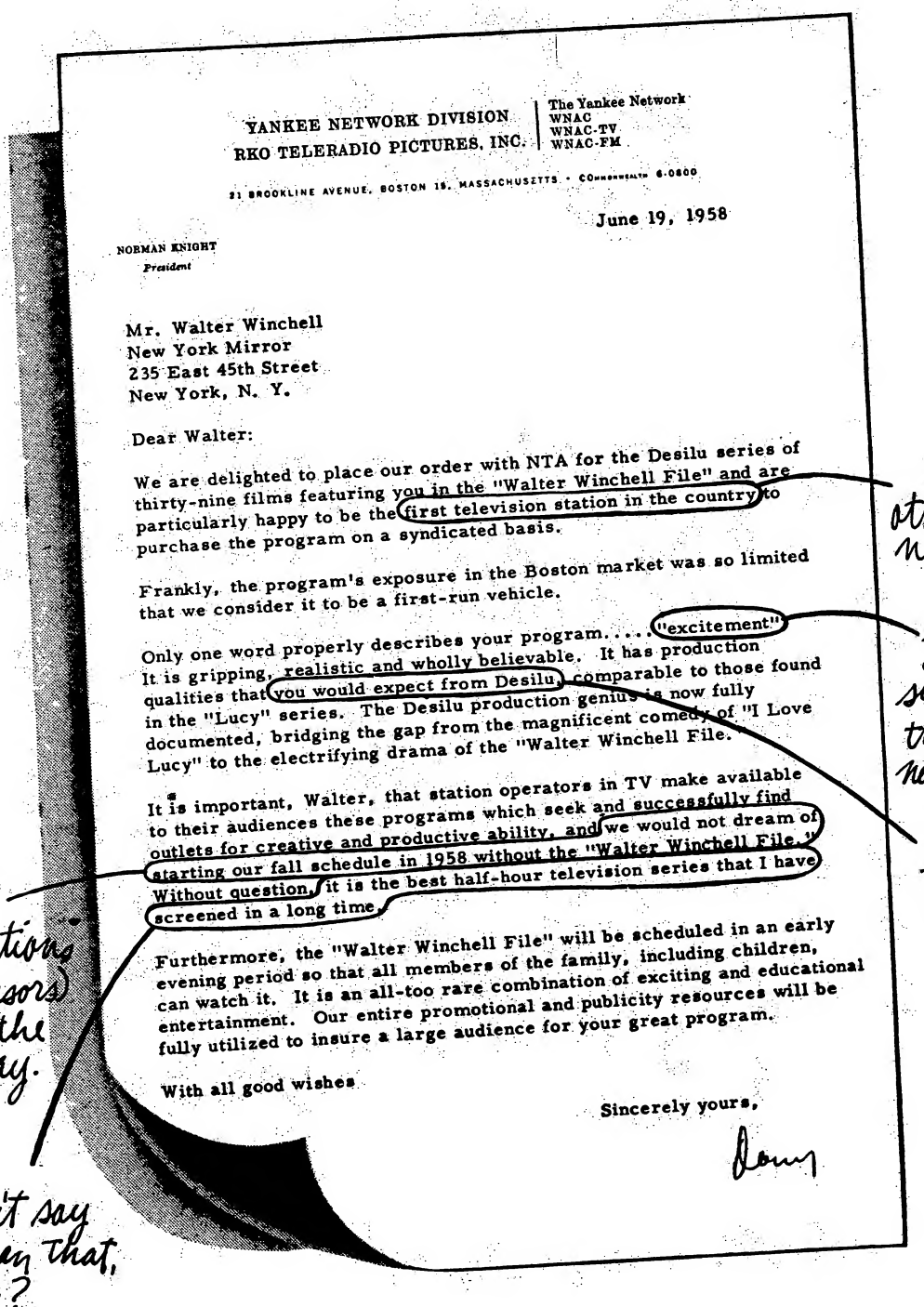
New program director for television is Robert Wormington, formerly television production manager. He's succeeded by his brother William Wormington, who formerly was a television director. James Schmidt is chief engineer.

New program director for radio is George Moore, new to the organization and coming up from KTHS, Little Rock, Ark. Martha Spalding becomes office manager, also a new position. She formerly was woman's director and secretary to Dean Fitzer, retired general manager.

A new rate card is being readied, station execs indicated. Walt Bodine, who was made director of news and special events a few weeks ago, continues in that capacity.

RE: "THE WALTER WINCHELL FILE"

with marginal comments by W.W. himself!



YANKEE NETWORK DIVISION
RKO TELERADIO PICTURES, INC.

The Yankee Network
WNAC
WNAC-TV
WNAC-FM

21 BROOKLINE AVENUE, BOSTON 15, MASSACHUSETTS · COmmonwealth 6-0800

June 19, 1958

NORMAN KNIGHT
President

Mr. Walter Winchell
New York Mirror
235 East 45th Street
New York, N. Y.

Dear Walter:

We are delighted to place our order with NTA for the Desilu series of thirty-nine films featuring you in the "Walter Winchell File" and are particularly happy to be the first television station in the country to purchase the program on a syndicated basis.

Frankly, the program's exposure in the Boston market was so limited that we consider it to be a first-run vehicle.

Only one word properly describes your program.....**"excitement"**. It is gripping, realistic and wholly believable. It has production qualities that you would expect from Desilu, comparable to those found in the "Lucy" series. The Desilu production genius is now fully documented, bridging the gap from the magnificent comedy of "I Love Lucy" to the electrifying drama of the "Walter Winchell File."

It is important, Walter, that station operators in TV make available to their audiences these programs which seek and successfully find outlets for creative and productive ability, and we would not dream of starting our fall schedule in 1958 without the "Walter Winchell File." Without question, it is the best half-hour television series that I have screened in a long time.

Furthermore, the "Walter Winchell File" will be scheduled in an early evening period so that all members of the family, including children, can watch it. It is an all-too rare combination of exciting and educational entertainment. Our entire promotional and publicity resources will be fully utilized to insure a large audience for your great program.

With all good wishes

Sincerely yours,

Norm

Watch for others in the near future!

This word sums up this exciting new TV series.

Desilu does it again!

A lot of other stations (and Sponsors) will feel the same way.

You can't say more than that, can you?

NTA National Telefilm Associates, Inc.,
Coliseum Tower, 10 Columbus Circle, New York, N. Y. • JUdson 2-7300

VARIETY-TELEPULSE CITY-BY-CITY PROGRAM CHART.

VARIETY's weekly chart is based on the 22 major markets regularly reported by Telepulse each month, in addition to 133 other Telepulse tabulated U.S markets, covered over the course of a year. Cities will be rotated weekly. The VARIETY chart is a compilation of data on syndicated films, as well as network and live programs, in each market. Under the top 10 multi-weekly heading, the (†) stands for local programming and the (*) for network shows.

NEW YORK

Stations: WABC, WABD, WCBS, WNTA, WOR, WPIX, WRCA. TV Homes: 4,150,400. Survey Dates: June 26-July 3, 1958.

TOP TEN NETWORK SHOWS

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	Ed Sullivan (Sun. 8:00-9:00)	WCBS	37.8
2.	Gunsmoke (Sat. 10:00-10:30)	WCBS	36.6
3.	Playhouse 90 (Thurs. 9:30-11:00)	WCBS	36.1
4.	Have Gun Will Travel (Sat. 9:30-10)	WCBS	30.6
5.	Climax (Thurs. 8:30-9:30)	WCBS	29.2
6.	What's My Line (Sun. 10:30-11:00)	WCBS	28.3
7.	Father Knows Best (Wed. 8:30-9:00)	WCRA	26.1
8.	Alfred Hitchcock (Sun. 9:30-10:00)	WCBS	25.2
9.	Bob Crosby (Sat. 8:00-9:00)	WRCA	24.2
10.	G. E. Theatre (Sun. 9:00-9:30)	WCBS	23.7

TOP TEN MULTI-WEEKLY SHOWS

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	†News, Wea., Sports (M-F 11-11:15)	WCBS	21.8
2.	†News & Wea. (M-F 11:00-11:15)	WRCA	12.5
3.	*CBS News (M-F 7:15-7:30)	WCBS	11.4
4.	†7 O'Clock Report (M-F 7:00-7:15)	WCBS	11.0
5.	*Price Is Right (M-F 11-11:30 a.m.)	WRCA	9.9
6.	†Late Show (M-F 11:15-Signoff)	WCBS	8.9
7.	*Treasure Hunt (M-F 10:30-11 a.m.)	WRCA	7.9
8.	*Jack Paar Show (M-F 11:15-Signoff)	WRCA	7.1
8.	*Mickey Mouse Club (M-F 5:30-6)	WABC	7.1
9.	*Amer. Bandstand (M-F 3-3:30, 4-5)	WABC	6.4
9.	*As the World Turns (M-F 1:30-2:00)	WCBS	6.4
9.	*Dough Re Mi (M-F 10-10:30 a.m.)	WRCA	6.4
9.	*Guiding Light (M-F 12:45-1:00)	WCBS	6.4

TOP TWENTY SYNDICATED SHOWS

RK.	PROGRAM—DAY—TIME	STA.	DISTRB.	AV. RTG.	AV. SH.
1.	Sea Hunt (Sat. 10:30)	WCBS	Ziv	29.8	61
2.	Highway Patrol (Mon. 7:00)	WRCA	Ziv	13.7	38
3.	Mike Hammer (Tues. 10:30)	WRCA	MCA	12.8	28
4.	State Trooper (Wed. 10:30)	WRCA	MCA	11.8	23
5.	Honeymooners (Tues. 7:30)	WRCA	CBS	11.7	35
6.	Death Valley Days (Wed. 7:00)	WRCA	U. S. Borax	11.4	33
7.	Our Miss Brooks (Tues. 10:30)	WCBS	CBS	11.3	24
8.	Don Ameche Play of Week (Sat. 7)	WCBS	CBS	8.7	30
9.	Our Miss Brooks (Fri. 9:30 a.m.)	WCBS	CBS	8.5	47
10.	Medic (Wed. 10:00)	WABD	CNP	6.3	11
10.	Silent Service (Fri. 7:00)	WRCA	NBC	6.3	21
11.	My Little Margie (M-Th 9:30 a.m.)	WCBS	Official	6.2	45
12.	Boots and Saddles (Thurs. 7:00)	WRCA	NBC	5.9	19
113.	Susie (Mon.-Fri. 9:00 a.m.)	WCBS	TPA	5.8	39
14.	Our Miss Brooks (M.-Th. 8:30 a.m.)	WCBS	CBS	5.7	39
15.	26 Men (Tues. 10:30)	WABC	ABC	5.4	12
16.	Looney Tunes (Mon.-Sat. 6:30)	WABD	Guild	5.3	22
16.	Whirlybirds (Thurs. 7:30)	WPIX	CBS	5.3	13
17.	Popeye (Mon.-Fri. 6:00)	WPIX	AAP	5.0	22
18.	Amos 'n' Andy (Mon.-Fri. 6:30)	WPIX	CBS	4.9	22
18.	Harbor Command (Mon. 9:00)	WOR	Ziv	4.9	9

TOP COMPETITION

PROGRAM	STA.	AV. RTG.
Joseph Cotton	WRCA	9.4
7 O'Clock Report	WCBS	10.8
CBS News	WCBS	11.5
Our Miss Brooks	WCBS	11.3
U. S. Steel Hour	WCBS	19.1
7 O'Clock Report	WCBS	10.5
CBS News	WCBS	11.3
7 O'Clock Report	WCBS	10.3
CBS News	WCBS	10.8
Mike Hammer	WRCA	12.8
Children's Hour	WABD	4.2
Sandy Becker Show	WABD	4.0
U. S. Steel Hour	WCBS	19.3
7 O'Clock Report	WCBS	12.8
CBS News	WCBS	12.0
Sandy Becker Show	WABD	4.0
7 O'Clock Report	WCBS	10.5
CBS News	WCBS	11.5
Sandy Becker Show	WABD	4.1
Sandy Becker Show	WABD	3.7
Mike Hammer	WRCA	12.8
Early Show	WCBS	6.1
Tic Tac Dough	WRCA	13.1
Micke Mouse Club	WABC	7.1
Early Show	WCBS	5.9
Early Show	WCBS	6.2
Danny Thomas	WCBS	22.3

OKLAHOMA CITY

Stations: KOCO, KWTV, WKY. TV Homes: 121,000. Survey Dates: June 2-9, 1958.

TOP TEN NETWORK SHOWS

1.	Gunsmoke (Sat. 9:00-9:30)	KWTV	45.2
2.	Have Gun Will Travel (Sat. 8:30-9)	KWTV	35.3
3.	Playhouse of Stars (Fri. 8:30-9:00)	KWTV	34.4
4.	Tales of Wells Fargo (Mon. 7:30-8)	WKY	31.0
5.	Red Skelton (Tues. 8:30-9:00)	KWTV	29.9
6.	Perry Como (Sat. 7:00-8:00)	WKY	29.6
7.	$64,000 Question (Tues. 9:00-9:30)	KWTV	29.5
7.	What's My Line (Sun. 9:30-10:00)	KWTV	29.5
8.	Person to Person (Fri. 9:30-10:00)	KWTV	28.7
9.	Loretta Young (Sun. 9:00-9:30)	WKY	28.5

TOP TEN MULTI-WEEKLY SHOWS

1.	†News (M-F 10:00-10:15)	WKY	23.2
2.	†Wea., Sports (M-F 10:15-10:30)	WKY	21.6
3.	†News (M-F 10:00-10:15)	KWTV	20.4
4.	†News (M-F 6:00-6:15)	WKY	19.7
4.	†Wea., Sports (M-F 10:00-10:15)	KWTV	19.7
5.	†News, Wea. (M-F 6:15-6:30)	WKY	19.5
6.	†Capt. KOCO's Club (M-F 6-6:30)	KOCO	15.0
7.	†Science Fiction Thea. (W-F 6-6:30)	KWTV	14.4
8.	†Satellite Four (M-F 5:00-5:45)	WKY	14.2
9.	†Newsroom (M-F 12 noon-12:15)	WKY	13.7

1.	Silent Service (Sat. 9:30)	KWTV	NBC	29.5	53	Your Hit Parade	WKY	16.5
2.	Decoy (Fri. 9:00)	KWTV	Official	27.2	46	M Squad	WKY	19.5
3.	Highway Patrol (Thurs. 8:30)	KWTV	Ziv	25.5	40	Ernie Ford	WKY	24.5
3.	26 Men (Wed. 9:30)	WKY	ABC	25.5	44	U. S. Steel Hour	KWTV	21.2
4.	Whirlybirds (Tues. 9:30)	KWTV	CBS	24.2	42	Sea Hunt	WKY	22.7
5.	State Trooper (Thurs. 9:00)	WKY	MCA	24.0	40	Lineup	KWTV	24.5
6.	Sea Hunt (Tues. 9:30)	WKY	Ziv	22.7	36	Whirlybirds	KWTV	24.2
7.	Medic (Thurs. 9:30)	KWTV	CNP	22.2	39	Music Bingo	WKY	22.5
8.	Sheriff of Cochise (Fri. 6:30)	WKY	NTA	21.2	38	Target	KWTV	18.2
9.	Harbor Command (Sun. 9:30)	WKY	Ziv	20.2	34	What's My Line	KWTV	29.5
10.	Susie (Sat. 6:00)	WKY	TPA	19.5	43	Annie Oakley	KWTV	19.2
11.	Annie Oakley (Sat. 6:00)	KWTV	CBS	19.2	42	Susie	WKY	19.5
12.	Target (Fri. 6:30)	KWTV	Ziv	18.2	32	Sheriff of Cochise	WKY	21.2
13.	Gray Ghost (Sun. 5:30)	WKY	CBS	15.7	40	Air Power	KWTV	12.2
14.	Science Fiction Thea. (W-F 6:00)	KWTV	Ziv	14.4	29	News	WKY	19.4
						News, Weather	WKY	19.2
15.	Casey Jones (Sun. 5:00)	WKY	Screen Gems	13.9	37	So You Want to Be Gov	KWTV	12.5
15.	Cisco Kid (Sun. 3:00)	KWTV	Ziv	13.9	41	Wide Wide World	WKY	13.9
15.	Sky King (Sat. 11:00 a.m.)	WKY	Nabisco	13.9	65	Lone Ranger	KWTV	7.5
16.	Studio 57 (Fri. 10:30)	KWTV	MCA	12.9	38	Jack Paar	WKY	12.5
17.	I Led Three Lives (Sun. 2:30)	KWTV	Ziv	12.0	48	Candid Opinions	WKY	8.0

CHARLOTTE, N. C.

Stations: WBTV, WSOC. TV Homes: 62,400. Survey Dates: June 2-9, 1958.

TOP TEN NETWORK SHOWS

1.	I've Got a Secret (Wed. 9:30-10:00)	WBTV	47.8
2.	Gunsmoke (Sat. 10:00-10:30)	WBTV	45.8
3.	Climax (Thurs. 8:30-9:30)	WBTV	45.5
4.	Ed Sullivan (Sun. 8:00-9:00)	WBTV	43.9
5.	Red Skelton (Tues. 9:30-10:00)	WBTV	43.8
6.	Playhouse 90 (Thurs. 9:30-11:00)	WBTV	43.3
7.	Tales of Wells Fargo (Mon. 8:30-9)	WSOC	42.8
7.	G. E. Theatre (Sun. 9:00-9:30)	WBTV	42.8
8.	Have Gun Will Travel (Sat. 9:30-10)	WBTV	42.3
9.	Millionaire (Wed. 9:00-9:30)	WBTV	40.3

TOP TEN MULTI-WEEKLY SHOWS

1.	†Wea., Sports (M-F 6:45-7:00)	WBTV	27.8
2.	†Esso Reporter (M-F 6:30-6:45)	WBTV	27.3
3.	†Boston Blackie (M. Th., 6:00-6:30)	WBTV	21.0
4.	†My Little Margie (M-F 5:00-5:30)	WBTV	20.5
5.	†Little Rascals (M-F 5:30-6:15)	WBTV	20.3
6.	*Edge of Night (M-F 4:30-5:00)	WBTV	20.0
7.	*Secret Storm (M-F 4:15-4:30)	WBTV	18.6
8.	*Brighter Day (M-F 4:00-4:15)	WBTV	18.4
9.	†Popeye (M-F 6:00-6:30)	WSOC	17.6
10.	†Wea., Late News (M-F 11-11:15)	WBTV	17.5

1.	Amos 'n' Andy (Thurs. 8:00)	WBTV	CBS	37.3	55	Groucho Marx	WSOC	30.8
2.	Sea Hunt (Wed. 8:00)	WBTV	Ziv	36.3	59	Disneyland	WSOC	25.3
3.	Dr. Hudson's Secret Jour. (Th. 7:30)	WBTV	MCA	34.8	57	Circus Boy	WSOC	25.8
3.	Sheriff of Cochise (Tues. 8:30)	WBTV	NTA	34.8	55	Investigator	WSOC	28.8
4.	Harbor Command (Sat. 7:00)	WBTV	Ziv	33.8	64	26 Men	WSOC	18.8
5.	Last of the Mohicans (Thurs. 7:00)	WBTV	TPA	29.8	57	State Trooper	WSOC	22.8
6.	Mike Hammer (Sat. 10:30)	WBTV	MCA	28.3	60	Billy Graham	WSOC	18.5
7.	Silent Service (Fri. 10:30)	WBTV	NBC	25.8	55	Thin Man	WSOC	20.8
8.	Union Pacific (Fri. 8:30)	WSOC	CNP	25.3	39	Zane Grey Theatre	WBTV	38.8
9.	Sky King (Tues. 6:00)	WBTV	Nabisco	23.3	51	Popeye	WSOC	18.3
10.	State Trooper (Thurs. 7:00)	WSOC	MCA	22.8	43	Last of the Mohicans	WBTV	29.8
11.	Gray Ghost (Wed. 7:00)	WSOC	CBS	21.3	39	Father Knows Best	WBTV	33.8
12.	Hopalong Cassidy (Sat. 8:30 a.m.)	WBTV	NBC	21.0	74	Roy Rogers	WSOC	7.8
						Adventure Serial	WSOC	7.3
13.	Mama (Tues. 10:30)	WBTV	CBS	20.8	51	Martin Kane	WSOC	19.8
14.	My Little Margie (Mon.-Fri. 5:00)	WBTV	Official	20.5	66	Fun at Five	WSOC	10.5
15.	Little Rascals (Mon.-Fri. 5:30)	WBTV	Interstate	20.3	55	Popeye	WSOC	20.0
16.	Martin Kane (Tues. 10:30)	WSOC	Ziv	19.8	49	Mama	WBTV	20.8
17.	Boston Blackie (Mon., Th., Sat. 6:00)	WBTV	Ziv	18.9	50	Sugarfoot	WSOC	23.8
18.	Popeye (Mon.-Fri., Sun. 6:00)	WSOC	AAP	18.8	46	Boston Blackie	WBTV	26.5
						Ernest Hollings	WBTV	27.0
18.	26 Men (Sat. 7:00)	WSOC	ABC	18.8	36	Harbor Command	WBTV	33.8

BATON ROUGE

Stations: WAFB, WBRZ. TV Homes: 52,500. Survey Dates: June 1-28, 1958.

TOP TEN NETWORK SHOWS

1.	Adventures of McGraw (Tu. 8-8:30)	WBRZ	43.8
2.	Investigator (Tues. 7:00-8:00)	WBRZ	42.5
3.	Tales of Wells Fargo (Mon. 7:30-8)	WBRZ	42.0
4.	Sugarfoot (Tues. 9:00-10:00)	WBRZ	39.5
4.	Gunsmoke (Sat. 9:00-9:30)	WFAB	39.5
5.	Loretta Young (Sun. 9:00-9:30)	WBRZ	39.3
6.	Playhouse of Stars (Fri. 8:30-9:00)	WAFB	38.8
7.	Phil Silvers (Fri. 8:00-8:30)	WAFB	38.3
7.	Have Gun Will Travel (Sat. 8:30-9)	WAFB	38.3
8.	Tales of Texas Rangers (Wed. 7:30-8)	WBRZ	37.3

TOP TEN MULTI-WEEKLY SHOWS

1.	†Esso Reporter (M-F 6:00-6:15)	WBRZ	23.8
2.	†Telesports (M-F 6:15-6:30)	WBRZ	23.7
3.	†News (M-F 6:00-6:15)	WAFB	18.4
3.	†World of Sports (M-F 6:15-6:30)	WAFB	18.4
4.	*Amer. Bandstand (M-F 4:00-5:00)	WBRZ	17.3
5.	†Trading Post (M-F 5:30-6:00)	WBRZ	16.7
6.	*Queen for a Day (M-F 3:00-3:45)	WBRZ	13.0
7.	†Million $ Premiere (M-F 10-11:30)	WAFB	12.9
8.	†Cartoon Theatre (M-F 5:30-6:00)	WAFB	12.7
9.	*Price Is Right (M-F 10-10:30 a.m.)	WBRZ	12.6

1.	State Trooper (Tues. 8:30)	WBRZ	MCA	42.3	64	Medic	WAFB	23.8
2.	Whirlybirds (Mon. 7:00)	WBRZ	CBS	39.3	65	Burns and Allen	WAFB	21.3
3.	26 Men (Sun. 8:30)	WAFB	ABC	34.8	55	Dinah Shore	WBRZ	28.8
4.	Harbor Command (Sat. 8:00)	WAFB	Ziv	33.0	53	Pat Boone	WBRZ	28.8
5.	Casey Jones (Thurs. 7:00)	WAFB	Screen Gems	30.8	49	Groucho Marx	WBRZ	31.5
6.	Men of Annapolis (Fri. 7:30)	WAFB	Ziv	30.3	58	Life of Riley	WBRZ	22.0
7.	Decoy (Fri. 9:00)	WBRZ	Official	29.3	48	Lineup	WAFB	32.3
8.	Silent Service (Wed. 9:15)	WBRZ	NBC	28.3	54	Circle Theatre	WAFB	24.3
9.	Union Pacific (Tues. 6:30)	WBRZ	CNP	27.3	55	Name That Tune	WAFB	22.3
10.	Frontier Doctor (Thurs. 6:30)	WBRZ	HTS	26.3	57	Boots and Saddles	WAFB	19.8
11.	Sea Hunt (Wed. 9:45)	WBRZ	Ziv	26.0	55	Circle Theatre	WAFB	23.0
						Richard Diamond	WAFB	20.0
12.	Susie (Tues., Fri. 10:30)	WBRZ	TPA	24.0	68	Million $ Premiere	WAFB	11.5
13.	Medic (Tues. 8:30)	WAFB	CNP	23.8	36	State Trooper	WBRZ	42.3
14.	Martin Kane (Sun. 9:30)	WAFB	Ziv	21.8	38	Bob Cummings	WBRZ	35.0
15.	Boots and Saddles (Thurs. 6:30)	WAFB	NBC	19.8	43	Frontier Doctor	WBRZ	26.3
15.	Bugs Bunny (Sat. 7:00)	WAFB	AAP	19.8	37	Bob Crosby	WBRZ	33.3
16.	Patti Page (Thurs. 10:15)	WBRZ	Screen Gems	19.5	53	Million $ Premiere	WAFB	17.0
17.	Highway Patrol (Mon. 7:30)	WAFB	Ziv	19.3	32	Tales of Wells Fargo	WBRZ	42.0
17.	Joseph Cotton (Sat. 9:30)	WBRZ	MCA	19.3	35	Zane Grey Theatre	WAFB	36.3
17.	Sheriff of Cochise (Tues. 9:30)	WAFB	NTA	19.3	33	Sugarfoot	WBRZ	38.8

(Continued on page 36)

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26 MEN

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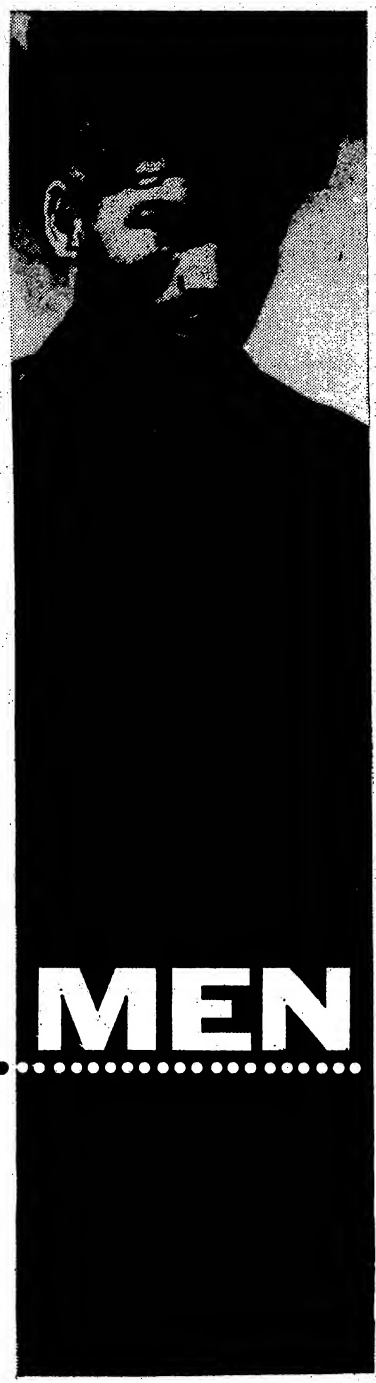

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VARIETY-TELEPULSE CITY-BY-CITY PROGRAM CHART.

VARIETY's weekly chart is based on the 22 major markets regularly reported by Telepulse each month, in addition to 133 other Telepulse tabulated U.S. markets, covered over the course of a year. Cities will be rotated weekly. The VARIETY chart is a compilation of data on syndicated films, as well as network and live programs, in each market. Under the top 10 multi-weekly heading, the (†) stands for local programming and the (*) for network shows.

(Continued from page 34)

HOUSTON-GALVESTON

Stations: KGUL, KPRC, KTRK. TV Homes: 351,700. Survey Dates: June 2-9, 1958.

TOP TEN NETWORK SHOWS

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	Gunsmoke (Sat. 9:00-9:30)	KGUL	36.6
2.	$64,000 Challenge (Sun. 9:00-9:30)	KGUL	33.8
3.	Danny Thomas (Mon. 8:00-8:30)	KGUL	32.9
4.	What's My Line (Sun. 9:30-10:00)	KGUL	32.6
5.	Perry Como (Sat. 7:00-8:00)	KPRC	30.3
5.	$64,000 Question (Tues. 9:00-9:30)	KGUL	30.3
6.	Ed Sullivan (Sun. 7:00-8:00)	KGUL	29.6
7.	Tales of Wells Fargo (Mon. 7:30-8)	KPRC	29.0
8.	Alfred Hitchcock (Sun. 8:30-9:00)	KGUL	28.7
9.	Restless Gun (Mon. 7:00-7:30)	KPRC	27.8

TOP TEN NETWORK SHOWS

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	†My Little Margie (M-F 6:00-6:30)	KGUL	17.4
2.	†Newsreel, Wea. (M-F 6:15-6:30)	KPRC	15.8
3.	†Today In Sports (M-F 6:00-6:15)	KPRC	15.6
4.	†Award Theatre (M-F 10:00-Signoff)	KGUL	13.8
5.	*American Bandstand (M-F 4-5)	KTRK	12.1
6.	*Price Is R'ght (M-F 10-10:30 a.m.)	KPRC	11.9
7.	*Queen For A Day (M-F 3:00-3:45)	KPRC	11.6
8.	†News, Wea. (M-F 10:00-10:15)	KTRK	11.3
9.	*Mickey Mouse Club (M-F 5:30-6:00)	KTRK	10.6
10.	*Verdict Is Yours (M-F 2:30-3:00)	KGUL	10.5

TOP TWENTY SYNDICATED SHOWS

RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1.	Highway Patrol (Tues. 9:30)	KGUL	Ziv	26.9	44
2.	Gray Ghost (Thurs. 7:30)	KPRC	CBS	21.2	33
2.	Men of Annapolis (Wed. 9:30)	KPRC	Ziv	21.2	39
3.	State Trooper (Tues. 8:30)	KTRK	MCA	20.6	31
4.	Silent Service (Tues. 9:30)	KPRC	NBC	19.4	32
5.	Soldiers of Fortune (Fri. 6:30)	KGUL	MCA	17.9	35
6.	My Little Margie (Mon.-Fri. 6:00)	KGUL	Official	17.4	41
7.	Decoy (Thurs. 10:00)	KGUL	Official	17.1	38
8.	Studio 57 (Tues. 10:00)	KGUL	MCA	16.7	41
9.	Harbor Command (Sun. 9:30)	KPRC	Ziv	16.4	29
10.	Sea Hunt (Mon. 9:30)	KTRK	Ziv	15.8	25
10.	Union Pacific (Fri. 7:30)	KTRK	CNP	15.8	25
11.	Mike Hammer (Thurs. 8:30)	KTRK	MCA	15.5	24
12.	Martin Kane (Mon. 10:00)	KPRC	Ziv	15.3	35
13.	Public Defender (Wed. 10:00)	KPRC	Interstate	13.8	35
14.	Whirlybirds (Sat. 6:00)	KPRC	CBS	13.7	37
15.	Casey Jones (Sun. 4:30)	KPRC	Screen Gems	13.1	44
16.	Badge 714 (Tues. 10:00)	KPRC	NBC	12.5	31
16.	Three Musketeers (Sat. 6:00)	KGUL	ABC	12.5	34
17.	Grand Ole Opry (Sat. 6:00)	KTRK	Flamingo	10.7	29

TOP COMPETITION

PROGRAM	STA.	AV. RTG.
Silent Service	KPRC	19.4
Climax	KGUL	22.5
U. S. Steel Hour	KGUL	23.7
Red Skelton	KGUL	24.8
Highway Patrol	KGUL	26.9
Truth-Consequences	KPRC	17.6
World; Today-Sports	KPRC	15.6
Newsreel, Weather	KPRC	15.8
Dragnet	KPRC	14.9
Badge 714	KPRC	12.5
What's My Line	KGUL	32.6
Studio One	KGUL	22.4
Zane Grey Theatre	KGUL	24.8
Playhouse 90	KGUL	26.4
Award Theatre	KGUL	17.4
Award Theatre	KGUL	17.3
Three Musketeers	KGUL	12.5
Academy Theatre	KGUL	9.0
Studio 57	KGUL	16.7
Whirlybirds	KPRC	13.7
Whirlybirds	KPRC	13.7

FORT WORTH

Stations: KFJZ, KRLD, WBAP, WFAA. TV Homes: 155,300. Survey Dates: June 2-9, 1958.

TOP TEN MULTI-WEEKLY SHOWS

1.	Gunsmoke (Sat. 9:00-9:30)	KRLD	38.8
2.	Wyatt Earp (Tues. 7:30-8:00)	WFAA	33.3
3.	Wagon Train (Wed. 6:30-7:30)	WBAP	32.8
4.	Perry Como (Sat. 7:00-8:00)	WBAP	29.3
4.	Ernie Ford (Thurs. 8:30-9:00)	WBAP	29.3
5.	Broken Arrow (Tues. 8:00-8:30)	WFAA	28.8
6.	Cheyenne (Tues. 6:30-7:30)	WFAA	27.5
7.	Tales of Wells Fargo (Mon. 7:30-8:00)	WBAP	27.3
7.	Dinah Shore (Sun. 8:00-9:00)	WBAP	27.3
8.	Have Gun Will Travel (Sat. 8:30-9)	KRLD	26.3
8.	Bob Cummings (Tues. 8:30-9:00)	WBAP	26.3

TOP TEN MULTI-WEEKLY SHOWS

1.	†Texas News (M-F 10:00-10:15)	WBAP	24.4
2.	†News Final (M-F 10:15-10:30)	WBAP	22.0
3.	†Popeye (M-F 6:30-7:00)	KFJZ	17.3
4.	†Soldiers of Fortune (M-F 6:00-6:30)	KFJZ	16.8
5.	†Command Performance (M,T,W,F 9:00-Signoff)	KFJZ	14.8
6.	*Amer. Bandstand (M-F 3-3:30, 4-5)	WFAA	12.2
7.	*Price Is Right (M-F 10:00-10:30)	WBAP	11.2
8.	†Early Show (M-F 4:30-6:00)	KFJZ	11.0
9.	*Do You Trust Wife (M-F 3:30-4:00)	WFAA	10.8
10.	*Truth-Conse. (M-F 10:30-11 a.m.)	WBAP	10.7

RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1.	Death Valley Days (Sat. 9:30)	KRLD	U. S. Borax	30.8	47
2.	State Trooper (Tues. 9:30)	WBAP	MCA	21.8	41
3.	Big Story (Wed. 9:30)	WBAP	Official	19.8	33
4.	Popeye (Mon.-Fri. 6:30)	KFJZ	AAP	17.2	32
5.	Soldier of Fortune (Mon.-Fri. 6:00)	KFJZ	MCA	16.8	44
6.	Popeye (Sat., Sun. 6:00)	KFJZ	AAP	16.3	31
7.	Star Performance (Mon. 9:00)	KFJZ	Official	15.8	24
8.	Roy Rogers (Sun. 3:30)	KFJZ	MCA	15.5	35
9.	Highway Patrol (Fri. 9:30)	WFAA	Ziv	14.3	23
10.	Sky King (Sat. 10:30 a.m.)	KRLD	Nabisco	13.3	43
11.	Harbor Command (Sat. 10:00)	KRLD	Ziv	13.0	23
12.	Amos and Andy (Sat. 3:00)	KFJZ	CBS	12.8	30
12.	Decoy (Wed. 8:30)	KFJZ	Official	12.8	19
13.	Sea Hunt (Tues. 9:30)	KRLD	Ziv	12.3	23
14.	Annie Oakley (Sat. 6:00)	WFAA	CBS	11.8	25
14.	Bugs Bunny (Sun. 7:00)	KFJZ	AAP	11.8	17
14.	Whirlybirds (Mon. 9:30)	WFAA	CBS	11.8	18
15.	Abbott and Costello (Mon. 7:00)	KFJZ	Sterling	11.3	19
15.	Boots and Saddles (Fri. 7:30)	WBAP	NBC	11.3	18
16.	Medic (Sun. 6:00)	WFAA	NBC	10.8	21
16.	Target (Wed. 9:30)	WFAA	Ziv	10.8	18

PROGRAM	STA.	AV. RTG.
Nightmare	KFJZ	15.3
Command Performance	KFJZ	14.0
Command Performance	KFJZ	16.8
Wagon Train	WBAP	31.8
Teenage Downbeat	WBAP	10.4
Maverick	WFAA	23.3
Suspicion	WBAP	22.3
Wide Wide World	WBAP	18.3
Thin Man	WBAP	16.8
Andy's Gang	WBAP	15.3
Texas News	WBAP	27.5
News Final	WBAP	24.5
Cartoons	KRLD	13.3
I've Got A Secret	KRLD	21.8
State Trooper	WBAP	21.8
Popeye	WFJZ	14.8
Maverick	WFAA	22.8
Suspicion	WBAP	21.8
Restless Gun	WBAP	23.3
Worth Headliner	KFJZ	21.3
Lassie	KRLD	17.8
Big Story	WBAP	19.8

TULSA

Stations: KOTV, KTUL, KVOO. TV Homes: 99,700. Survey Dates: June 2-9, 1958.

TOP TEN NETWORK SHOWS

1.	Gunsmoke (Sat. 9:00-9:30)	KOTV	49.5
2.	Red Skelton (Tues. 8:30-9:00)	KOTV	39.5
3.	Have Gun Will Travel (Sat. 8:30-9)	KOTV	38.9
4.	Wyatt Earp (Tues. 7:30-8:00)	KTUL	36.5
5.	Phil Silvers (Fri. 8:00-8:30)	KOTV	35.5
5.	What's My Line (Sun. 9:30-10:00)	KOTV	35.5
6.	Cheyenne (Tues. 6:30-7:30)	KTUL	34.8
7.	Playhouse of Stars (Fri. 8:30-9:00)	KOTV	34.5
7.	Zane Grey Theatre (Fri. 7:30-8:00)	KOTV	34.5
8.	Lassie (Sun. 6:00-6:30)	KOTV	33.5

TOP TEN MULTI-WEEKLY SHOWS

1.	†Popeye (M,T,Th,F 6:00-6:30)	KTUL	18.4
2.	*CBS News (Mon.-Fri. 6:15-6:30)	KOTV	17.9
2.	†Edition, Wea., Sports (M-F 6-6:15)	KOTV	17.9
3.	†News-J. Morris (M-F 10:00-10:15)	KTUL	17.5
4.	*Price Is Right (M-F 10-10:30 a.m.)	KVOO	17.3
5.	†Weather (M-F 10:15-10:30)	KTUL	16.9
6.	*Tic Tac Dough (M-F 11-11:30 a.m.)	KVOO	16.5
7.	*Mickey Mouse Club (M-F 5:30-6:00)	KTUL	16.3
8.	*Amer. Bandstand (M-F 3-3:30, 4-5)	KTUL	15.2
9.	*Art Linkletter (M-F 1:30-2:00)	KOTV	15.0

RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1.	Sheriff of Cochise (Sat. 9:30)	KOTV	NTA	34.4	58
2.	Boots and Saddles (Sat. 7:30)	KOTV	NBC	27.9	43
2.	State Trooper (Tues. 9:30)	KOTV	MCA	27.9	47
3.	Annie Oakley (Sat. 6:00)	KOTV	CBS	25.5	57
4.	Death Valley Days (Sat. 10:30)	KOTV	U. S. Borax	23.2	55
5.	Whirlybirds (Mon. 8:30)	KVOO	CBS	22.5	35
6.	Martin Kane (Fri. 10:00)	KOTV	Ziv	21.9	42
7.	Highway Patrol (Thurs. 10:00)	KOTV	Ziv	21.5	41
8.	Mike Hammer (Wed. 9:30)	KTUL	MCA	20.5	35
8.	Sea Hunt (Wed. 8:00)	KOTV	Ziv	20.5	32
9.	Frontier (Wed. 10:00)	KOTV	NBC	18.5	38
10.	Popeye (M,T,Th,F,Sat. 6:00)	KTUL	AAP	16.4	34
11.	26 Men (Thurs. 9:30)	KTUL	ABC	15.9	26
12.	Gray Ghost (Fri. 9:30)	KTUL	CBS	15.5	25
13.	O. Henry Playhouse (Mon. 9:30)	KTUL	Gross-Krasne	15.2	25
14.	Last of the Mohicans (Sat. 10 a.m.)	KOTV	TPA	14.5	49
15.	Sky King (Wed. 6:00)	KTUL	Nabisco	13.5	27
16.	Harbor Command (Fri. 9:00)	KTUL	Ziv	12.9	20
17.	Casey Jones (Sun. 5:00)	KOTV	Screen Gems	12.5	40
18.	Championship Bowling (Sat. 5:00)	KOTV	Schwimmer	11.7	47

PROGRAM	STA.	AV. RTG.
Your Hit Parade	KVOO	14.9
Perry Como	KVOO	24.2
Log of the West	KVOO	18.2
News-Bob Shaw	KVOO	10.3
Weather, Sports	KVOO	10.7
Star Time Movie	KVOO	9.9
December Bride	KOTV	25.5
News-J. Morris	KTUL	18.7
Theatre 8	KTUL	17.7
News-J. Morris	KTUL	17.0
Theatre 8	KTUL	16.0
U. S. Steel Hour	KOTV	20.5
Boxing	KTUL	24.2
News-C. Condon	KVOO	16.3
Weather, Sports	KVOO	15.7
Annie Oakley	KOTV	25.5
Playhouse 90	KOTV	26.2
Person To Person	KOTV	24.9
Studio One	KOTV	23.5
Fury	KVOO	15.2
Edition, Wea., Sports	KOTV	20.7
CBS News	KOTV	21.0
Lineup	KOTV	31.2
Texas Rangers	KTUL	14.2
Western Playhouse	KTUL	8.5
Cartoons	KVOO	6.9

CORPUS CHRISTI

Stations: KRIS, KZTV. TV Homes: 51,000. Survey Dates: June 1-28, 1958.

TOP TEN NETWORK SHOWS

1.	Dupont Show of Month (Th. 8:30-10)	KZTV	41.7
2.	Broken Arrow (Sat. 8:00-8:30)	KRIS	40.8
3.	Bob Crosby (Sat. 7:00-8:00)	KRIS	40.0
3.	Tales of Wells Fargo (Mon. 7:30-8)	KRIS	40.0
4.	Turning Point (Sat. 8:30-9:00)	KRIS	39.3
5.	Twenty One (Mon. 8:00-8:30)	KRIS	39.0
6.	Restless Gun (Mon. 7:00-7:30)	KRIS	38.0
7.	Ozzie and Harriet (Mon. 8:30-9:00)	KRIS	37.3
8.	Adv. of McGraw (Tues. 8:00-8:30)	KRIS	36.8
9.	Millionaire (Wed. 8:00-8:30)	KZTV	36.3

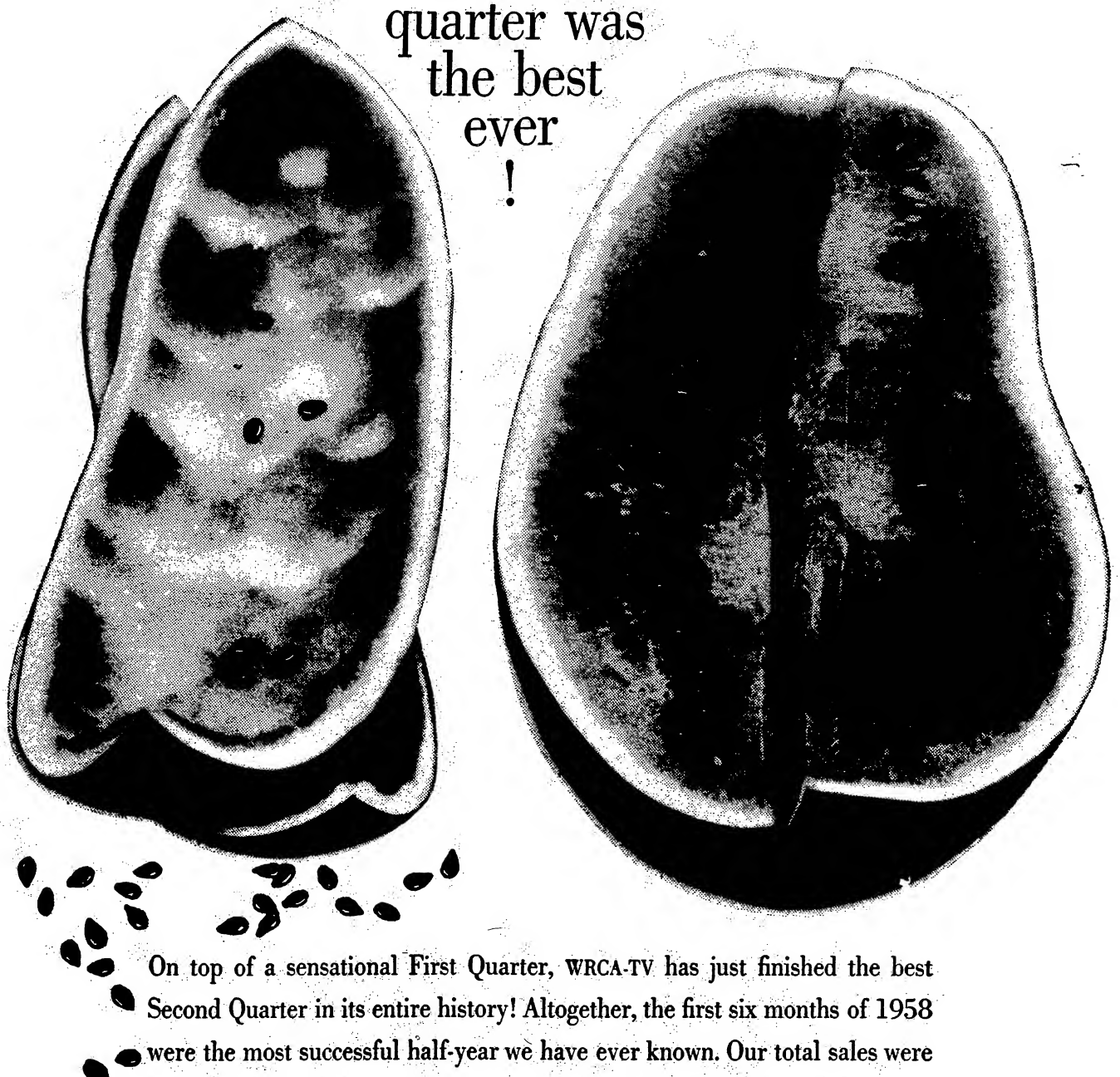
TOP TEN MULTI-WEEKLY SHOWS

1.	†Jax News (M-F 6:15-6:30)	KRIS	21.6
2.	†Lone Star News (M,W,F 10:30-10:45)	KRIS	20.0
3.	†News Roundup (T, Th 10:30-10:45)	KRIS	19.0
4.	†Big 10 Club (M-F 4:30-5:00)	KZTV	18.0
5.	†Wea., Sports (M-F 10:45-11:00)	KRIS	17.6
6.	†Popeye (M-F 5:00-5:30)	KZTV	17.4
7.	†Ramar-Jungle, Last-Mohicans (M-F 5:30-6:00)	KZTV	16.6
8.	†Final Edition (M-F 10:30-10:45)	KZTV	16.2
9.	†Little Rascals (M-F 4:00-4:30)	KZTV	15.8
9.	†Channel 6 Serial (M-F 5:45-6:15)	KRIS	15.8

RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1.	Sea Hunt (Thurs. 10:00)	KZTV	Ziv	29.0	55
2.	Gray Ghost (Sun. 8:00)	KZTV	CBS	28.3	49
3.	Mike Hammer (Fri. 7:30)	KRIS	MCA	28.0	57
4.	Silent Service (Wed. 8:30)	KRIS	NBC	26.8	45
5.	State Trooper (Tues. 7:30)	KZTV	MCA	26.3	44
6.	Martin Kane (Fri. 9:00)	KRIS	Ziv	25.8	51
6.	Sheriff of Cochise (Wed. 7:30)	KRIS	NTA	25.8	44
6.	Stage 7 (Sat. 9:30)	KZTV	TPA	25.8	44
7.	Our Miss Brooks (Wed. 8:00)	KRIS	CBS	25.3	41
7.	26 Men (Sun. 9:00)	KZTV	ABC	25.3	49
8.	Whirlybirds (Fri. 9:30)	KZTV	CBS	24.3	48
9.	Star Performance (Fri. 10:00)	KZTV	Official	22.3	53
10.	Union Pacific (Sun. 10:00)	KZTV	CNP	20.8	45
11.	Kit Carson (Sat. 4:30)	KRIS	MCA	18.3	53
11.	Unexpected (Sun. 10:30)	KZTV	Ziv	18.3	45
12.	Mr. District Attorney (Mon. 10:00)	KZTV	Ziv	18.0	43
13.	Popeye (Mon.-Fri. 5:00)	KZTV	AAP	17.4	62
14.	Last of Mohicans (Tues., Thurs. 5:30)	KZTV	TPA	16.6	60
14.	Ramar-Jungle (Mon., Wed., Fri. 5:30)	KZTV	TPA	16.6	60
15.	Jet Jackson (Sat. 4:30)	KZTV	Screen Gems	16.3	47

PROGRAM	STA.	AV. RTG.
Pat Boone	KRIS	23.8
Dinah Shore	KRIS	29.3
Zane Grey Theatre	KZTV	21.3
I've Got A Secret	KZTV	34.3
Alcoa Theatre	KRIS	34.0
Lineup	KZTV	25 3
Big Record	KZTV	32.5
Joseph Cotton	KRIS	33.3
Millionaire	KZTV	36.3
Loretta Young	KRIS	26.3
Thin Man	KRIS	26.8
Polly Bergen	KRIS	20.3
Life of Riley	KRIS	25.3
Jet Jackson	KZTV	16.3
Adv. at Scott Island	KRIS	22.0
Tombstone Territory	KRIS	24.0
Western Adventure	KRIS	10.7
Western Adventure	KRIS	11.1
Western Adventure	KRIS	11.1
Kit Carson	KRIS	18.3

...and the second quarter was the best ever !



On top of a sensational First Quarter, WRCA-TV has just finished the best Second Quarter in its entire history! Altogether, the first six months of 1958 were the most successful half-year we have ever known. Our total sales were up 10% over last year's figures—our share-of-audience* was up 14%!

In a tough selling period, television has to do a greater selling job than ever for its advertisers. In New York the NBC *leadership* station is doing that kind of a job. Help yourself to a healthy slice of America's most luscious market, right now, with a spot schedule on WRCA-TV! (*ARB JAN.-JUNE 1957 vs 1958)

WRCA-TV • 4 NBC in NEW YORK *Sold by NBC Spot Sales*

VARIETY-PULSE FEATURE CHART

VARIETY's weekly chart, based on ratings furnished by Pulse's latest reports on feature films and their competition covers 155 markets. Each week, two different markets will be listed, with the 10 top-rated features tabulated.

Factors which would assist distributors, agencies, stations and advertisers in determining the effectiveness of a feature show in a specific market have been included in this VARIETY chart. Listed below is such pertinent information regarding features as their stars, release year, original production company and the present distributor included wherever possible along with the title. Attention should be paid to such factors as the time and day, the high and low ratings for the measured feature period and share of audience, since these factors reflect the effectiveness of the feature and audience composition, i.e., a late show at 11:15 p.m. would hardly have any children viewers, but its share of audience may reflect dominance in that time period. In the cities where stations sell their feature programming on a multi stripped basis utilizing the same theatrical throughout the week a total rating for the total number of showings for the week is given, the total rating not taking into account the duplicated homes factor. Barring unscheduled switches in titles the listed features for the particularly rated theatrical filmed show are as accurate as could be ascertained. Under Time Slot, S. O. stands for Sign-Off.

NEW YORK

Stations: WABC, WABD, WCBS, WNTA, WOR, WPIX, WRCA. TV Homes: 4,150,400. Survey Dates: June 26-July 3, 1958.

TOP 10 FEATURE FILMS	TIME SLOT	PULSE AVERAGE RATING	HIGH	LOW	AVERAGE SHARE	TOP COMPETITION	STATION	AV. RATINGS	AV. SH.
1. "IF WINTER COMES"— Walter Pidgeon, Deborah Kerr, Janet Leigh; MGM; 1947; MGM-TV	Late Show Sat. June 28 11:15 p.m.-S.O. WCBS	15.5	16.3	14.8	59	Movie 4— "Rio Grande"	WRCA	5.9	21
2. "CHAINED"— Clark Gable, Joan Crawford, Otto Kruger; MGM; 1934; MGM-TV	Late Show Sun. June 29 11:15 p.m.-S.O. WCBS	11.2	12.5	9.8	52	Movie 4— "Pied Piper"	WRCA	7.3	34
3. "MIDSUMMER NIGHT'S DREAM"— James Cagney, Dick Powell, Olivia de Havilland; Warner Bros.; 1935; AAP	Late Show Fri. June 27 11:15 p.m.-S.O. WCBS	10.8	11.8	10.0	45	Jack Paar Show	WRCA	6.7	28
4. "MAISIE"— Ann Sothern, Robert Young, Ruth Hussey; MGM; 1939; MGM-TV	Late Show Wed. July 2 11:15 p.m.-S.O. WCBS	9.4	10.0	8.8	41	Jack Paar Show	WRCA	7.6	33
5. "PIED PIPER"— Ann Baxter, Monty Woolley, Roddy McDowall; 20th Century Fox; 1942; NTA	Movie 4 Sun. June 29 10:30 p.m.-S.O. WRCA	9.3	12.5	6.8	29	What's My Line Late Show— "Chained"	WCBS WCBS	28.3 11.2	57 52
6. "SONG OF THE THIN MAN"— William Powell, Myrna Loy, Keenan Wynn; MGM; 1947; MGM-TV	Late Show Thurs. June 26 11:15 p.m.-S.O. WCBS	8.5	9.0	8.0	42	Jack Paar Show	WRCA	7.5	37
7. "TIGHT LITTLE ISLAND"— Basil Radford, Joan Greenwood, Bruce Seton; Universal; 1949; ABC-TV	Late Show Mon. June 30 11:15 p.m.-S.O. WCBS	8.0	8.8	7.3	38	Jack Paar Show	WRCA	7.6	37
8. "IS EVERYBODY HAPPY"— Ted Lewis, Larry Parks; Columbia; 1943; Screen Gems	Late Show Tues. July 1 11:15 p.m.-S.O. WCBS	7.7	8.5	7.0	39	Jack Paar Show	WRCA	6.4	33
9. "GENTLEMAN JIM"— Errol Flynn, Alexis Smith, Alan Hale; Warner Bros.; 1942; AAP	Picture for a Sunday Afternoon Sun. June 29 2:30-4:00 p.m. WCBS	6.6	7.0	6.0	28	Baseball— Philadelphia vs. St. Louis Baseball— New York vs. Kansas City	WOR WPIX	5.4 5.9	24 23
10. "FLAXY MARTIN"— Virginia Mayo, Zachary Scott, Dorothy Malone; Warner Bros.; 1949; AAP	Early Show Thurs. June 26 5:30-7:00 p.m. WCBS	6.3	7.0	5.3	26	Mickey Mouse Club Popeye Looney Tunes	WABC WPIX WABD	7.1 6.4 7.7	30 26 29

HOUSTON-GALVESTON

Stations: KGUL, KPRC, KTRK. TV Homes: 351,700. Survey Dates: June 2-9, 1958.

1. "NOW, VOYAGER"— Bette Davis, Paul Henreid, Claude Rains; Warner Bros.; 1942; AAP	Award Theatre Sat. June 7 9:30-11:45 p.m. KGUL	19.0	27.3	12.3	47	Your Hit Parade MGM Theatre—Part I—"Everything Happens at Night"	KPRC KPRC	19.2 11.7	33 31
2. "THE MAGNIFICENT DOLL"— Ginger Rogers, David Niven, Burgess Meredith; Universal; 1946; NTA	Award Theatre Sun. June 8 10:21 p.m.-S.O. KGUL	18.0	21.9	13.5	54	MGM Theatre—Part II— "Careful Soft Shoulders" MGM Theatre— "The Unholy Partners"	KPRC KPRC	10.5 10.4	38 31
3. "BLACK TUESDAY"— Edward G. Robinson, Peter Graves; United Artists; 1954; UA-TV	Award Theatre Mon. June 2 10:00-11:21 p.m. KGUL	16.3	17.4	14.4	43	Martin Kane MGM Theatre— "Here Comes the Band" Movietime U.S.A.— "Go Chase Yourself"	KPRC KPRC KTRK	15.3 9.8 8.1	35 28 27
4. "SHINE ON HARVEST MOON"— Ann Sheridan, Dennis Morgan; Warner Bros.; 1944; AAP	Award Theatre Fri. June 6 10:00 p.m.-S.O. KGUL	15.1	18.9	11.4	44	MGM Theatre— "Meet the People" Movietime U.S.A.— "Armored Car Robbery"	KPRC KTRK	11.6 8.3	29 29
5. "TWIST OF FAITH"— Ginger Rogers, Jacques Bergerac, Stanley Baker; United Artists; 1954; UA-TV	Award Theatre Wed. June 4 10:00-11:45 p.m. KGUL	14.6	17.7	11.4	46	Public Defender MGM Theatre "40 Little Mothers"	KPRC KPRC	13.8 7.7	35 27
6. "CASBAH"— Yvonne De Carlo, Tony Martin, Peter Lorre; Universal; 1948; NTA	Award Theatre Tues. June 3 10:30-p.m.-S.O. KGUL	12.0	13.5	10.2	47	Movietime U.S.A.— "Hooray for Love"	KTRK	8.1	32
7. "EVERYTHING HAPPENS AT NIGHT"— Sonja Henie, Ray Milland, Robert Cummings; 20th Century Fox, 1939; NTA	MGM Theatre Sat. June 7 10:00-11:30 p.m. KPRC	11.7	12.3	11.4	31	Award Theatre— "Now, Voyager"	KGUL	17.5	47
8. "IMMORTAL SERGEANT"— Henry Fonda, Maureen O'Hara, Thomas Mitchell; 20th Century Fox; 1943; NTA	Best of Hollywood Sun. June 8 12:30-2:00 p.m. KPRC	11.4	12.3	10.2	46	Baseball— Cleveland vs. New York	KGUL	8.4	34
8. "MYSTERY OF MARIE ROGET"— Maria Montez, Patricia Knowles, John Litel; Universal; 1942; Screen Gems	Nightmare Theatre Sat. June 7 11:45 p.m.-S.O. KGUL	11.4	11.4	11.4	44	MGM Theatre—Part II— "Careful Soft Shoulders"	KPRC	10.2	39
9. "UNHOLY PARTNERS"— Edward G. Robinson, Edward Arnold, Laraine Day; MGM; 1941; MGM-TV	MGM Theatre Sun. June 8 10:00 p.m.-S.O. KPRC	10.7	13.2	8.1	31	Sunday News Special Award Theatre— "The Magnificent Doll"	KGUL KGUL	23.4 18.0	53 54

MULTI-STRIPPED SALES

NEW YORK, JUNE 26-JULY 3, 1958

TITLE AND OTHER DATA	STATION	TIME SLOT	NO. OF SHOWINGS	TOTAL AUDIENCE RATING	AVERAGE RATING PER TELECAST	HIGHEST SINGLE AVE. RATING
"MY FAVORITE WIFE"— Irene Dunne, Cary Grant, Gail Patrick; RKO; 1940; RKO-TV	WOR	Million $ Movie Mon., Tues., Wed. 7:30-9:00 p.m. 10:00-11:30 p.m.	5	18.4	3.7	Monday 7:30-9:00 p.m. 5.9
"CARIBOO TRAIL"— Randolph Scott, Gabby Hayes; RKO; 1950; RKO-TV	WOR	Million $ Movie Thurs., Fri., Sat., Sun. 7:30-9:00 p.m. 10:00-11:30 p.m. 4:30-6:00 p.m.	7	11.0	1.6	Thursday 7:30-9:00 p.m. 2.5

Cuba's Channel 10

Continued from page 23

last Sunday (27) from New York, while other tv personnel came in from other points in Latin America. Irish McCalla, who has the lead in "Sheena Queen of the Jungle," one of the top strips in Latin America, was also aboard.

The Jack Paar telecast from Havana was the opening gun in Moulds' plan to bring the show to the fore. Admittedly, not one of the peak artistic and cultural efforts of NBC-TV, the layout was remarkable in view of some of the problems the show faced.

In the first place, the American Federation of Radio & Television Artists demanded that the station insure the Paar crew and show for a staggering amount. Premium was so high that the insurance company assigned each staff member a bodyguard. Many complained that they couldn't even go shopping without being shadowed.

Melis' Doubling

In addition, the rivalry between the members of the Havana Symphony Orchestra and the Havana Philharmonic made bandleader Jose Melis' job more difficult. The Musicians Union similarly wanted in on the assignment and provided a director. It was through skilled maneuvering that Melis was able to conduct. It was Melis' first trip to his native country in nearly 25 years.

Paar was a little disconcerted, during the telecast at the Tropicana nitery, because sirens came out from nowhere, causing Paar to do everything but groan. The telecast, held in the enclosed part of the nitery, made the heat unbearable at times.

One thing that Moulds hoped to get out of this telecast, aside from immediate attention of stateside and Cuban advertisers, was the goodwill of the Cuban people. This was the first television show that was made available to the Habaneros as well as Norte Americanos. The Steve Allen show, which came from the Havana Riviera Hotel, was not seen in Cuba, to the resentment of many of the natives. The Cuban newspapers were polite to the show, printing almost commentless reviews except for the technical aspects which were admittedly bad in some parts of the city.

The Goar Mestre interests have had the NBC affiliation for several years. The primary shows hitting Cuba as a result of this tie were the Gillette-sponsored fights from Madison Square Garden, N. Y., and the baseball show. This pact with NBC is still in effect, but the deal is virtually certain to be switched to the new station.

Cuba also has a station exclusively for color. Channel 12, operated by Gaspare Pumarejo, the foremost television and radio personality in Cuba, who admits to 57 sponsors and who reportedly earns close to $500,000 a month, runs the tinter. Wags say that what he earns as a personality elsewhere goes to make up the losses of his own operation.

N.Y.'s Live Steam

Continued from page 21

from 13.3% to 8.7%. This, too, marks a severe reversal of a trend that saw more and more live programming moving to the Coast in recent years.

On a network-by-network basis, ABC-TV continues to use the highest proportionate amount of film and NBC-TV the least, even though the number of film shows at each web is the same, 22 programs; 64.7% of ABC's nighttime sked is film, vs. 57.9% of NBC's. CBS continues as the largest film user, with 27 shows, but proportion of film to its overall lineup is 62.8%. CBS will have 16 out of 43 live shows, NBC 16 out of 38 and ABC 12 out of 34.

Film production in New York has remained constant at two shows, the Phil Silvers stanza and the new "Naked City," but overseas production of film is down from four to two shows, "Mark Saber" and "The Invisible Man." Live production from other points is up, with ABC accounting for all three shows, one of them out of Canada for the first time.

Midland, Tex.—The FM Associates has applied to the FCC for a construction permit for a new FM outlet here.

Form Radio Relay Pool For PubAffairs in N.E.

Amherst, Mass., Aug. 5.

A group of educational broadcasters from New York and New England has formed a committee to create a radio relay network to serve the needs of the New England portion of the U. S. for public affairs and cultural programs.

Hartford N. Gunn Jr., general manager of WGBH, Boston, was named chairman of the Educational Radio Network Committee at a meeting on the campus of the U. of Massachusetts here.

The committee will pool the FM facilities and programs resources of WGBH, Boston; WNYC, N. Y.; WEDK, Springfield; and WAML, Albany, for the mutual benefit of some 20,000,000 listeners. The Broadcasting Foundation of America, which will coordinate the activities of the network, was represented by George E. Probst, veepee; Seymour N. Siegel, veepee, and Henry Morgenthau III, project manager of WGBH, Boston, and trustee of the BFA.

Conn.-Cast

Boston, Aug. 5.

"Inmate," WHDH-TV News' documentary film on life inside the Walpole State Prison, was shown in its third major tv city, in Hartford, Conn., on WHCT-TV.

First shown on WHDH-TV May 7, it was subsequently telecast in New York on WNTA-TV June 1. On its initial showing, it racked up a 22.8 ARB rating against heavy opposition.

"Inmate" was produced entirely by the WHDH-TV news staff with cooperation of correctional authorities. Joe Levine, writer-producer; Matt Connolly Jr., director and editor; Jim Harrington, associate producer, and John Davin, cameraman, spent eight days and nights inside the new $10,000,000 prison while making the film.

Flint, Mich.—WJRT, which begins video operations here about Oct. 1, becomes an ABC-TV primary affiliate. Station covers the Flint-Lansing-Bay City area. Previously, a UHF station folded here, making WJRT the only outlet in Flint proper.

Radio Station License Renewal Ain't Easy; FCC's Stiff Attitude

Washington, Aug. 5.

The FCC continues to show signs of a stiffening attitude with respect to renewal of radio station licenses, which was once as mechanical and routine as a Commission coffee break, barring obscenity on the air, lotteries, or sports information of a nature to aid gamblers. It has once again advised a radio station —KMAC AM-FM, San Antonio— that it must undergo a hearing to get its license renewed.

A number of stations have been hit in recent months with Commission demands that they defend their programming in light of promises made on their applications for original licenses, on the theory that the FCC has no power to censor but that the voluntary representations made on such license applications are legally binding promises.

In another case of a different nature, the FCC told KHCD, Clifton, Ariz., that it must come up with good reasons why its license shouldn't be cancelled because of technical violations of FCC rules, failure to respond to FCC notices of violations, and leasing control of the station to others. The station was told that if it wishes it may have a hearing.

WOAI's S.A. Aggie Tour

San Antonio, Aug. 5.

Bill McReynolds, farm and ranch editor of WOAI and WOAI-TV, will be the leader of a "Farm and Ranch Tour Around South America" this fall, under plans set by James M. Gaines, prez and general manager of the two stations.

Departing by air from here Nov. 8, the group will visit the most important agricultural districts in South America and will also see the cities and sights. The tour will conclude Dec. 4.

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A WEEKLY MAGAZINE...A DAILY HABIT

From the Production Centres

Continued from page 28

chief engineer, WMEX, on two weeks of training duty with U.S. Signal Corps, Fort Monmouth, N.J. . . . Matt Connelly filling in for Bob Clayton on WHDH-TV's "Boston Ballroom" . . . Phyl Doherty, WNAC-TV pub-ad chief, exploited shock package of films, "Frankenstein," "Invisible Man," "Cat Creeps," with shrunken heads to tv eds . . . Ed Pearle, WNAC-TV promosh dept., back from Florida and Fire Island, N.Y., vacash . . . Sally Rickey, WNAC-TV film dept. flew to Paris for two-week vacash . . . WHDH-TV threw a cocktail party for Lawrence Welk, in for Boston Arena record-breaking one-nighter . . . Sherm Feller, WEZE disk jock, penned a new song . . . WHDH tabbed a Concord, N. H., youngster for winner of its Junior Sportscaster contest conducted over the 48-station Boston Red Sox baseball net . . . William G. Givens, vet of eight years with Westinghouse and former "Program PM" producer, appointed music director for WBZ-WBZA by Paul G. O'Friel, gen. mgr. of Boston and Springfield outlets . . . John McLellan, WHDH jazz commentator, participated in "Jazz Forum" with Billy Tahlor, jazz trio leader, Allen Sapp, composer, and Fr. Norman J. O'Connor, jazz authority, on WGBH-FM Tuesday (5).

IN LONDON . . .

The BBC has bought the Hulton picture library from Hulton Press. The library, which was originally used for Picture Post, a magazine which folded a while back, contains about 6,000,000 photographs . . . Associated-Rediffusion is planning a one-day press junket to Paris during September to meet some of the Continental actresses who will be appearing in future drama productions. The programmer plans to charter a Viscount plane for the trip . . . Interest shown in an Associated TeleVision experimental program entitled "I Hear: I See," which was aired a few weeks back, has prompted the outlet to bring it back as a regular series. Show had experts describing a person from the way he spoke. First in the new series goes out on Sept. 15 . . . Full power test transmissions from the new Independent Television Authority station, which will be operated by Southern Television, are now in full swing. The outlet officially goes on the air Aug. 30.

IN PHILADELPHIA . .

WRCV-TV has purchased "art" film package including such clicks as "Riffifi," "Wages of Fear," "Mr. Hulot's Holiday" and "Gold of Naples" for fall showing . . . Newscaster Taylor Grant's daughter, Letitia, just graduated from the U. of Michigan, working with father at WIP . . . WCAU-TV's singing cowboy Jack Valentine booked into Franklin's Lounge, Miami Beach . . . WRCV news director Ernie Leiss serving in the Coast Guard reserve and newscaster John Franklin on reserve duty at the Pentagon . . . Dr. Harald T. Friis of Rumson, N.J., an electrical engineer who set up receivers in England for the radiotelephone system which connected America and Europe in 1923, named to receive the Franklin Institute Stuart Ballantine Medal (Oct. 15) . . . Frank Smith, a colleague of WFIL-TV's weatherman Francis Davis at Drexel Institute subbing for Davis, now in Iran . . . About 3,200 fans will celebrate deejay Bernice Thompson's sixth anni on WDAS with a cruise on the Delaware today (Wed.).

IN PITTSBURGH . . .

Jimmy Walker, WEEP deejay whose real name is John Hickton, appearing in "No Time for Sergeants" at White Barn Theatre for two weeks . . . Maria Scheutz celebrated her fifth anni as Girl Friday to Harold C. Lund, Westinghouse Broadcasting veep . . . Bill Knupp, WAMP sports and news announcer, received his B.A. from Duquesne U. last week . . . Mrs. Sally Mossman, who does daily "Talk of the Town" on WMCK, also named director of sales promotion for the McKeesport station . . . Dorothy Kaplan, formerly with ABC in New York, taken on as secr'y to John Hierlihy, WAMP program supervisor.

IN SAN FRANCISCO . . .

Further axings at Westinghouse's KPIX included "Deputy" Dave Allen, a 10-year vet of Ca. 5, Dorothy Day and Faye Stewart. All were feature-film emcees and part of KPIX revamping apparently is elimination of emcees. It's understood that morning show's Charlie Dugdale and afternoon show's Ted Randal have been told to pep up their offerings, too . . . FCC waived rules to permit KQED, ETV Ch. 9, to rebroadcast listener-supported KPFA-FM's signals for purpose of stereophonic concerts, starting last night (Tues.) . . . Mrs. Mary E. Ashbacker-Gunberg of Michigan bought Vallejo's KGYW.

IN WASHINGTON . . .

NBC's Hazel Markel combining a taping tour of Europe with escort stint for group of Congressional and official wives . . . Moon Kim, Korean Voice of America d.j., has made her first record for Victor . . . With 33 broadcasters' associations already inked to participate, annual Voice of Democracy contest for highschool students gaining momentum via kits being mailed to all NAB members . . . Charles L. Eberhardt, former Neiman Fellow in jourialism and vet newsman, has joined Voice of America as White House and State Dept. correspondent . . . WWDC previews its "Miss Washington" beauty-talent hunt at this week's Ad Club meeting . . . WTOP-CBS has lined up 10 progrid games for its fall tv season, with sportscaster Jim Gibbons handling play-by-play chores and Eddie Gallagher filling in with color commentary . . . WTOP boss John Hayes and family vacationing in Florida . . . Voice of America has more than tripled its broadcasts beamed to Middle East in Arabic language as result of crisis.

IN CLEVELAND .

Mylas Martin named as KYW-FM Sunday staffer aiding David Hawthorne . . . Chuck Renick slated to leave WSRS for WHK . . . Alex Dreier did news feed here when WJW joined net (31). Also on hand were NBC'ers Raymond T. O'Connell, Rober Wogan, Teddi Thurman and George Graham . . . Pete French, KYW newscaster, initiating Monday book review series on 2:45 p.m. telecast . . . Cleveland Federation of Labor offering $2,000 reward for info leading to arrest of attackers of WSRS diskers William Crain and Ted Lawrence following right-to-work spiel . . . LaRiche Ford pacted WGAR's Sunday afternoon "Journey into Melody" for fifth year . . . Mrs. Ruth Arnold named assistant to WFWS general manager James Hanrahan who is on European tour . . . KYW radio manager Mark Olds visiting Philadelphia.

IN DETROIT .

Earl Moore, associated with WXYZ when it was owned by King-Trendle from 1937 to 1947, has returned to the fold. Moore, as business manager, will handle personnel, purchasing, departmental economic and leases and contracts . . . Richard G. Williams added to WJBK-TV sales staff. He was international rep for Miller Brewing . . . Training camp activities of the Detroit Lions will get full coverage by WJR sports director Bob Reynolds doing 6:15 and 11:15 p.m. spots. Reynolds will do three days a week from Cranbrook training grounds with interviews and personality sketches.

IN MINNEAPOLIS . .

Twin Cities' educational KTCA-TV has started a new series to help people to figure out if they require or should use psychiatry. Programs have been prepared by the U. of Minnesota department of psychiatry, medicine, neurology and surgery in cooperation with school's radio and tv broadcasting department . . . WCCO Radio news director Jerry Roshold received Sigma Delta Chi national professional journalism fraternity award for "distinguished service in journalism" . . . Jess Hunter from WNAX, Yankton, S. D., joined WCCO announcing staff . . . Booklets on how to improve tv reception are being distributed gratis by WTCN-TV . . . WCCO-TV exclusively televised the national women's open golf tournament here and will do likewise for the forthcoming annual St. Paul's open meet for men . . . Veteran WCCO-TV newscaster Bill McCuen resigned to join WTCN-TV . . . ABC network's "Sea Hunt" staged a skidiving race at a local lake as a Minneapolis Aquatennial event . . . WTCN-TV sending young woman chosen as local "working girl of the year" to Balsam Lake Lodge resort for a vacation . . . Stanley E. Hubbard, KSTP radio and tv president-general manager, co-owner of a stable of five horses that includes Dark Vintage, a winner in its last five times out, amassing $15,000 for Hubbard and his partners. Incidentally, Hubbard says he never bets on a horse race . . . Following in the footsteps of KLAC, L. A.; KTHT, Dallas, and WINS, N.Y., WMIN Radio using the new Future-Phonic sound . . . James Wilson, formerly with Campbell-Mithun agency here, joined WCCO Radio as an account executive . . . WDGY disk jockey Bill Bennett winning wide recognition for his campaign over the area to encourage teenagers to dress properly. He has top recording stars making transcribed messages on the subject and plays them on the air.

Hubbard to Outer Space Cupboard

St. Paul, Aug. 5.

Stan Hubbard's Twin Cities KSTP-TV (NBC outlet) believes it made tv history July 26 when it received and broadcast live the first video pictures from outer space's edge.

The station claims the two "historic firsts" following the launching from an iron ore mine as Crosby, Minn., of the Navy's Strato-Lab balloon flight which soared to 82,000 feet over the midwest.

Inside the seven-foot-wide gondola was a cigar-box-sized 2,500-pound tv camera valued at $6,000,000.

An hour and a half after the balloon was launched, KSTP-TV received the first tv pictures from the balloon which then was flying at about 60,000 feet over north central Minnesota. It was the only one of several monitoring systems to receive this first transcription after Navy Commander Malcolm Ross and M. L. Lewis of Wizen Research, a Bloomington, Minn., concern, turned on the Dage tv camera inside the balloon's gondola.

Representing 10 days' advance work, an especially prepared receiving unit had been installed on the station's roof. Two low frequency, one VHF and one UHF antennas had been set up to pick up the signal 125 miles away.

During the first transmission at 6:20 a.m. the KSTP-TV crew could distinguish clearly Ross and Lewis inside the gondola and see clouds floating by outside.

At 9 a.m. and again at 1 p.m. KSTP-TV broadcast live for up to 15 minutes the pictures being received from the Wizen balloon, then at 70,000 feet. KSTP-TV dialers got a picture of Ross and Lewis eating their lunch, the maze of the gondola's inside instruments and shots of the balloon towering overhead.

During the broadcast KSTP-TV news director Julian Hosha was commentator, among other things describing the picture being received and backgrounding viewers on the flight which set a new world's endurance record. Kinescope films were made from the live broadcast and used on the station's evening newscasts.

Daytimers

Continued from page 23

go on the air until sunrise and must go off the air at sunset. The daytimers argue that this makes their sponsorship problems more difficult and deprives listeners of the local service which they prefer in favor of distant programs which nobody wants to hear.

American Broadcasting said that granting the proposal would change the terms of licenses already granted to the fulltime stations, and "ABC herewith asserts its right to the public hearing required . . . before its licenses are modified by the adoption of the amendments herein proposed."

NBC argued that the proposal would cause difficulties under international agreements with respect to use of radio frequencies. Westinghouse Broadcasting assailed the lack of engineering data presented to support the daytimer case and said their findings are "contrary to the actual experience of the broadcasting industry from its very inception."

CBS said the 10,000 cards and letters from listeners presented to bolster the daytimer case about listenership were of no value, that 100 selected at random were investigated and half of these writers were found not to know that they couldn't even receive the station for whom they wrote the letter due to interference which would be caused to the daytimers, themselves.

Storer Broadcasting noted that if a single daytimer came in asking for longer hours, the FCC would require it to produce engineering proof that objectionable interference would not be cause. It questioned why the daytimers as a group are not required to make the same showing.

'Live' Canada

Continued from page 27

on both French and English webs.

"Wayne & Shuster Hour," five special bits, 60 minutes, plus other hour-long special shows including a talent showcase to debut the string.

Gordie Tapp, emcee on last season's "Country Hoedown" show, set to head a 30-minute audience participation stint Mon., Wed., Fri., 4 p.m., each week.

"One Of A Kind," current panel stanza with Alex Barris as moderator, to run through new season at a new time: Wed., 8:30 p.m., for 30 minutes.

"Here & There" series, previously all film, will insert several live ones.

NHL hockey games played in Canada will use the coast-to-coast network, probably starting Oct. 11.

Big Four Football games in the east and, for the first time, Western Conference games, will be carried, to end with the Grey Cup Game from Vancouver, Nov. 29.

New moppet stanzas will have "Friendly Giant," "Whistletown," "Places of Eight" (from Halifax), others.

Milton Berle Show will be carried by CBC at 9 p.m. Wednesdays.

Filmed shows will include Danny Thomas, Mondays, 9 p.m.; "Cannonball," Mondays at 9:30 p.m., is now being shot in Toronto; "Desilu Playhouse" will replace "Studio One" Mondays at 10 p.m.; "Bat Masterson" in for 9 p.m. Wednesdays; "Patti Page Show" for Fridays, 9 p.m., alternating with "Wells Fargo"; "Ivanhoe" comes on Saturdays at 7 p.m.

"Heritage," a 30-minute film show, will get scheduling when the shooting is completed.

Walt Disney's "Treasure Island" is used on CBC's juve items as a serial, and "Uncle Chichimus," prominent on Canadian tv several years ago, comes back Mondays at 5:15 for 15 minutes. National Film Board's "The Roving Eye" series is set for Sundays at 5:30 p.m.

CBC radio networks are scheduling "Project '59" for Mondays at 9 p.m., 60 minutes each, switching formats each show to cover musicals, documentaries, drama, comedy, others.

Using guest baton-swingers, CBC Symphony Orchestra gets Sunday at 3 p.m., preeming Oct. 12.

CBC will make special arrangements to mark anniversaries of "The Happy Gang," starting its 21st web year, Sept. 8, and "CBC Stage" opening its 15th season Oct. 5 at 8 p.m.

CBC Wednesday night will have w.k. musicians, chamber groups, imported drama, others, shows running through each Wed. evening.

"Adventure Serials," live family show, hits the web Sept. 29 daily at 6:45 p.m.

New York Philharmonic Orchestra moves from Sun. to Sat., 10:30 p.m. starting date not announced.

"Rawhide," comedy starring Max Ferguson, returns Oct. 1 at 5:30 p.m., new origination from Toronto (previously Halifax).

"Vintage Goons," followup to last season's BBC import, "The Goon Show," preems Sept. 27 at 7 p.m.

"Nimmons 'N Nine," jazz show, comes in Oct. 7 at 9 p.m. alternating Tuesdays with a Vancouver jazz airer.

"Citizens Forum" comes back Oct. 30 for Thursdays at 8:30 p.m., and "Farm Forum" on Nov. 3, for Mondays at 8:30. p.m.

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NEXT TO CARNEGIE HALL

'Faces' and Not 'Formats' New Key To Fortunes of L.A. Indies; KCOP And KHJ-TV Shoot at 'Identity'

Hollywood, Aug. 5.

Brand new approach to local indie television programming—use of top-name or offbeat personalities as the staple of nighttime programming in place of feature and syndicated film—is being undertaken by two Los Angeles indies, KCOP and KHJ-TV.

Between the two of them, such names as Mae West, George Jessel, Oscar Levant, Ken Murray, Max Baer, Tom Duggan, Don Sherwood, John J. Anthony and possibly Mort Sahl are currently set or are being dickered for the fall, in formats ranging from straight interview-chatter to Miss West's "Advice to the Lovelorn" setup and in lengths ranging from 90 minutes once a week to cross-the-board 15-minute strips.

Back of the movement, pioneered by KCOP and picked up by KHJ-TV, are several factors: (1) desire to establish a distinctive station programming identity—as KCOP general manager Al Flanagan puts it, "To make us different from the other six syndicated and feature film stations in the market"; (2) high price of filmed programming and the risks involved in "coming out" on a costly film package; also, according to KHJ-TV g.m. John Reynolds, "There's not enough good first-run film around with which to program a station"; (3) the strong selling ability of the personalities which transcends rating points; and (4) the potential of tape syndication, through which the station can augment its sponsored income and can attract higher-priced talent through the promise of residuals.

'Non-Fiction' Setup

In each case, personalities will bulwark the nighttime schedules of the stations, with a secondary program block backing them up. KCOP will use what Flanagan calls "non-fiction" programming, the travel-adventure type exemplified by "I Search for Adventure," as its 7-8 p.m. strip, following this with the personalities. KHJ-TV will stick with its "Channel 9 Movie Theatre" equivalent of WOR-TV's "Million Dollar Movie" in N. Y., at 9 to 10:30 and will program its personalities around the films.

Flanagan points to the evolution of indie radio and the strong and successful emphasis on the local personality as the indie's weapon against network. "Obviously, we can't compete against the network," he states, "simply because they've got a bigger checkbook than we have and they will always be able to buy the best of everything. But we don't have to imitate them; we can be different and effective, and we can also have the advantage of being able to move goods with a persuasive personality instead of an impersonal one-minute filmed commercial."

No less a factor is costs. A half-hour first-run syndicated film on a 52-week basis runs $2,500 per half-hour in L. A. Flanagan won't discuss his talent prices, but obviously they're way under that. Besides, "buying an expensive piece of film is worse than going to the races." Reynolds concurs, pointing out that an investment in a first-run syndicated half-hour runs to $120,000 a year or more, since it has to be purchased for 52 weeks firm, and "if it turns out to be a dog, we're stuck with it and it's money down the drain. If a personality doesn't work out, we can try someone else." By way of cost contrast, Reynolds figures his talent charges at $300 to $500 per half-hour.

As to that intangible "sell" demonstrated by the local personalities, Flanagan has a raft of case histories involving Duggan, who pioneered the personality kick out here, showing how 100,000 customers jammed an eight-block Studio City shopping area after midnight to attend a Duggan-spieled "Mad Midnight Sale," or how a small furrier burgeoned into a business serving most of southern California as a result of the Duggan pitches. Reynolds points to cases of customers entering appliance stores and asking for "Oscar's radio."

There's no comparison between this and the cold one-minute filmed commercial, they both aver, and the premise of their pitch to timebuyers is that ratings and cost-per-thousand are well and good, but it takes a salesman with loyal audiences to move goods and ring the mash registers.

Finally, the stations have reached the point where they are able to pay talent more than they could previously afford because of the promise of tape syndication. Levant is getting about $2,000 a week for his two 90-minute shows and additional commercial fees, but stands to make much more through syndication of his programs. Ditto for the others. As synidcation proves out, the stations can pick up even better known names via the additional revenues.

KHJ-TV program chief Jim Higson puts it this way: "We're tired of formats, where packagers come in with this quiz show idea or that panel show. We're more interested in 'who' than 'what.' For us, it's faces instead of formats."

Jack Fields to CBS-TV

Jack Fields is switching in two weeks from ABC press to CBS-TV under Charles Steinberg, web's p.r. chief.

Fields will be column contact.

Living in Synd.

Continued from page 25

lessen the seasonal characteristic of all telefilm production.

Not that telefilm houses welcome the shortterm commitment trend. To make a series economically feasible, telefilmeries need at least a 26-week ride. They would much prefer the firm 39-plus—13-week deal, much harder to come by these days. To adequately prepare for a series, at least eight weeks' notice is needed to get into production, once the pilot has been okayed.

But in terms of opening up new selling seasons, the shortterm commitments give them a chance to sell a show many times during the course of the year, rather than at virtually one period as in the past.

Whatever the attendant problems, and there are many, it looks like telefilmeries are heading for a more even production level, with the peaks and valleys less sharp.

Inside Stuff—Radio-TV

Television nabobs are being told to get out by, of all things, a tv program. CBS-TV's "Conquest" science series is currently filming a special feature on waves and beach erosion and is concentrating its cameras on Fire Island—rated by experts as the most advanced case of "beachlossitis" in the country and the summer cavorting-romping ground for Madison Ave.'s video and ad execs. The "Conquest" story will tell the sorrowful saga of beach erosion and predict that in a few years there won't be any Fire Island unless something is done immediately to halt its disappearance.

Playwrights Carson McCullers and N Richard Nash, who thus far have resisted tv appearances, have been induced by CBS-TV producer-scripter Don Kellerman to participate in a special tv discussion on "Religion and Drama" on "Lamp Unto My Feet" on Sunday, Aug. 17.

WOR Radio's Jean Shepherd, who had an offbeat all-night show for New York's "night people" and now is on Sunday evenings, has been signed by film producer Louis de Rochemont to narrate an as-yet-untitled motion picture about the U.S. Navy's Sixth Fleet. The picture, to be filmed in the Mediterranean area and the Middle East, will be shot in the Todd-AO process.

Shepherd left Monday (4) night for Washington for briefing by Navy officials and then is due to fly to North Africa for three weeks of location shooting. Producer de Rochemont says he signed Shepherd solely on the basis of his broadcasts at WOR.

In a unique tieup between two indies, WOR-TV, N.Y., yesterday (Tues.) telecast KTTV's, Los Angeles, video tape sales presentation. The special 40-minute on-the-air telecast about the Los Angeles market and the station's video tape facilities was beamed at 10 a.m., prior to WOR-TV's regular broadcast day. The presentation, aimed at the ad commnuity, was a repeat of the closed-circuit presentation held last week at N.Y.'s Waldorf-Astoria.

Boston Univ. School of Law is establishing a course covering the legal aspects of show biz. E. Donald Shapiro, the instructor, says it is wider in scope than any other similar course available at the 135 law schools in the country. Special emphasis is on the legal procedures available to the artist to protect his work.

"GEE! THIS IS SOME SMOKE!"

He's switched to a brand of cigarettes he saw advertised on WGN-TV. And he's *sold!* The program he saw was Whirlybirds where he and 801,570* viewers watch —and buy as a result—every week. (*Nielsen—May 11—June 7, 1958).
A receptive, loyal audience to top-rated programs, is the WGN-TV audience.

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Let our specialists fill you in on some exciting case histories, discuss your sales problems and advise you on current availabilities.

The station that puts "GEE!" in your Chicago sales! **WGN-TV**

Chicagoans watch Channel 9

Television Reviews

Continued from page 26

Best Friend" to a casino background, this again local-studio created. Back at a Toronto airport, Rimmer finaled with "Back in Your Own Backyard," complete with the knee-swinging gyrations he had when he was a member of the singing Three Deuces.

Rimmer and Miss Fairfax are pleasant singers who lack animation, with Bernard Cowan as a French waiter stealing the show on his comedy clowning. However, in subsequent programs, Rimmer will be heard against the travelog backgrounds of Europe's capitals; but, for the baritone warbler and the production crew, was this overseas trip necessary? *McStay.*

MASQUERADE PARTY
With Robert Q. Lewis, emcee; Pat Carroll, Jinx Falkenburg, Johnny Johnston, Jonathan Winters, panelists; others
Producer: Herb Wolf
Director: Lloyd Gross
30 Mins.; Mon., 8:30 p.m.
TONI
CBS-TV, from N.Y.
(North Advertising)

While Arthur Godfrey's "Talent Scouts" is on a summer hiatus, that dog days perennial "Masquerade Party" is filling in—and judging from the opener (4) is doing a good job.

Unlike many of the new quiz shows the format is a simple one, minus complicated gimmicks. Despite its extended exposure over the course of the years, it stands up as a frothy half-hour interlude.

Vet moderator Robert Q. Lewis executes his chore with finesse and the panelists seem perfectly at home. On the preem, Johnny Johnston appeared to serve as anchor man for the panel, with Jonathan Winters offering comic relief. Femmes Pat Carroll and Jinx Falkenburg ably got in their licks, too.

Masqueraded quests were the Nye-Poston-Knotts trio from the competing NBC "Steve Allen Show;" Kathryn Grayson and Peter Lawford. Lawford's stint as Sherlock Holmes proved the best.

All in all, it is entertainment in the nonsense vein, the only objection being the disproportionate size of the vein now encircling the medium. *Horo.*

WHAT'S YOUR QUESTION?
With Bill Small, Jay Crouse, David J. Fitzmaurice, Lester H. Means
60 Mins.; Wed. (30), 6:30 p.m.
WHAS-TV, Louisville

Picking up a hot news story of the week, WHAS-TV, Louisville, cancelled an hour of Class A time for a special "What's Your Question?" program dealing with the General Electric - International Brotherhood of Electrical Workers' dispute that caused the strike of 10,000 workers at GE's mammoth Appliance Park in Louisville on July 28.

Station managed to get the touchy controversy before the cameras, with labor and management both at the same table. Hour-long program was divided into two parts, and answering questions from viewers were David J. Fitzmaurice, IBEW rep whose official title is assistant to the chairman of the GE Conference Board. He answered questions during the first half-hour, phoned in by televiewers, and gave the labor point of view.

Lester H. Means, relations and utilities manager of GE, represented the company in answering questions on the second half. He impressed as quite at ease on the receiving end of the questions, many obviously from union members. Fitzmaurice answered the questions strictly deadpan, and didn't get riled when one listener phoned to inquire why the labor-management talks were being held in a non-union hotel.

WHAS news director Bill Small and news editor Jay Crouse relayed the questions to the two reps of labor-management from a battery of station phones which had been accepting calls all day. WHAS radio aired the audio of the program an hour later.

Both Bill Small and Jay Crouse steered clear of any bias in their reading of the questions. These two staffers, perhaps intentionally, droned out the questions in a colorless fashion. Voices of each lack reasonance, and facial expression is strictly deadpan. While the question tossed at the two men were important to the parties involved, to the disinterested listener this one-hour sesh seemed a real sleep-inducer. So mark it up to public service, but a good many dialers would have preferred to watch the cancelled CBS shows, "Prolog to Summit: Arab Tide" and "Ramar of the Jungle." *Wied.*

Telepulse

Continued from page 29

to the rating biz; had a few words to say about those instantaneous rating machines that are being prepared. He recalled that a few years back, Pulse had such a machine but that it never got off the ground, even though potential buyers seemed very impressed when the machinery was first demonstrated. In retrospect, he surmises that bankrollers and networks don't really need an immediate rating as opposed to one measuring audience of three weeks to a month earlier.

Instant—For What?

There is even less need among local tv stations for instantaneous ratings, Roslow maintains, since they don't even claim, as networks do, that they will be able to alter programs in accordance with flash ratings. Stations don't operate that way, he says, and thereby a serious problem for advocates of instantaneous ratings is created; they are trying to get these plans going on a market-by-market basis, eventually building to national coverage. But before national coverage can be achieved, local sponsor and tv station support is needed. Roslow says it's not forthcoming.

The various reports that Pulse is going to do on network program listeners include such qualitative material as amounts spent for food and groceries, with results to be presented in terms of average, above-average, below-average; age and number of children in a family watching a given show; coin spent for drugs and toiletries; automobile ownership and how often the cars are used in the course of the week and so on.

Dr. Engstrom to NBC Bd.

Dr. Elmer W. Engstrom has been elected to the board of directors of NBC. He is also senior executive veepee and a director of RCA.

Dr. Engstrom is assumng the position vacated by Joseph V. Heffernan who has retired to go into business for himself.

TEX-JINX BERTH HITS KATE SMITH'S N.Y. SLOT

Again Mutual finds itself without a N. Y. outlet for one of its programs—latest being "The Kate Smith Show."

The 25-minute morning Kate Smith program was bumped Monday (4) by WOR Radio, Mutual's N. Y. affiliate, which reshuffled its lineup to accommodate Tex and Jinx McCrary in the afternoon and evening. Right now the only participating sponsor in the Kate Smith show is Reader's Digest. Like in other instances where WOR Radio has declined to accept a network show, WOR will carry the spot announcement of MBS in another part of its schedule.

Blanked out at WOR, MBS is airing Bill Stern's five-minute morning sports show on WINS, with WOR delivering the Colgate commercial. Net's sustainer, the "Arnold Michaelis Interviews," has been picked up by WNTA, Newark-N. Y.

There's been some talk that MBS and WOR, come August, '59, when the affiliation contract runs out, may come to a parting of the ways.

On the news front, WNTA has initiated talks to pick up the net's morning block of five-minute newscasts on the half-hour and on the hour. Again it's a case of WOR not carrying the newscasts although spotting the commercials.

Foreign TV Followup

Roving Report

The allowance of $280 granted to British tourists visiting the U.S. formed the basic idea behind this Independent Television News production (30). John Hartley, on ITN staff reporter, and a camera crew went to the States recently to find out how Britons fared on the cash allowance and how much they could see and do. Although the offering had its serious moments, the main emphasis was placed on a tongue-in-cheek approach.

Hartley hoofed it around New York, spoke to the natives, looked at the sights, squandered a lot of his dollars on an outsize steak, took a gander at the midnight scene on Broadway and got varied reports from Britishers on how they were managing on the cash. Some found the $280 enough, others thought it ridiculous. One N.Y. hotelier said a tourist could get an airconditioned room for $7 a day and food at local restaurants for $6. These were special rates which he hoped would attract more tourists. From N.Y. Hartley took a train to Philadelphia, "the City of Brotherly Love," looked at the sights, and travelled on to Washington, D.C., for a similar jaunt. Program had good entertainment content and showed viewers some worthwhile aspects of American life. The next program deals with a visit to Dodge City. *Bary.*

Summertime

Granada-TV's summer replacement for its "Chelsea At Eight" series, "Summertime," after several weeks in a 60-minute slot has been cut to 30 minutes. Program is an odd mixture of shapeless variety with resident American and Canadian talent, headed by Jackie Rae, who handles the emcee duties. Maureen Cannon, the Yank songstress, and the Carlu Carter Trio, from Canada, complete the overseas lineup. The sole British contingent in the offering is the resident song and dance line, the Granadiers. At show caught (29), the brightest spot was filled by U.S. comedian Shelley Berman, who lifted the program with some funny material about telephoning a department store.

The rest of the bill had little new to offer, and after a number of weeks of familiar singing and dancing, the program has become dull. Rae sang pleasantly enough, and Miss Cannon warbled nicely on a couple of numbers. The Carter dance trio filled their spot adequately, while the Granadiers did a standout job on "Lazy Bones." Musical support from the Peter Knight orch was good. *Bary.*

Foreign TV Reviews

Continued from page 26

viewer was always left wanting more. A children's song from China, a Hebridean number, a Mexican lullaby and a religious folksong by Bach illustrate the variety of his performance and the scope of his subject.

For powerful dramatic effect Robeson enacted the last words of Othello and his strong and moving delivery recalled his theatrical triumph in 1930, when he played the Shakespeare classic in London with Peggy Ashcroft as Desdemona. It was a memorable tour de force.

The essence of his performance and the key to its success was the intimacy he achieved with his public. He refused to have a studio audience in order to make his pitch direct to the larger unseen audience. His accompanist, Bruno Raikain, maintained this intimacy with his unobtrusive, but highly competent, backing. **Gilt**

COVENTRY CATHEDRAL FESTIVAL OF THE ARTS
With Anton Dolin, Sybil Thorndike, Markova, John Gilpin, Natalie Krassovska, London, Festival Ballet, Bishop of Coventry
Producer: Anton Dolin
Associate Producer: Doris Barry
Director: Paul Kimberley
60 Mins., Sunday (20) 2:30 p.m.
ABC-TV, from Coventry

Originally planned as a live show for a paying audience to raise funds for the rebuilding of the blitzed Coventry Cathedral, this program had to be confined to tv after the Lords' Day Observance Society protested that it represented a violation of the Sabbath. So ABC-TV stepped in, guaranteed the coin that would otherwise have been raised, and had the Bishop of Coventry on hand to do the intro honors and let the public have a glimpse of the new building that is rising from the ashes.

Artistically, the hourlong show had considerable merit and significantly ran through without interruption by commercials. But large slices, including two concert recitals, lacked visual appeal, and the classical dancing by Markova in 'The Dying Swan" and the London Festival Ballet in "Les Sylphides" could only attract a limited audience.

Show was staged with commendable good taste, and Sybil Thorndike's recitation of a specially written Christopher Hassall prolog, though on the arty side, made a profound emotional impact. Criticism notwithstanding, it was a sincere and earnest effort, well worth doing for a worthy cause. *Myro.*

DIE TAUBE IM SCHAUKELSTUHL
(Pigeon In The Rocking Chair)
With Agnes Fink, Wolfgang Eichberger, Gerda Masuth, Ruth Grossi, Max Eckard, Anja Staehnisch, Kaethe Pontow, others
Producer: North West German Radio
Director: Ruprecht Essberger
Writers: Stefan and Stefanie Kant
Camera: Karl-Hermann Joksch
75 Mins.; Tues., 8:45 p.m.
West German TV, from Hamburg.

This is the type of comedy which will always find a receptive audience. There's nothing new or particularly exciting about it, yet it's skillfully written (and directed), has a number of amusing situations plus some true-life philosophy to offer and consequently emerges as an entertaining tv item.

Title sounds strange but isn't; Mrs. Pigeon is a female editor and Rocking Chair is the name of the weekly paper which has employed her as an answer man. She's getting all sorts of letters, mostly from depressed wives who fear their marriage is on the rocks because of unfaithful husbands, this or that dilemna, etc. Mrs. Pigeon makes the acquaintance of a not too happy husband without knowing that latter's wife is one of her writing clients. An illegal romance is in the air, but it's Miss Pigeon who, involuntarily, brings the two unhappy ones together again.

Written by Stefan and Stefanie Kant (no relatives, but the pseudonyms for a writing duo), this comedy has a fine plus in the direction by Ruprecht Essberger who has long had a good reputation as a video director. Very much on the plus side also are the technical credits. In the main, that applies to its settings.

Max Eckard and Ruth Grossl convincingly enact the quarreling couple. Agnes Fink, in title role, leaves a bit too much to mere routine. She thereby exaggerates gestures and mimicry to the extent that one is too aware that she's only acting. Wolfgang Eichberger portrays an editor in a somewhat too jovial a manner, while others haven't much to say. *Hans.*

Female Forty-Niners

Continued from page 21

TV affiliates will plug the winners and cooperating newspapers on the air before, during and after the contest.

'Stop the Presses'

CBS-TV makes it clear that at the end of daily activities, the winning contestants will go to a communications center where they will "file" their stories. Press department personnel will assist them, if necessary, in the preparation of their copy to be sent by Western Union or direct teletype to the cooperating newspapers. Newspaper personnel will, to varying degrees, edit the daily "letters" within the terms of their tieup agreement.

CBS-TV says this is the first time any such project has been undertaken on so vast a scale and estimates it will cost $50,000, but figures it money well spent inasmuch as it should result in enhanced public relations among American homemakers. In addition to the daily byline pieces by the 49 winners of the Televisit Week, CBS-TV feels assured of grabbing additional space from picture breaks of the women representatives meeting celebrities, wire service stories and subsequent magazine and other print media spreads. It is furnishing its affiliates with a comprehensive promotion kit containing tv slides, ad mats for cooperating newspapers, glossies of CBS-TV daytime performers, on-air promotion, contestant announcements, trailer tag copy, station break announcements, etc.

CBS-TV Logistics

More than four months in the making, the Televisit Week project is the result of intensive work on the part of numerous departments including programming, legal, affiliate relations, press, promotion and Bud Brandt Associates, the outside publicity organization hired to adrenalinize CBS-TV daytime programming publicity.

Some of the nation's leading dailies are cooperating in the hunt for the gal tv reporters who are assured of eight days in a "glamorous world of flash bulbs, klieg lights and backstage excitement." Among the cooperating dailies are the Anchorage Daily Times, San Francisco Examiner, Rocky Mountain News, Hartford Times, Baltimore Evening Sun, Buffalo Evening News, Columbus Dispatch, Portland Oregonian, Dallas Times Herald and Pittsburgh Sun Telegraph.

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ABC Radio Bags a $1,500,000 Month, Best July in Last Five Years

It's ironical that ABC Radio, working on a program schedule that is considerably smaller than in any recent year, earned more in advertiser dollars last month than in any July of the past five years. July, normally a slow month, saw ABC sign net business of approximately $1,500,000, two-thirds of that coming in the last half of the month.

Since the middle of July, ABC signed eight new bankrollers, plus two renewals and a sked extension by a third.

Don McNeill's "Breakfast Club" drew six of the advertisers: Angostura, Magla ironing boards, Mentholatum, Musselman foods, Puritron air-freshers and Wright's Silver Cream. All begin their runs in the fall.

Cadillac bought five nights of John Daly news starting Sept. 29, and Beltone Hearing Aid has decided on a new skein of Paul Harvey newscasts for the 8:55-9 a.m. strip as of Sept. 30. GMC Truck & Coach, now sponsoring the nightly Howard Cosell sports show, has signed additionally for five-minutes a night of news at 6:45, beginning Sept. 3.

Two religious renewals, signed early in July, were Voice of Prophecy Inc. and Dr. Thomas Wyatt's "Wings of Healing," both Sunday half-hours.

Grigsby's Ballcasts For Athletics in K.C.

Kansas City, Aug. 5.

Midseason change has brought Bill Grigsby into team with Merl Harmon in play-by-play broadcasts of the Kansas City Athletics American League games which are carried over a regional network of 50 stations. Grigsby replaces Ed Edwards, who had been on the job here about two years.

Shift means fulltime broadcasting work for Grigsby, who has been doubling in brass in sales and sportscasting with KMBC and KMBC-TV. The Athletics games originate over KMBC.

The change was made by Guy Patterson, head of Majestic Advertising, Milwaukee, the Schlitz agency.

Pearson's K.C. Return

Kansas City, Aug. 5.

Johnny Pearson is set to return to Kansas City as radio production director, a new position, at KCMO. He is scheduled to take up regular chores, including some air work, Aug. 18.

Pearson was program director of WHB here for some time before joining the Katz Agency as program consultant. Recently he has been with ABC in New York as a program executive.

Ashley-Steiner Sales

Continued from page 29

Life" for the Theatre Guild and Ralph Nelson signed to do the Hume Cronyn and Jessica Tandy starrer, "Man in the Dog Suit." The Norman Barasch - Carroll Moore play, "Make a Million," with Sam Levene, is set to open in October and will be directed by Ezra Stone, also an Ashley-Steiner client. Courtney Burr has optioned "The General's Other Son" by Andrew McCullough, for fall production and another Ashley-Steiner client, Abe Ginnes, is co-author with Ira Wallach of the George Abbott comedy, "Drink To Me Only." Reginald Rose has been signed to do the book for the Kermit Bloomgarden production of "Cry for Happy" and Max Ehrlich's "Man in Command" has been optioned by the Theatre Guild.

In pictures, the agency set Lumet to shoot the Sophia Loren-Tab Hunter starrer in New York and Meade Roberts was signed to do the screen version of Tennessee Williams' "Orpheus Descending," while Abby Mann goes to work on the script of a new Anthony Quinn starrer.

CBS Radio's New Coin

Three additional names have been added to the current list at CBS Radio.

Foster-Milburn Co. has bought five-minute units of the network's daytime dramatic series and Food Specialties Inc., and Cowles Magazines have ordered "Impact" segments.

ABC-TV's Repeating Gun; 'Rifleman' To Bow With Already Seen 'Grey' Pilot

Hollywood, Aug. 5.

When "Rifleman" bows on ABC-TV Sept. 39, show will set some sort of precedent in that the premiere episode will constitute a repeat telecast. "Rifleman," first telefilm effort of theatrical film producers Jules Levy and Arthur Gardner, who are co-producing the series with Four Star Films, was first shown last spring on the "Zane Grey Theatre" series as a pilot; Benton & Bowles tv bossman Tom McDermott (for Procter & Gamble) liked the pilot so much that he decided it will be used as first episode, repeat nothwithstanding.

Series was one of the first new fall entries sold last spring; what happened was that when Levy & Gardner completed the script, William Morris office submitted it to B&B for them. McDermott asked to see the finished film, and after viewing the print, signed for the show for P&G (Miles Labs and Ralston moved into sponsorship when the show was set in their Tuesday time slot on ABC-TV). Subsequently, it was shown on "Zane Grey."

Levy & Gardner are thankful for their early start, especially since they are new to the medium. They have got 20 completed scripts on hand and have finished four new films for the show. Their primary concern is for scripts; they didn't bother with writers of westerns but screened dozens of writers to find a few that could work with their concept of a dramatic show in a western setting, which they feel is not the same. Two of the scripters are Cyril Hume, screenwriter who's only had one tv'er to his credit, and Pat Fielder, who's never done tv.

Emphasis will be short on plot, long on characterization and conflict. Levy & Gardner feel they can't get enough story into a half-hour to go into complicated story-lines; they'll introduce a new character into every half-hour vis-a-vis star Chuck Conners and moppet Johnny Crawford, who plays a widower and his son living in the west in the 1880s.

Scot TV Talent Quest

Glasgow, Aug. 5.

A nationwide talent search is being conducted by Scottish Television, the indie program company. Aim is to gather in much of the untapped talent among singers, dancers and comedians.

Auditions have taken place in Glasgow, Aberdeen, Dundee, Peebles and Kilmarnock.

Talent search is being supervised by Rai Purdy, director of programs, and Geraldo, w.k. English bandleader, and musical director at Scottish Television.

TV-Radio Summit

Continued from page 29

gear. At CBS, it is reported, technicians are making progress along many lines, especially in new lightweight tv cameras. The summit conference may be the opportunity, it is hoped, to unveil some of this new equipment.

ABC, like NBC and CBS, also is devoting considerable thought to how best it can handle the upcoming conclave. John Daly, veepee in charge of news, plans to bring in his various overseas bureau heads and has asked broadcasting officials at the UN to assign ABC a tv booth in the Security Council where, according to present plans, some of the summit gatherings will be held. As of now no tv network has its own facilities in the Council Chamber. A UN pool camera provides coverage for tv networks. Daly also plans to redesign his network's facilities in the General Assembly Building in case he cannot obtain additional space in the smaller Security Council chamber. In addition, ABC will make use of its mobile units in the city for direct pickups via the Empire State Building to its network master control on West 66th St.

Caesar Says

Continued from page 2

that he had signed the ITV contract before he knew Caesar was booked for England.

It is a fact that many of the Henderson scripts come from Caesar's American ex-"Show of Shows." Producer Max Liebman sold Hylton 45 hours of scripts covering the shows from 1950 to 1954.

Though Caesar claims that he has consulted his lawyer and registered a complaint with AR-TV, his manager Hal Janis told VARIETY: "We don't want to make a big issue of it and we don't want particularly to blame Henderson. He may be a victim of circumstances. But we've stated our case and now leave it to the British public's sense of justice."

New Ad Medium: Shoes

Rochester, Minn., Aug. 5.

Ben Sternberg, newspaper columnist here, suggested that "if the boxing commission permits Pete Rademacher to fight again, the sponsor of the bout's telecast, if there is one, only can get its money's worth by putting a commercial on the bottom of Rademacher's shoes."

Rademacher, previously an amateur, has been knocked out early in both of his only two heavyweight fights. The first one for the title wasn't televised.

On the first birthday of AMERICAN BANDSTAND—

A Special Thanks to General Mills (Hi Pro, Cheerios, Bisquick)
Who Was Our First National Sponsor . . .

And Many Thanks Also To:

Bosco
Carter's Products
Clearasil
Halo
Luden's Cough Drops
Pepsodent
Peter Paul's Mounds
Popsicle
Sargent's Dog Remedies
Scotch Tape
7-Up
Shulton Men's Products
Vicks
Welch's Grape Products

Dick Clark

Jocks, Jukes and Disks

By HERM SCHOENFELD

Craig Brown (20th Fox): "MUSTN'T LET HER KNOW" (Delstone†), a ballad with a good lyric idea, gets a nifty vocal by Craig Brown who could make it big with this one. "DOLLY" (Delstone†) is familiar stuff.

Val Anthony (RCA Victor): "ROMANCE ROYALE" (BVE*), an excellent class ballad, gets a solid vocal with considerable commercial impact. "MY BABY IS BLUE" (Jefferson*) is a neat, simple ballad also effectively vocalled.

Anita Bryant (Carlton): "BE GOOD, BE CAREFUL, BE MINE" (Camelot*) is a nifty ballad idea stylishly projected by this songstress for strong potential. "DANCE ON" (Southern*), lilting Latin tune is also nicely delivered.

Tina Robin (Coral): "A LITTLE BIRD TOLD ME" (Bourne*), the Evelyn Knight hit of some years back, comes back in a rousing vocal by Tina Robin who could repeat. "WE ALL GOTTA LIVE IN THIS HOUSE" (Rylen*), an inspirational number, is effectively bounced.

Charles Magnante (Grand Award): "VOLARE" (Robbins*) gets another strong instrumental slice via the fancy accordionistics of Charles Magnante. "BLUES SKIES OF NAPLES" (Record Songs*) is a melodic entry, also Italo-flavored.

Jesse Belvin (RCA Victor): "VOLARE" (Robbins*) gets another strong slice by this blues singer who gives a lucid reading lyrics. "EVER SINCE WE MET" (Freed†) is a solid ballad effectively handled with a moderate rocking beat.

Ray Charles (Atlantic): "MY BONNIE" (Progressive†), the old folk song, turns up in a heavy-handed rocking-revivalist version by this blues singer. "YOU BE MY BABY" (Progressive†) is an okay entry in the rhthym & blues genre.

Wanda Jackson (Capitol): "MEAN MEAN MAN" (Central†) a driving rhythm number with a typical blues lyric, gets a spirited vocal by Wanda Jackson, but the impact is specialized. "OUR SONG" (Lowery†) is a routine country-styled ballad.

Roy Hamilton (Epic): "EVERYTHING" (Eden†), a romantic ballad gets a highly intense performance by Roy Hamilton who sounds as if he's slightly over-doing it. "WAIT FOR ME" (Abbott†) is a bright rhythm number done in revivalist style.

Bell Sisters (Brad): "SOMETHING JAPANESE" (Bermuda†), a pleasing oriental-flavored item, brings back the Bell Sisters, the moppett team of some years back which clicked on the Victor label. Once an offbeat-sounding combo before the advent of rock 'n' roll, the Bell Sisters' vocal flourishes now sound very tame. "HONEY BABY" (Brown & Regan-Bradmar†) is a strictly routine rhythm number.

Jack Carroll (Decca): "BY ALL THAT'S BEAUTIFUL" (Cronwell*) joins the current trend of Italo songs with a fine melody and poetic lyric which Jack Carroll handles effectively. "WACKI WACKI" (Midway*) is an easy-to-take Hawaiian-type entry.

The Tune Rockers (United Artists): "THE GREEN MOSQUITO" (Dinas†) is a jumping instrumental with a couple of offbeat instrumental effects as its distinguishing peg. "WARM UP" (Dimas†) is more of the same.

Lindsay Crosby (RCA Victor): "ONE CHOCOLATE SODA WITH TWO STRAWS" (Emes*), a clever item angled for the teenagers, is tailormade for this Bing Crosby offspring. "DING DING" (Sherman) is another cute piece of juve material.

Russ Regan-Laura Lane (ABC-Paramount): "JUNIOR, JUNIOR JUNIOR" (Melba-Brad-Mar†) is a silly takeoff on the "Purple People Eater" with doubtful prospects. "I NEVER KNEW" (Melba-Brad-Mar†) is an okay rocking ballad delivered with the usual vocal tricks by Russ Regan.

Roger Williams (Kapp): "THE MERRY WIDOW WALTZ" (Garland*), the popular classic, turns up in one of Roger Williams' rich pianistic versions. "NEAR YOU" (Supreme*), the oldie gets a good rhythm keyboard ride.

Roberta Sherwood (Decca): "DICKIE, DICKIE BLUEBIRD" (Jimskip†), catching rhythm tune, gets one of Roberta Sherwood's vigorous vocals which extracts maximum values from the material. "LOVE IS A-BREAKIN'

Ronn Cummins (Felsted): "CINDERELLA 'NEATH A BEACH UMBRELLA" (Village†) is a cute seasonal item which Ronn Cummins handles in pleasing style. "YOU THRILL ME" (Village†) is another good rhythm side with a clever lyric.

Ruth McFadden (Tiara): "MY BABY'S COMIN' HOME" (Scepter†), a fair rhythm number, is belted strongly by this songstress, but she can't save this material. "IF YOU HADN'T GONE AWAY" (Shapiro-Bernstein*), the oldie, gets an okay slow rocking version.

Moe Klein (Crystalette): "ALRIGHT PRIVATE" (Hilder†), a comedy idea to a rocking beat, has a couple of laughs, obviously targeted at Elvis Presley. "FLYING LOXBOX" (Hilder†) is another instrumental with some comedy interpolations.

Sam Samson (Verve): "CRAZY RANCHO ROCK" (Marks†) is a catching variation on the Latin standard with incidental vocal effects scattered amidst the swinging instrumental. "ROCKIN' CELINTO," a traditional Latin tune, is also bounced for strong results.

*ASCAP. †BMI.

Extended Play Disks

"La Parisienne" (United Artists). Compressed into the short running time of an EP platter, these excerpts from the French pic score pack more weight than most soundtracks on full LPs. Numbers include the lilting title theme; an interesting scat song, "Duo du Balcon," excellently handled by Christiane Legrand; another compelling jazz number, Paris B.B," by the same songstress; and "Un Peu de Toi," a charming instrumental ballad. A sexy drawing on the jacket of the pic's star, Brigitte Bardot, also helps.

Best Bets

CRAIG BROWN (20th-Fox)	**MUSTN'T LET HER KNOW** / **Dolly**
VAL ANTHONY (RCA Victor)	**ROMANCE ROYALE** / **By Baby Is Blue**
ANITA BRYANT (Carlton)	**BE GOOD, BE CAREFUL, BE MINE** / **Dance On**
TINA ROBIN (Coral)	**A LITTLE BIRD TOLD ME** / **We All Gotta Live In This House**

LAWRENCE WELK
Presents the
LENNON SISTERS and
LARRY DEAN
(On Brunswick No. 55075)
"Have You Ever Been Lonely?"
B/w "Bubble Gum"

No Occupational Tax For Firms Piping In Music by Leased Wire

Washington, Aug. 5.

Companies which furnish recorded music to taprooms, etc., over leased wires, upon payment of a coin, after the patron has ordered the record over the wire, are not responsible for the occupational tax on coin-operated amusement devices. However, the company must pay the tax on leased wire service for the amount paid to the phone company.

"It is held," Internal Revenue Service has just ruled, "That no liability for the occupational tax on coin-operated amusement devices is incurred."

But, continues IRS, "such a musical terminal device would be considered to be a coin-operated amusement device if the patron were able to hear recorded music by the mere insertion of a coin, token, or similar object, with no telephone conversation or manual operation of a phonograph being required."

India Song Ribs Rock

New Oelhi, July 29.

Rock 'n' roll will be featured in a forthcoming Indian film, "Love Marriage." Song, as yet untitled, has been soundtracked by singer Mohammad Rafi. Pic is being shot by Subodh Mukerji Productions, of Bombay, with the team of Shankar and Jaikishan as music directors.

Influence of American music on its popular Indian counterpart is conspicuous, and the new song ribs not only rock 'n' roll but also the prevalent musical habit of setting lyrics in Indian language to occidental tunes.

Album Reviews

"The Best of Stan Freberg Shows" (Capitol). A consistently clever satirist in his series of Capitol singles, Stan Freberg's talent gets a more extended showcase in this double LP made up of excerpts from his 1957 radio series on CBS. Freberg's free-wheeling and free-swinging parodies, interviews, pseudo documentaries and sketches add up to a click comedy package of which there have been relatively few on wax. Among the highlights are "Elderly Man River," a poke at network censorship; "Incident at Los Varaces," a blow at Las Vegas; "Freberg in Advertisingland"; and "Herman Horne on Hi-Fi."

Perry Como: "Como's Golden Records" (RCA Victor). This entry could be considered as Como's biography in the disk biz since 1945, wrapping up 14 of his 1,000,000 sellers. Comprised of the sides as originally recorded, the set includes some songs, such as "Till The End of Time," "Prisoner of Love," "Because," which have taken their place in the standard catalog. However, some of the Como hits, such as "Hot Diggity," "Papa Loves Mambo," "A-Hubba-Hubba-Hubba," shape up as novelty flashes of a particular moment. Why, incidental, was the fine Como ballad hit, "If," not included in this wrap-up?

Bill Haley & His Comets: "Rockin' The Joint" (Decca). The limitations of the rock 'n' roll idiom are graphically spotlighted in packaged form. Although Bill Haley and his combo have the capacity to blow 'em down on any given single number, when the sides are presented in bulk, the impact steadily runs down as the monotonous elements in the rocking beat take over. Even an occasional ballad entry, like "How Many," hardly relieves the overall one-note quality.

"Anita O'Day Sings The Winners" (Verve). Currently at the top of her form, Anita O'Day again gives one of her topnotch jazz performances in this songalog. In the repertory are such unusual vocalistic items as "Sing, Sing, Sing," "Take The A Train," "Night In Tunisia," "Four" and a couple of jazz pieces on which Miss O'Day exhibits some brilliant scatting. Among the legit standards are "Tenderly," "Body and Soul," "Frenesi," "Peanut Vendor" and 'My Funny Valentine.'

Leo Smit: "The Masters Write Jazz" (Dot). This is actually a long-hair set parading in jazz clothes. The longhair composers, such as Stravinsky, Hindemith, Milhaud, Tansman and Copland, may have intended to write jazz, and occasionally they come near to its spirit, but their styles reek of seriousness. Even George Gershwin, who was steeped in the pop-jazz tradition, fails to bridge the gulf in his "Preludes." Pianist Leo Smit performs this experimental jazz disk with authority.

Bobby Henderson: "Call House Blues" (Vanguard). The honky-tonk piano style, which has come back in recent years as part of the nostalgic return to the fashions of 30 and 40 years ago, has a cracker-jack exponent in Bobby Henderson who whips a program of old standards in swinging style. His book ranges from "Alexander's Ragtime Band" through "St. Louis Blues" and "Diga Diga Doo" to "There'll Be Some Changes Made."

Knuckles O'Toole, another top-notch antique keyboard artist, is also represented on to Grand Awards label with a program of alltime ragtime hits, including such oldies as "Nola," "Raggin' The Scale," "Old Piano Roll Blues" and a dozen others. O'Toole plays with an infectious verve and the recording quality is standout.

Al Hirt: "Swingin' Dixie" (Audio Fidelity). From New Orleans, Al Hirt's band is in the dixieland mainstream with a slick brand of jazz blowing. Hirt, on trumpet, gives a swinging lead to his combo on a blend of classics like "Tiger Rag" and "When The Saints Go Marching In," and more modern material, including "Caravan" and 'And The Angels Sing."

Moe Koffman Quartet: "The Shepherd Swings Again" (Jubilee). Moe Koffman's combo, which struck gold in the pop field with its "Swinging Shepherd Blues" hit, is a more or less dedicated jazz combo of the modern school which plays cool, polite and listenable music. Any resemblance between it and pop music is strictly accidental. Included in this package are some original works by Koffman, tagged with titles like "Flute Salad," which has a catching melodic idea, and "Bermuda Schwartz."

"Jan Peerce In Las Vegas" (RCA Victor). A switch-hitter in either the operatic or pop fields, Jan Peerce's vocalistics have always had wide acceptance among middle-brow audiences. In this package, he offers a sampling from his Vegas nitery routine, a collection of dozen familiar pieces all belted with power and sensitivity. The songalog includes numbers like "You'll Never Walk Alone," an aria from "Pagliacci," "I Believe," "Around The World," "My Yiddishe Momme" and Peerce's big pop hit of many years ago, "The Bluebird of Happiness." Joe Riesman's orch backs up neatly.

Herm.

'Songs of Solomon' Set To Jazz in Indie Album

Chicago, Aug. 5.

Audio Fidelity's Sid Frey is moving onto new ground with a 12-inch LP of "Songs of Solomon," which integrates original jazz themes with dramatic sequences adapted from the biblical story. Project was packaged for the label by two Chicagoans, hausfrau Mrs. E. Leonard (Lois) Solomon and Paul Raffles, co-owner of the Black Orchid nitery here. Duo is committed to Frey for two-a-year over the next two years. Initial effort was scripted by Mrs. Solomon, with cleffing by nitery band topper Marty Rubinstein, who put together a quintet for the tape sessions.

Character portrayals are by Windy City thesps Schauneille Perry, Charles Francisco, Beverly Younger and Gordon Gould. All have been employed many times past for Shavian readings sponsored by Shaw Society of Chicago, which Mrs. Solomon sparkplugged into existence two years ago with the Chi observance of Shaw's centenary.

Anka Flips Nips

Tokyo, July 29.

Paul Anka remains the hottest thing on records in Japan which has been the case since "Diana," his first local release was put on the market for ABC-Paramount by King Records in February. "Diana" has sold 84,000 copies. "You Are My Destiny," released in March, has rung 71,000 times at the cash registers while May release "Crazy Love" has sold 36,600 at this date. Anka's LP, a June issue, has seen sales of 7,000.

Next month, expected Anka releases here are "Pity Pity," "Sing Sing" and "Verboten." The possibility is still open of Anka's making a p.a. tour of Japan.

VARIETY 10 Best Sellers on Coin Machines

1. PATRICIA (6)	*Perez Prado*	*Victor*
2. POOR LITTLE FOOL (6)	*Ricky Nelson*	*Imperial*
3. WHEN (2)	*Kalin Twins*	*Decca*
4. SPLISH SPLASH (4)	*Bobby Darin*	*Atco*
5. HARD HEADED WOMAN (5)	*Elvis Presley*	*Victor*
6. IF DREAMS CAME TRUE (3)	*Pat Boone*	*Dot*
7. EVERYBODY LOVES A LOVER (1)	*Doris Day*	*Columbia*
8. YAKETY YAK (8)	*Coasters*	*Atco*
9. FEVER (1)	*Peggy Lee*	*Capitol*
10. JUST A DRAEM (1)	*Jimmy Clanton*	*ABC-Par*

Second Group

NEL BLU DIPINTO DI BLU	*Domenico Modugno* / *Dean Martin*	*Decca* / *Capitol*
REBEL ROUSER	*Duane Eddy*	*Jamie*
PURPLE PEOPLE EATER	*Sheb Wooley*	*MGM*
WESTERN MOVIES	*Olympics*	*Deman*
MY TRUE LOVE	*Jack Scott*	*Carlton*
ENCHANTED ISLAND	*Four Lads*	*Columbia*
LEFT RIGHT OUT OF YOUR HEART	*Patti Page*	*Mercury*
PADRE	*Toni Arden*	*Decca*
LITTLE STAR	*Elegants*	*APT*
A CERTAIN SMILE	*Johnny Mathis*	*Columbia*

[Figures in parentheses indicate number of weeks song has been in the Top 10]

PUBS' $10-MIL IN MECHANICALS

ASCAP: Hard Life on the Potomac

Washington, Aug. 5

Slowly, the hard way, ASCAP has been learning the facts of life —Washington style. It found that virtue is not necessarily its own reward, especially if the other side has better contacts with members of Congress.

It has learned the lesson over the years in its fight to have jukeboxes placed under the Copyright Act. Despite what is regarded as the solid merit of its position, ASCAP has been unable to make much headway—chiefly because songwriters and music publishers are concentrated in New York and L. A., while jukebox operators are located in every Congressional district of the United States.

Now, as this Congress draws close to the end of its life, ASCAP writers have learned again — this time in their efforts for the Smathers Bill and to eliminate an alleged monopoly of broadcaster control of, and favoritism toward, BMI songs.

Again, there has been the jolting reminder that songwriters and publishers are concentrated in New York and Hollywood, while virtually every Congressional district is dotted with teakettle radio stations feeding rock 'n' roll and hillbilly recordings throughout the livelong day. Add to the BMI side the more widely scattered hillbilly composers, the television stations, and the nationwide broadcasting networks, and ASCAP faced an almost insurmountable battle from the start.

But—and observers here are universally agreed on this—ASCAP failed to make the kind of clear-cut case against BMI that would win if justice were the only yardstick in Washington. ASCAP said loudly and strongly, "They *are* so favoring BMI music unfairly on the airwaves." BMI came back and retorted, "We are not."

An& that is about the way the picture stands today. There is considerable doubt here that ASCAP has laid a foundation on which it can build a strong case and get action in the next Congress.

ASCAP finds itself in a peculiar position. Almost its sole hope would be a life preserver tossed by the Anti-trust Division of the Justice Dept., which clobbered ASCAP with an antitrust consent decree some years ago.

The record of the case is being turned over to Antitrust for study. If Antitrust finds signs of an illegal BMI combine against ASCAP music, then ASCAP has a chance to win. If the Justice Dept. finds nothing illegal, ASCAP can probably make more tries than Robert Bruce's spider, without grabbing a brass ring in Washington.

The hearings, which took 13 days scattered over a period of more than four months, wound up with Judge Samuel Rosenman as final "surrebuttal witness" for BMI.

He described the ASCAP case as an "unabashed, public exhibition of craving for monopoly." He said "surrebuttal" witness was a bad title because there had been no rebuttal worthy of the name by ASCAP and, therefore, he had nothing to answer. He also claimed ASCAP writers are contributing 5% of their royalties to finance the hearings before Congress and the suit against BMI in New York.

Brit. Cleffers Gasp for Air (time); BBC Playing 89% Foreign Tunes

London, Aug. 5.

Action to get "fair deals" for British songwriters in Britain, who are being nosed out by American tunesmiths in the air time stakes, is being launched by a joint committee representing three cleffing organizations.

The committee, which comprises the Songwriters' Guild of Great Britain, the Composers' Guild, and the Authors', Composers' & Copyists' Section of the Musicians Union, is in constant battle with the BBC's disk programs department, which, it claims, is airing an unfair proportion of foreign tunes. To illustrate this point a check was made recently which resulted in the following disclosures: Out of 118 sides played during eight programs, 105 (89%) were foreign, including 90 Yank recordings, and only 13 (11%) British. Over the whole period of February the BBC itself stated that record shows of pop music contained 76.2% foreign —of these 66.2% were American, and 23.8% British.

Commenting on these figures, the Songwriters' Guild says they are "scandalous," and poses this point: "How long would an American radio executive retain his job if his disk programs contained 76% foreign material and only 24% American? Our guess is that he would be out inside a week."

Repeated attempts to get the BBC to up the amount of canned air time given to British songs have been only partially met. The BBC however, claims that its neglect of British titles is a direct result of the few British releases by the diskeries. The composers retort that if more air time were given to their works, old and new, it would make the recording companies sit up and take notice, and release more home products.

Warm On Pic Pacts

A warning to British composers not to sign any contracts with film companies which include clauses that could deprive them of any due

(Continued on page 52)

Swing It, Prof

New Haven, Aug. 5.

Mel Powell, quondam jazz pianist who switched to serious symphonic music composition, will take over as an instructor in the theory of music at Yale School of Music in September. Powell's career, between his 1940 entry as pianist for Glenn Miller and Benny Goodman and the Eli music chair, has involved a considerable variety of activities including arranging and conducting for radio networks and picture studios; commissions for symphonic works for the American Music Festival and the Koussevitzky Foundation, and articles and reviews for music publications.

In joining the Yale faculty, Powell will be returning to the alma mater from which he received a Bachelor of Music degree in 1952.

Brit.'s Cut-Price War by Jupiter; 25 EP's at 90c

London, Aug. 5.

The cut-price record war in Britain will start on Oct. 1 when a new label, Jupiter, backed with the resources of Henry Selmer, Ltd., will hit the market with 25 EP titles retailing at 90c—about half the normal price.

The Selmer organization has formed a new company, Musical & Plastic Industries Ltd., to cover the operation, and an associate company, Rainbow Records, headed by Monty Lewis, will handle the promotion and exploitation.

All releases will be of American

(Continued on page 52)

HARRY FOX, MPPA TO TIGHTEN O.O.

With Harry Fox, agent and trustee for most of the top publishers, now collecting royalties for his clients at the rate of $10,000,000 annually, the Music Publishers Protective Assn. is now separating its accountancy setup from the adjoining Fox office. MPPA, which offers Fox's service to both members and non-members, has just designated the CPA firm of Arthur Young & Co. as its accountants. Joe Fenton, of Fenton & Prager, continues as Fox's accountant.

A few months ago, Fox opened an office in Hollywood to police the diskeries on the Coast. While in the old days, there were comparatively only a handful of disk companies from which to collect, currently, the publishers have to o.o. the books of hundreds of labels. The major companies generally are scrupulously correct in their royalty payoffs, but the Fox office has run into continual difficulties with some chiseling indies who shave costs by sharp bookkeeping practices, and with some outright bootleggers who don't pay royalties at all. A series of legal actions, instituted by Julian T. Abeles in behalf of the Fox office, has resulted in clearcut court decisions which now

(Continued on page 52)

Decca 6-Mo. Net Drops to $76,370 Due to U's Losses

Decca's net earnings nosedived sharply during the first six months of this year due to the diskery's share in the undistributed losses of its film company subsidiary, Universal Pictures. Decca reported a consolidated net for the half-year ending June 30 of $76,370, which is queal to 5c per share on the 1,527,401 shares of capital stock.

This year's total contrasts sharply with the corresponding period of last year when the diskery reported earnings of $1,742,600, equal to $1.08 per share on 1,602,501 shares. Although Decca's share in Universal earnings have been a positive factor in the diskery's financial statements when the picture company was making profits, the Decca treasury is now feeling the impact of the downturn in the Universal operation which began about a year ago.

While there's no breakdown in earning setup, Decca's diskery has been maintaining a steady growth over the years with the annual sales gross now over the $25,000,000 market.

PITT'S WAMP-NBC IN TOP 40' BURIAL

Pittsburgh, Aug. 5.

Effective last week, WAMP, NBC owned & operated station here, initiated a major change in its musical programming. Rock 'n' roll and other raucous tunes in the so-called Top 40 charts will be dropped.

General manager H. W. (Hank) Shepard said that a major upheaval is taking place in Pittsburgh radio and that many stations have been abandoning a vast segment of Pittsburghers who have no taste for what's been dominating the airwaves. Chiefly affected by the move will be WAMP's afternoon deejay, Barry Kaye, one of the first proponents of rock 'n' roll here when the station was WJAS before NBC bought it.

To keep the change steady, Rex Dale, WAMP nighttime platterspinner recently brought here from Cincinnati, has been named musical coordinator by Shepard.

Capitol's 'Here We Go Again' Burn At Conkling Personnel Raid for WB Label

Hollywood, Aug. 5.

In developing the operation setup of the recently formed Warner Bros. label, diskery's prexy James B. Conkling and his national sales chief Hal Cook are stepping on the toes of Capitol Record execs. The Cap boys are burning over what they consider "raiding" of their personnel by the WB heads.

During the past couple of weeks WB has wooed away from the Cap ranks two key men in New York and one from the Chicago branch. It's understood that Glen E. Wallichs, Cap prez, is steaming over this flagrant romancing of his staffers because the Cap org spends lots of time and energy in the buildup of an efficient staff operation.

Another facet of the Conkling-Cook hiring policy that's rankling Wallichs is that it happened once before when Conkling and Cook shifted from Capitol to Columbia and started luring some of Cap's key staffers to the Col stable. Conkling had been in artists & repertoire at Cap when he moved in as prexy of Coumbia. Cook, who had been national sales chief at Capitol, followed Conkling to Columbia a few years later to take over as veepee in charge of sales replacing Paul Wexler. Latter, incidentally, is now heading the eastern office for the newly formed Colpix label, a subsid of Columbia Pictures.

The "raiding" which stirred up Cap execs' ire came about after Anthony Natuello, Sy Segal and Seymour Greenspan turned in their notices to move to WB. Natiello had been Cap's operations manager in New York while Segal was a key salesman for Angel Records, line recently acquired by Capitol. Greenspan had been operations manager for the Angel setup in the Chicago area.

Other Capitol men who've joined the WB org since its formation are Vic Chirumbolo, manager in the Newark area, and Jim Gordon, who handled Capitol's new defunct Prep line in Hollywood.

Although both Conkling and Cook are also ex-Columbia men only Norm Goodwin, a former Col branch manager, has been tapped from Col's ranks so far.

Conductor Into Abbey

Marshall, Tex., Aug. 5.

Max Madrid, music coordinator in the local schools and conductor of the Marshall Symphony Orchestra, has resigned both positions. He has entered the Benedictine order at the Holy Cross Abbey at Junction City., Colo.

He will serve as a lay brother to direct choirs of the order and will continue his studies of the Gregorian chants.

London 'Studies' Stereo-Only LPs, But for Future

London Records is studying a stereo-only policy for its classical repertoire. But Harry Kruze, who heads the London operation, scotched talk that the label was abandoning the monaural LP for a stereo push on its whole line.

According to Kruze, only the buyers of longhair repertoire are custom-made purchasers of stereo disks but still a London policy of issuing stereo-only on the classical line is only in the talking stage. He also pointed out that there aren't enough stereo machines around yet to warrant an abandonment of the monaural LP. And in the pop field, he pointed out, it would be a foolish business practice to issue Mantovani LP's in stereo-only at this time.

London Records is the U.S. disk subsidiary of British Decca.

10 Disk Jocks to Stage Record Hops in Europe As Defense Dept. Reps

The Dept. of Defense has tapped the National Council of Disk Jockeys for a goodwill European trek. Council has set 10 deejays to take off Aug. 7 on a 21-day junket of European countries in which they'll stage record hops and platter shows a la U. S. shindigs.

The deejays may take in some of the areas under State Dept. supervision but as yet is still mulling whether it wants rock 'n' roll disks exposed overseas. The jocks plan to take 40 to 50 of 1958's bestsellers along with them and if no word comes from the State Dept., they'll stick to the Defense Dept. setup. The Jocks will stage the shows for the members of the Armed Forces stationed in Europe and for the civilian population in the areas they visit.

The deejays on the trek will include: Paul Berlin, KNUZ, Houston; Lad Carleton, WKJR. Manchester (N. H.); Eddie Clarke, WHB, Kansas City; Buddy Deane, WJZ-TV, Baltimore; Elliot Feld, KFWB, Hollywood; Larry Fischer, KTSA, San Antonio; Phil McLean, WERE, Cleveland; Tom O'Brien, WINS, N. Y.; Art Pallan, KDKA, Pittsburgh; and Clark Reid, WJBK, Detroit.

Taped and filmed stories of the junket will be aired by stations around the country while the jocks are on tour and after they return.

Seeco Gets Master

Seeco Records has picked up an album master from indie producer Dickson Hall and slated it for national reelase during the first week in August. The LP is titled "Songs That Were Censored in the Hills" and was etched by hillbilly deejay-singer Sid (Hardrock) Gunther.

Album purchase is part of Seeco's "Stronger Summer Sales Drive."

RCA Bows Tape Cartridge Line on Sept. 19; $10 Top

RCA Victor has set Sept. 19 as the kickoff date for its stereo tape cartridge line. Originally announced for a June shipment, the stereo tape cartridges were temporarily delayed due to over-taxing of factory engineering facilities resulting the demand for stero disks. There will be 16 stereo tape cartridges in the initial release.

From October on, Victor will release approximately 15 tape cartridges per month embracing pop and Red Seal repertoire. Included in the initial release are tapes by the Ames Bros., Julie Andrews, Frankie Carle, Jerome Hines, The Band of the Coldstream Guards, Lena Horne, Paul Lavalle, Tito Puente, Ray McKinley & the New Glenn Miller Orch, original cast album of "Jamaica," the soundtrack album of "South Pacific," Melachrino, Morton Gould, the Chicago Symph and the Boston Symph.

The manufacturers national suggested list prices on Victor's stereo tape cartridges will range from $4.95 to $9.95, compared with stereo reel-type nationally advertised prices of $8.95 to $18.95.

Wakely 'Popping'

After years as a country & western singer, Jimmy Wakely is bowing in the pop market. He's making his pop entry via his own label, Shastone Records.

Disk Artists On the Move

Diahann Carroll to UA; Col Inks Mumford; Hayes Joins Kapp; Haymes to Sunbeam

United Artists diskery has nabbed thrush Diahann Carroll to a deal which calls for two LP's and four single sides.

Miss Carroll previously waxed for RCA Victor where she cut the LP, "Diahann Carroll Sings Harold Arlen" and for Vik where she was released with the "Best Beat Forward" LP.

In recent weeks Miss Carroll has been getting potent tv exposure guesting on Jack Paar's NBC-TV show. On Aug. 14, she's set for a date at the Riverside, Reno and at the end of August she returns to Hollywood for a featured stint in Samuel Goldwyn's "Porgy and Bess."

Gene Mumford, lead singer with Billy Ward's Dominoes for the past two years, will emerge as a solo crooner under the Columbia banner. Mumford is part of Col's recent pacting binge which includes such as Les Paul & Mary Ford, Gloria Lambert, Jennie Smith, Carl Perkins, Johnny Cash, Kitty Kallen and Judy Holliday. As part of the Dominoes, Mumford was heard on such disclicks as "Star Dust," "Solitude" and "Deep Purple." He's set for a date at the Riverside Cafe, Reno, next week and follows with a stint at the Flamingo Hotel, Las Vegas.

Added to the Liberty Records fold last week was Willy Nelson, Ricky Nelson's 14-year-old cousin. He was tapped to Liberty by Jane Gibbs, eastern representative for the diskery, who'll also act as his personal manager. Willy Nelson's first sides are scheduled to be cut within two weeks. Platter will be a coupling of "Susie" and "No Dough."

Over at Kapp Records, prexy Dave Kapp added Bill Hayes to his roster. Hayes had been with Cadence where he cut the clicko "Ballad of Davy Crockett" and with ABC Paramount. Hayes' first sides will be "Summer Love" and "He'll Take You As You Are."

The Vanguard label pacted singing comedienne Mae Barnes. In her first Vanguard release she'll be backed by Buck Clayton (trumpet), Aaron Bell (Bass), Jo Jones (drums), and Ray Bryant and Ray Tunia on piano. Miss Barnes currently is appearing at New York's Bon Soir.

Tommy Valando's Sunbeam label continued its roster buildup with Dick Haymes, Lonnie Satin and Barbara Carroll. Both Haymes and Satin previously recorded for Capitol Records. Miss Carroll formerly etched under the RCA Victor banner. Also on the Sunbeam roster are Lillian Briggs, the DeJohn Sisters, Jerry Granahan and Eddie Fontaine.

Meantime, over at the Epic stable, artists & repertoire chief Joe Sherman tagged comedian Arnold Stang to a longtermer. Stang recently etched "Lotsa Luck, Charlie," for MGM in tandem with LeRoy Holmes.

ABBY GRESHLER BUYS INTO PEERLESS ALBUMS

Abner J. Greshler has bought into the Peerless Album Co., manufacturers of album jackets and allied products such as souvenir albums and special album covers for home recordings and tapes. In the buy-in, Greshler was also elected director and veepee of the firm.

Peerless has earmarked a $500,000 improvement and expansion plan. In the blueprint stage are another factory in California and an expansion of the sales force. Peerless now produces 16,000,000 album jackets a year. With new capacity plans company is gearing for a production mark of 145,000 a day.

The deal was set through Greshler's Barrington Productions firm. Peerless is prexied by Norman D. Ravis. Herbert Ravis is senior veepee.

Piano Magic Inc. authorized to conduct a publishing business in New York, with capital stock of 100 shares, no par value. Directors are George Goodwin, Louis Friedman and Charles Sanford; Harry A. Schwartz, 1650 Broadway, N.Y., filing attorney at Albany.

Monterey Site of Coast's 1st J-Festival; College Sets Up a Chair of Jazz

Monterey, Cal., Aug. 5.

First Coast jazz festival will be held at the Monterey County Fairgrounds, 100 miles south of Frisco, Oct. 2 to 4, with profits going to establish a Chair of Jazz at Monterey Peninsula College—first chair of jazz in any U. S. college.

Working with Coast festival execs is Louis Lorillard, founder of the Newport (R. I.) Jazz Festival.

General manager for the event is Jimmy Lyons, former Frisco and Los Angeles deejay, who said musicians expected to participate include Louis Armstrong, Dave Brubeck, Paul Desmond, Cal Tjader, Gerry Mulligan, Billie Holiday, Modern Jazz Quartet, Andre Previn, Shelley Manne, Red Garland, June Christy, Rudy Salvini, the Mastersounds, Virgil Gonsalves and Brew Moore.

In addition, jazz columnist Ralph J. Gleason will moderate a series of forum discussions during the festival and Gregory Millar and his Frisco Little Symphony will perform. Five concerts, in all, will be given.

Nippon's Native Bests

Toyko, July 29.

Frank Nagai's "Yurakucho de Almasho" (Let's Meet at Yurakucho) was bestselling disk by a local artist in Japan for first six months of 1958, with sales of over 315,000 for Victor. Nagai followed up with "Nishi Ginza Ekimae" (In Front of Nishi-Ginza Station), also a hit. Other Victor big sellers for period include Koichi Miura's "Gaito" (Street Lamp), Nakai's "Yogiri no Daini" (Night Fog) and Miura's "Funauta" (Boatman's Song).

Hibari Misora's "Hatoba Kozo" (Waterfront Waif) was Columbia's biggest hit for segment. It was followed by Ichiro Kobe's "Jyudai no Koiyo Sayonara" (Farewell to Teenage Love), Columbia Rose's "Tokyo no Bus Girl" (Tokyo Bus Girl), Kazuya Kosaka's "Seishun Cycling" (Cycling Youth), and Chiyoko Shimakura's "Hanayome Toge" (Bridal Pass).

Yujiro Ishihara and Haruo Minami led Teichiku sales. Ishihara's "Arashi o Yobu Otoko" (Man Who Caused a Storm) was topper.

Michiya Mihashi headed the list for King. His "Osabara Tokyo" (Farewell Tokyo) and "Osage to Hana to Jizosan" (Young Girl, Flowers and Stone Image") were his winners. Trailing were Hachiro Kasuga's "Izakaya" (Street Stall), Hiroshi Mifune's "Tokyo Dayori" (Letter From Tokyo) and Michiya Mihashi's "Guitar Kamome" (Seagull Guitar).

Inside Stuff—Music

A report in the British Sunday Pictorial that the BBC was intensifying its security in an anti-disk plugger campaign has been denied. The Pictorial story mentioned that apart from tightening up its regulations, the BBC intended to scrutinize letters and postcards from the public which named disks for request-programs to make sure they were genuine. The long-standing BBC rules concerning pluggers, which it is alleged, are often overlooked, include: limiting the number of times a particular platter is aired in one week; that new disks put forward for selection for programs must be finished pressings which have been paid for by the BBC; and that records selected must not be aired until two days before they go out on the market. These regulations, a BBC spokesman said, had always been in force and would remain so.

RCA Camden's recently issued album of "John McCormack Sings Irish Songs" has sparked some sheet music biz for some of the old tunes in the set. In the package of old McCormack recordings are tunes like "Little Town In The Ould County Down" and "That Tumble Down Shack In Athlone," both written by Richard W. Pascoe (lyrics) and Monte Carlo and Alma M. Sanders (music). Monte Carlo, incidentally, was the writer, Hans Von Holstein, who dropped the German-sounding monicker during the First World War. Pascoe, who lives in Detroit, was in New York last week making the rounds of publishers with new songs.

Rock 'n' roll ribs are hitting the disk market now. Al Alberts' (of Four Aces) tune, "Slick Slacks," is due out shortly by Dave Gardner on Decca. And Quality Records in Canada has issued "Go to Sleep, Little Susie," a spoof on Everly Bros.' "Wake Up, Little Susie." It's written and disked by a truckdriver and a welder, both of Toronto: Cliff Short, 24, and Jerry Banks, 23, cousins known professionally as Cliffy and Jerry. They won a recording contract offered as top prize on a CKEY, Toronto, talent show. Harry Maselow, Quality a&r chief, picked them and their tune.

Jerry Dexter, deejay on radio station KENO, in Las Vegas, launched a stunt Thursday (3) for charity which ties in with the formal opening of the downtown California Club casino. Dexter will play a slot machine for as long as he can stay awake. Coins will be furnished by Phil Long, the club's owner, and all winnings will be contributed to the City of Hope, which gives free care to victims of cancer and TB. Dexter plans to do his radio program from his perch in front of the slot machine, and will interview various headliners from the Las Vegas Strip hotels.

Boston-based Herb Pomeroy orch is going ballroom. Change in

Continued on page 47)

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 19 cities and showing comparative sales rating for this and last week.

National Rating This wk.	Last wk.	Artist, Label, Title	Long Island—(Arcade Assoc.)	Boston—(Mosher Music)	Albany—(Van Curler Music Co.)	Washington—(Super Music)	Philadelphia—(John Wanamaker)	Pittsburgh—(Stedeford's)	Miami—(Spec's Record Shop)	Memphis—(Trent-Wood)	Louisville—(Variety Record)	Dallas—(Titche-Goettinger)	San Antonio—(San Antonio Music)	Chicago—(Hudson-Ross Music)	Detroit—(Grinnell Bros.)	Indianapolis—(Ayres)	Minneapolis—(Don Leary Music)	Kansas City—(Katz Drug Co.)	San Francisco—(Columbia Music)	Hollywood—(Wallich's Music City)	Denver—(Denver Dry Goods Co.)	TOTAL POINTS
1	2	**PEREZ PRADO** (Victor) **Patricia**	3	2	..	1	1	2	3	2	3	1	7	1	9	4	1	4	2	5	2	145
2	1	**RICKY NELSON** (Imperial) **Poor Little Fool**	8	8	..	3	..	1	2	1	4	3	9	3	3	2	9	1	8	9	5	107
3	10	**DOMENICO MODUGNO** (Decca) **Nel Blu Dipinto Di Blu**	1	1	1	..	..	6	..	5	10	2	6	..	..	8	..	..	1	1	..	79
4	14	**DORIS DAY** (Columbia) **Everybody Loves a Lover**	9	..	..	..	9	5	..	..	7	..	..	5	2	1	6	6	6	..	9	56
5	8	**PEGGY LEE** (Capitol) **Fever**	6	..	4	..	6	10	10	7	..	..	..	2	6	..	7	9	..	4	..	50
6	7	**DUANE EDDY** (Jamie) **Rebel Rouser**	..	..	..	..	5	..	..	8	6	4	5	4	..	7	..	2	9	..	..	49
7	9	**JOHNNY OTIS** (Capitol) **Willie & Hand Jive**	..	..	..	..	..	..	..	..	5	6	2	9	..	3	2	5	..	..	..	45
8	11	**ELEGANTS** (Apt) **Little Star**	2	3	6	6	..	7	1	..	..	..	..	..	..	..	8	..	..	..	..	41
9	6	**KALIN TWINS** (Decca) **When**	..	..	..	..	7	..	8	3	2	7	..	..	..	..	10	8	..	7	7	40
10A	18	**PAT BOONE** (Dot) **If Dreams Came True**	..	9	..	9	..	..	4	..	..	..	..	6	5	5	4	..	7	..	..	39
10B	4	**COASTERS** (Atco) **Yakety Yak**	..	..	..	2	3	..	..	6	..	8	..	7	..	..	..	..	..	..	1	39
10C	..	**DEAN MARTIN** (Capitol) **Nel Blu Dipinto Di Blu**	4	7	2	..	..	..	..	..	..	..	..	..	1	..	..	..	..	2	..	39
13	5	**ELVIS PRESLEY** (Victor) **Hard Headed Woman**	..	4	..	..	..	..	..	..	..	5	..	..	..	9	..	3	4	..	3	38
14	17	**JACK SCOTT** (Carlton) **My True Love**	..	6	..	..	..	7	..	8	..	4	..	..	..	..	..	7	..	3	..	31
15	3	**BOBBY DARIN** (Atco) **Splish Splash**	7	..	..	4	4	..	..	9	..	..	..	10	10	..	..	..	3	..	..	30
16	15	**JIMMY CLANTON** (ABC-Par) **Just a Dream**	..	5	5	10	..	..	..	..	..	..	1	..	..	..	..	10	..	..	..	24
17	..	**ELVIS PRESLEY** (Victor) **King Creole**	..	..	3	..	..	..	6	..	..	..	10	..	..	..	..	..	5	..	8	23
18	24	**PATTI PAGE** (Mercury) **Left Right Out of Your Heart**	..	..	..	..	10	..	..	..	..	..	..	8	4	..	3	..	..	..	10	20
19	12	**SHEB WOOLEY** (MGM) **Purple People Eater**	..	..	..	..	2	..	..	..	..	..	..	..	..	10	..	..	..	..	4	17
20	13	**FOUR LADS** (Columbia) **Enchanted Island**	..	..	..	8	..	..	9	..	..	..	..	..	..	6	5	..	..	..	..	16
21A	23	**PONYTAILS** (ABC-Par) **Born Too Late**	10	10	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	10
21B	25	**JOHNNY MATHIS** (Columbia) **A Certain Smile**	..	..	..	..	..	4	..	..	..	..	..	..	8	..	..	..	..	..	..	10
23	19	**DANLEERS** (Mercury) **One Summer Night**	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	10	..	9
24A	..	**FRANKIE AVALON** (Chancellor) **Gingerbread**	..	..	9	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	8
24B	16	**JERRY BUTLER** (Falcon) **For Your Precious Love**	..	..	..	5	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	8

Inside Stuff—Music

Continued from page 46

long-standing policy of concerts only came as a result of requests from New England ballroom ops interested in cashing in on the band's popularity. For the dancehall dates, Pomeroy will feature a blend of standards arranged in the jazz idiom and a brace of terp-time originals now being added to the book, he said. He will highlight individual band members in solo instrumental spots, but has not yet decided on whether to include a vocalist in the new format.

Joe Boucher, who, at 60, owns a standout collection of old-tune sheet music and teaches his own method of playing the piano, turned up as a stubborn objector to Ottawa's new by-law making it an offense to cross an intersection against a red traffic light. Arrested on the charge, he was ordered to pay a $5 fine or spend a day in jail. He took jail aithough the magistrate gave him a week to think it over and offered another week for the same purpose. Boucher refused to pay the fine, spent 88 minutes in police custody and returned to freedom with unbent convictions that Ottawa's traffic laws were unfair.

Prexy Paul E. Murphy of the National Assn. of Music Merchants accolades composer-conductor Meredith Willson as one of the industry's "best salesmen" per the latter's "Music Man" hit on Broadway. States Murphy: "In dramatizing the oldtime institution of the oompah band with his catchy music, he has provided somewhat of an antidote to rock 'n' roll antics and stimulated interest in playing band instruments . . . Even though the school-level youngsters haven't seen the show, they've heard enough of '76 Trombones' to want to play one."

As with a number of other pop songs of recent years, "Dream World," which the Four Coins have cut on Epic, started out as a radio jingle, for Slenderella reducing salons. Larry Wellington, blurb writer for United Film Studios in Chi, authored the original commercial ditty and sold it outright to the client. Slenderella then had it expanded into a ballad entry, giving Wellington authorship credit on the label. The jingle, by the way, is still being used in some Slenderella markets.

Audio Fidelity label's Sid Frey has pacted longhair maestro Alfred Wallenstein to a three-year contract and will leave with him for recording sessions in Europe around mid-September. Wallenstein will use members of the London Philharmonic for the sessions. He formerly was a fixture on radio's "Voice of Firestone" series, and later helmed the Los Angeles Philharmonic.

British Disk Bestsellers

London, Aug. 5.

All I Do Is Dream ..... Everly Bros. (London)
Hard Headed Woman ..... Presley (RCA)
Big Man ..... Preps (Capitol)
Hands / Tulips Amsterdam ..... Bygraves (Decca)
Rave On ..... Holly (Vogue-Coral)
When ..... Kalin Twins (Brunswick)
Twilight Time ..... Platters (Mercury)
Endless Sleep ..... Wilde (Philips)
Return To Me ..... Martin (Capitol)
Street You Live ..... Damone (Philips)

L. I. Jazz Fete Pulls 7,000 in 2 Weekends

The Great South Bay Jazz Festival drew close to 7,000 people in a five-concert series which ran over two weekends (July 26-7 and Aug. 1-3) at East Islip, L. I. It was spot's second annual jazz bash.

Fest's second weekend got underway Friday (1) with United Artists Records on hand for on-the-spot tapings. Among the jazzsters who appeared were the Dave Lambert Singers, the Pepper Adams Quartet, Bob Brokmeyer and the Fletcher Henderson All-Stars under the direction of Rex Stewart.

Patrons of the festival are Mr. and Mrs. Edward Everett Tanner.

Welk Packs 'Em Into Carnegie Hall With 13G Gross; But It's Tour's Lowest

Mpls. Honors Welk

Minneapolis, Aug. 5.

Here this week for a one-nighter concert at the 24,000-seat baseball stadium for which he's receiving $20,000 plus 5% of the remaining gross after that payment and taxes deduction, Lawrence Welk received from Minnesota Gov. O. L. Freeman and Mayor P. K. Peterson the North Star Centennial award and the Minneapolis Honorary Citizens awards, respectively.

This is Minnesota Centennial Celebration year and the Welk band's concert is one of its principal entertainment events. Welk, a native South Dakotan, spent much of his career in this area before going to the west coast where he skyrocked to the top.

Hooks' Monocle Diskery

Cleffer Jerry Hooks is spreading into the disk business via the launching of Monocle Records. The first release, however, by Bill Mack, will go out on the R&H label which was absorbed by the Monocle firm. All future releases will carry the Monocle banner.

In addition to Mack, Hooks has pacted Warren Evans, formerly with Decca, and monotagged thrush Geraldine. Diskery will headquarter in New York and will use MGM's Bloomfield, N.J., plant to press its platters.

Lawrence Welk's "champagne music" has been putting a glow on the boxoffices around the country the past week. It's further proof that a hefty tv rating goes hand in hand with a strong coin take at auditorium and concert hall tills. But it's also more to the credit of maestro Welk that he can pull in his fans at a $6 top and give 'em just what he's been dishing out for free over ABC-TV every Saturday night for the past several years.

He started his personal appearance tour in Milwaukee July 27 and will wind up an 11-date schedule in Kansas City tomorrow (Thurs.). The reaction to Welk for his date in New York's Carnegie Hall Friday (1) is typical. The ads went into the New York dailies July 13 and within two days the house was sold out. At a $6 top, the date drew $13,000 in a the 2,700 seater. It was the smallest take of the trek since house had the smallest capacity of the tour and Welk played only one show. Dick Gabbe, of Gabbe, Lutz & Heller, Welk's manager, figured they could have sold out Madison Square Garden but the tour was set up hurriedly and Carnegie was all they could get.

Gabbe's Madison Square Garden reference apparently is not wild guessing on his part since he pulled off a hefty coin score there a few years ago when he set up Liberace for an evening's divertissement. And who's to say that the Liberace fans and the Welk partisans aren't molded from the same pattern? Both are square and sellable.

Welk "live" is much the same as Welk on camera. He hits hard with the "one-and-two-and-three-and four" and the audience eats it up whether he's going through a "My Fair Lady" score a current pop like "Honeycomb." "There's no acquired musical taste needed to dig the Welk beat. It's simple, straightforward and makes no demands on the listener. It's probably part of Welk's showmanly savvy that he doesn't give his musical display more involvement.

And the same formula is carefully followed by his vocalist contingent of Alice Lon, the Lennon Sisters and Larry Deane. They're in and out laying down the simple lyric values.

Rundown of Welk's tour thus far is as follows: Milwaukee, $35,000; Cleveland, $28,000; Philadelphia, $24,000; Buffalo, $35,000, and Boston, $28,000. *Gros.*

RETAIL ALBUM BEST SELLERS

VARIETY

Survey of retail album best sellers based on reports from leading stores and showing comparative ratings for this week and last.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(R. H. Macy Co.)	Boston—(Jordan Marsh)	Albany—(Ten Eyck Record Shop)	Washington—(Disc Shop)	Philadelphia—(John Wanamaker)	Pittsburgh—(National Record)	Chicago—(Lyon-Healy)	Miami—(Spec's Record Shop)	Dallas—(Titche-Goettinger)	San Antonio—(San Antonio Music)	Louisville—(Shackleton Piano)	Memphis—(Trent Wood Records)	Indianapolis—(Ayres)	Minneapolis—(Dayton's Dept. Str.)	Kansas City—(Jenkin's Music Co.)	Portland—(6th Ave. Records)	San Francisco—(Sherman Clay Co.)	Denver—(Denver Dry Goods)	Hollywood—(Wallich's Music City)	Seattle—(Frederick & Nelson)	TOTAL POINTS
1	2	**JOHNNY MATHIS** (Columbia) **Johnny's Greatest Hits** (CL 1133)	5	3	8	1	4	2	5	4	4	..	..	2	5	3	..	1	9	1	4	..	115
2	1	**SOUTH PACIFIC** (Victor) **Soundtrack** (LOC-1932)	..	..	3	2	2	3	1	1	3	6	2	..	1	..	..	9	5	2	..	1	113
3	3	**MUSIC MAN** (Capitol) **Original Cast** (WAO 990)	3	9	4	3	3	7	3	2	..	9	..	..	3	8	2	3	..	3	..	2	99
4	4	**GIGI** (MGM) **Soundtrack** (E 3641)	1	..	..	10	1	1	2	5	2	2	..	..	4	..	..	..	1	4	6	..	93
5	5	**VAN CLIBURN** (Victor) **Tchaikovsky Concerto** (LM 2250)	..	1	1	..	..	..	10	3	1	..	1	1	7	..	1	..	2	10	..	3	91
6	7	**MITCH MILLER** (Columbia) **Sing Along with Mitch** (CL 1160)	4	2	2	7	9	..	4	9	..	7	..	..	2	2	..	..	7	..	..	..	66
7A	6	**SOUTH PACIFIC** (Columbia) **Original Cast** (B-2579-80)	2	4	10	..	..	..	7	..	..	..	4	..	6	1	6	10	..	..	..	5	55
7B	11	**MY FAIR LADY** (Columbia) **Original Cast** (CL 5090)	8	..	7	..	5	..	6	..	..	..	..	..	9	4	3	..	4	5	..	4	55
9	10	**RICKY NELSON** (Imperial) **Ricky Nelson** (Imp 9048)	..	..	..	4	..	..	..	6	..	8	..	..	..	5	..	5	..	..	..	..	27
10	19	**JONAH JONES** (Capitol) **Swinging on Broadway** (T 963)	..	..	..	..	..	4	..	..	..	..	..	6	..	7	..	2	..	..	..	..	25
11	8	**MANTOVANI** (London) **Gems Forever** (LL 3032)	..	..	..	8	..	5	..	8	..	..	7	..	..	9	..	..	..	6	..	..	23
12	14	**RAY CONIFF** (Columbia) **S'Awful Nice** (CL 1137)	..	..	..	6	..	..	..	..	8	..	3	..	..	..	..	6	..	..	..	..	21
13	12	**PAT BOONE** (Dot) **Stardust** (DLP 3118)	..	7	..	..	..	..	..	..	5	10	..	..	..	..	..	..	..	..	5	9	19
14	9	**TENNESSEE ERNIE** (Capitol) **Nearer the Cross** (T 1005)	..	..	..	5	..	10	..	10	..	..	..	..	..	6	9	..	..	8	..	..	18
15A	21	**DAKOTA STATON** (Capitol) **Late Late Show** (T 876)	7	..	..	..	6	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	16
15B	15	**LESTER LANIN** (Epic) **Goes to College** (LN 3474)	..	8	..	9	..	6	..	..	..	..	5	..	..	..	..	..	..	..	..	..	16
17	18	**LOUIS PRIMA** (Capitol) **Las Vegas Prima Style** (T 1010)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	1	..	14
18A	..	**SHEARING & STATON** (Capitol) **In the Night** (T 1003)	..	5	..	..	..	8	8	..	..	..	..	..	..	..	..	..	..	..	..	..	12
18B	..	**GLENN GRAY** (Capitol) **Sounds of Great Bands** (W 1022)	..	..	..	..	8	..	..	..	..	..	6	..	..	..	7	..	..	..	..	..	12
18C	13	**ELVIS PRESLEY** (Victor) **Golden Records** (LPM 1707)	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	9	3	12
21	23	**FOUR ACES** (Decca) **Hits From Hollywood** (DL 8693)	..	..	..	..	..	..	..	..	..	3	8	..	..	..	..	..	..	..	..	..	11
22	..	**NAT KING COLE** (Capitol) **Cole Espanol** (W 1031)	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	8	10
23A	..	**FRANK SINATRA** (Capitol) **Come Fly With Me** (W 920)	..	10	..	..	..	9	..	10	..	..	..	..	..	..	..	..	..	7	10	..	9
23B	20	**ROGER WILLIAMS** (Kapp) **Till** (KL 1081)	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	6	9
25	16	**OKLAHOMA** (Capitol) **Soundtrack** (SAO 595)	10	..	..	..	..	..	..	6	..	..	..	..	..	10	..	..	..	..	..	..	7

Welk's Corn Pulls More Coin Than Freed's Beat In Boston Arena Stand

Boston, Aug. 5.

Lawrence Welk may be square to the hipsters, but he exerts just as much emotional response, frenzy or what have you for his femme fans, as the rock 'n' rollers do from theirs.

This was evident at Boston Arena Thursday (31) where Welk, in for one-nighter, cracked the band record with sellout of 7,000 at $5 top and standees. As a matter of fact, he pulled more heavily than Alan Freed's "Big Beat" show, last musico combo into the spot, which resulted in the now famous Boston rock 'n' roll riot.

Welk, who jumped down off the stage to work his dancing with the femmes bit, was nearly mobbed by a shrieking pack of distaffers, all in the over 35 group, and had to be helped back by two gendarmes. Several refused to take "no" and clustered in front of the stage demanding to dance with Welk.

Yet observers said it was the "strangest" aud they had ever seen. Composed entirely of adults, most of them with snow in their hair, they were tv fans of the first order. Each man in Welk's aggregation was given a rousing reception and the aud knew each and everyone from tv exposure.

Welk's Boston Arena stand was strange too exploitation wise. There just wasn't any. Outside of WHDH-TV, Channel 5, which carries his tv program and carried announcements of the date, there was little else. Tv got the credit for the Welk sellout.

Top Record Talent and Tunes

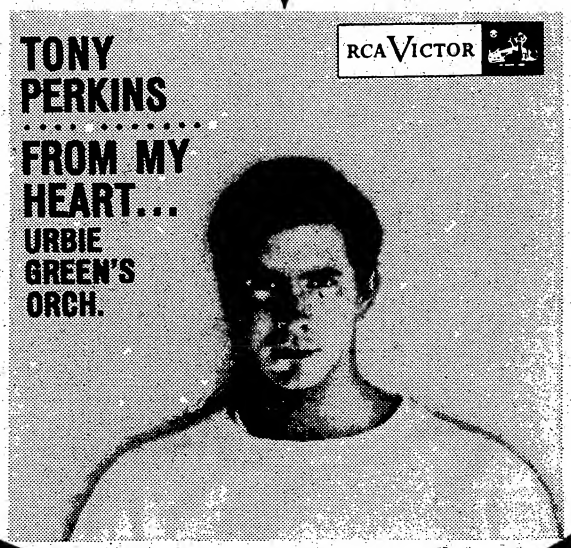
VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

* ASCAP † BMI

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	EAST														SOUTH												MIDWEST												FAR WEST												TOTAL POINTS
						Peter Tripp—WMGM—New York			Bob Will—WWDC—Washington			Frank Sweeney—WLAM—Lewiston			Jack Gale—WITH—Baltimore			Joe Smith—WMEX—Boston			Tru Taylor—WSAR—Fall River			Joan Brooks—WNNJ—Newton			Bob Wells—WEBR—Buffalo			Ed Meath—WHEC—Rochester			Lou Barile—WIBX—Utica			Jerry Glenn—WARD—Johnstown			Doug Arthur—WIBG—Philadelphia			Edder Lloyd—WHWB—Rutland			Gordon Wyllie—WTRL—Bradenton			Bob Kay—WQAM—Miami			Jim Carley—WPIN—St. Petersburg			Paul Drew—WGST—Atlanta			Burl Q. Womack—WSAV—Savannah			Bob Larimer—WSIX—Nashville			Jim Lowe—WRR—Dallas			Johnny Fairchild—KELP—El Paso			Gene Edwards—KILT—Houston			Harvey Kaye—WBRB—Detroit			Frank Allen—KOWH—Omaha			Frank Ward—WAKR—Akron			Dick Pike—WNOP—Cincinnati			Johnny Bell—KYW—Cleveland			Bill Dawson—WLMJ—Jackson			Larry DeBeau—WTOL—Toledo			Stan Roberts—WHIZ—Zanesville			John Michaels—WOKY—Milwaukee			Dick Gilbert—KPOK—Scottsdale			Al Radka—KFRE—Fresno			Johnny Magnus—KGFJ—Hollywood			Mark Dunhill—KROL—Los Angeles			Lash Lazar—KXLA—Pasadena			Steve Cannon—KGO—San Francisco			Len Ross—KDB—Santa Barbara			Ray Golden—KSTN—Stockton			Cameroad Lee—KMYR—Denver	
1	1	7	Perez Prado	Victor	†Patricia	2			1			2			4			2			2			5			7			10			1			7			1			3						2			4			1			1			9			3						4			2			5			1						8			4			9			1			3						6	209
2	2	8	Ricky Nelson	Imperial	†Poor Little Fool	5			3			6			5			1			1						4			5			3			2			2			1						3									2			3			6						1			8			1						2												6						7	170
3	7	11	Four Lads	Columbia	*Enchanted Island				8			1			7			1			1			10			6																		10			6									9									10			1						2			1			9						1			1			5	115
4	11	6	Pat Boone	Dot	*If Dreams Comes True				9			3			9			2			3			8			4						9			8			7									8									2						7									6			1			113
5	4	6	Bobby Darin	Atco	†Splish Splash	6			4			3						5									4			3			7			5						9			10			2			1			7			2						4			4			5									5						112
6	6	5	Doris Day	Columbia	*Everyb'dy Loves a Lover							2			3			2			7			4			8			2			1			4			7			5			10															7			8			3			10			6									7			2	111
7	12	4	Domenico Modugno	Decca	*Nel Blu Dipinto Di Blu	3			9						10			4			1			4			10			5			1			1			2															1												6						4			4			9	102
8	9	4	Peggy Lee	Capitol	†Fever	9			4			8						3			3			5			7						7			5			9						5			6									10			9			2			6						7						5			7			92
9	3	10	Kalin Twins	Decca	*When							9			6									6			3			4			4			9			4						4			5			4						5			7			3			4						7						85
10	5	7	Elvis Presley	Victor	*Hard Headed Women				8			1			6			3						2			8			2			8																														9			7			5						2						8	74
11A	23	3	Elegents	Apt	†Little Star	1			6			7			4			4									6			5			6																												2																			72
11B	8	10	Coasters	Atco	†Yakety-Yak	4			2			5						4									5									1																								4			3						6									4						72
13	10	7	Patti Page	Mercury	*Left Right Your Heart							5						7			5			8			6			9			10			10			1			10			3																														8			1			10									61
14	13	6	Johnny Mathis	Columbia	*A Certain Smile										9						9			8						8			8			8			3			5												7			1									3			7			7			9						59
15A	14	6	Duane Eddy	Jamie	†Rebel Rouser	10									8						7			6																														8			8			4						4						3						41
15B	26	3	Eydie Gorme	ABC-Par	*Gotta Have Rain													10						9									7															6																														3			8			1			3			41
17	..	3	Jimmy Clanton	Ace	†Just a Dream				10			6			5			7												9			3						7												6																														8			10			39
18	..	1	Dean Martin	Capitol	*Volare																		

HEADED FOR THE CHARTS!



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MOON-LIGHT SWIM

C/W

SHE USED TO BE MY GIRL

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On The Upbeat

New York

Marty McNeely taking over for Ross Mulholland as deejay at KMBH, Dearborn. He'll spin the morning show at out of Detroit's Sheraton-Cadillac . . . **Lee Laurance** opens at the Montauk Manor, Long Island, Saturday (9) . . . Thrush **Lorris Saunders** began a two-week engagement at the Golden Slipper, Glen Cove, L. I. yesterday (Tues.) . . . **Bobby Scott** setting up a cross-country deejay tour for his first Verve album, a packaging of Lerner-Loewe tunes . . . **Connie Francis**, MGM thrush, set for a 10-day tour of the British Isles starting Aug. 15.

The indie Palladium label has pacted Brazilian film player **Rosina Pagan** to a disk deal . . . The **Rover Boys** set for a one-week stand at the Frolics Club, Revere Beach, Mass., beginning Aug. 10.

Sid Ascher has joined **Larry Gore's** publicity office . . . **Dick Roman**, MGM crooner, to the Coast to make a pilot film with **Liberace** . . . **Hy Penzell** upped to branch manager of King Records. He'll also head diskery's promotion department in New York . . . **Jimmy Simmons**, Atco disker, set for a 10-week stand at the Living Room . . . **Lee Fuld** touring Israel prowling talent for the fall season at the Cafe Sahbra Israeli.

London

Johnnie Gray orch, the first combo put in at the May Fair by Derek Boulton, the hotel's newly appointed musical adviser, ends its residency in a couple of weeks time. Replacement will be the Bill McGuffie small group and another band yet to be named. Songtress Margaret Rose, currently warbling with the Billy Ternent orch at Blackpool, will appear at the hotel on a month's engagement starting Aug. 18. . . . **Eric Delaney** orch has been booked for a three-month radio engagement with the BBC. The band will have a 45-minute lunch-time spot each Tuesday, starting in September . . . Music publisher **Reg Connelly** guested in Jack Payne's program for BBC-TV, "Words And Music" (31).

San Francisco

Dick Haymes and **Fran Jeffries** held over at Fack's II. . . . Blackhawk has **Max Roach** booked for Sept. 16, **Billie Holiday** for Sept. Gerry **Mulligan** for Oct. 17. . . . **Frank Goulettre's** band into the Sail'N. . . . **Richie Ferraris** quartet replacing Jack Ross band at the Fairmount's Tonga Room. . . . **Julie Mason's** joined the **Sal Carson** orch, **Jeannie Johnson** the **Bill Weir** orch at 365 Club . . . **Ed Culver**, ex-bass with the **Earl Spencer** band, now delivering mail at Big Sur, taking gigs on the side. . . . **Fifi D'Orsay** into Sacramento's El Rancho. . . . **Walt Nobriga** orch opened at the Chip's Serenade, San Bruno . . . **Johnny Noel** band replaced Al King group at Villa Hotel, San Mateo.

Chicago

Jazz organist **Jimmy Smith** to Sutherland Hotel Aug. 27 . . . **Dave Remington's Dixie All-Stars** repacted by Wagon Wheel, Rockton, Ill., for a one-year deal. Topper once tooted with **Salt City Five** . . . **Billie Holiday** current at the Milwaukee Brass Rail . . . London House here tapped **Marian McPartland** for a three-week reprise Sept. 10. Spot has **Gene Krupa** inked for a month Dec. 17 . . . **Essentials** foursome now doing the vocal backing for the Hilton's ice show. They replaced **Tune Tattlers** . . . **Larry Green** orch to the K. C. Muehlebach hospice Sept. 12 for seven weeks . . . **Ronnie & Van Atkins** to the Ft. Wayne Embers Aug. 25 for a pair . . . **Dorothy Donnegan** current at Milwaukee Brass Rail . . . **Dinah Washington** inked by Roberts Show Club for three frames Oct. 8. **Al Hibbler** will be there Aug. 20 for a fortnight . . . Blue Note gets **Modern Jazz Quartet** and **Chris Connor** Sept. 17, with **Earl Bostic's** combo due Oct. 1 . . . **Fred Kaz**, jazz 88er, to the Golden Lion Inn Aug. 8, with **Kiki Williams** set for Aug. 15 . . . Drummer **Lou Bellson** out with an appendectomy from the Chez Paree, where his wife **Pearl Bailey** is starring. **Buddy Rich** subbed.

Philadelphia

George Shearing to reopen the fall season of Jersey's Red Hill Inn, Sept. 2. . . Kitty Kallen signed with Columbia Records after several years with Decca. . . . **Art Mooney** into Sunnybrook Ballroom, Aug. 9. . . . **Sid Mozur**, who as Sonny Marlowe played drums with **Paul Whitman**, suffering long siege of illness. . . . Trumpeter **Red Rodney** has joined the booking office of Marty Portnoy, the Brighton Punch Bowl Atlantic City bandleader. . . . **Mike Pedicin Quintet** to work Steele's Ship Bar, Somers Point, N.J. . . . Bassman **Arthur Davis** has trimmed his career as a longhair with the Harrisburg Symphony to join **Max Roach's** combo at the Showboat. . . . **Danny & the Juniors**, high school-age combo that hit the jackpot wth "At the Hop", will trek to Australia in September and follow that with a European tour.

Pittsburgh

Four Freshmen, who played Copa for four days last week, returning this weekend (Aug. 8-9) . . . **Walter Solek** polka band booked for one-day stand at Kennywood Park Sunday (10) . . . **Benny Goodman** inked for a concert at Syria Mosque Nov. 22 under the auspices of the Music Guild of Pittsburgh . . . **Tommy Carlyn** orch taking off the first two weeks of this month, their first vacation in more than a year . . . **Billy Branson** and **Alyce Brooks** entertaining in the lounge of the New Arena while the main room is shuttered until after Labor Day . . . **Dom Trimarkie Trio** into the Bon Ange for a fortnight . . . **Jimmy Spaniel** combo moved into the William Penn Terrace after a 16-month run at the Jacktown Hotel . . . **Roy Magram**, one of the owners of the Tin Angel, also doubles there occasionally as the solo pianist.

The **Dom Trimarkie Trio** playing remaining Sunday city park free concerts with **Joe Morrone** orch . . . **Tommy Turk's** jazz combo had option picked up again last week in climaxing annual Frog Week celebration . . . **Honey Boy & His Buzzin' Bees** into Bruno's for an indefinite stay.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

* ASCAP † BMI

National Rating This wk.	Last wk.	Title and Publisher	New York—(MDS)	Boston—(Mosher Music)	Philadelphia—(Charles DuMont)	San Antonio—(San Antonio Mus.)	Chicago—(Lyon-Healy Music Co.)	Detroit—(Grinnell Bros.)	Minneapolis—(Schmitt Music Co.)	Indianapolis—(Pearson's)	Kansas City—(Jenkins Music Co.)	Los Angeles—(Freeman)	San Francisco—(Pac. Coast Music)	Seattle—(Capitol Music Co.)	TOTAL POINTS
1	1	†**Patricia** (Peer Int.)	1	2	1	1	..	1	..	1	..	3	2	5	82
2	6	*__Left Right Your Heart__ (S-B)	4	6	4	2	3	..	..	2	2	..	10	4	62
3	12	*__Volare__ (Robbins)	2	1	5	..	9	..	..	..	..	1	1	1	57
4	2	*__Return to Me__ (Southern)	..	..	3	6	..	..	4	4	..	2	..	..	36
5	3	†__Purple People Eater__ (Cordial)	..	3	..	..	..	..	1	7	5	6	..	..	33
6	11	*__Enchanted Island__ (Korwin)	3	..	..	4	5	..	2	8	..	10	9	..	30
7A	..	*__If Dr'ms C'me True__ (K'rwin)	5	..	..	3	..	8	..	..	8	..	..	3	28
7B	4	*__Secretly__ (Planetary)	..	..	..	..	..	..	5	3	3	5	..	..	28
9	7	*__A Certain Smile__ (Miller)	8	..	2	7	..	..	..	10	..	4	8	..	27
10A	15	*__When__ (Sounds)	..	..	6	..	..	10	..	..	7	..	5	2	25
10B	8	†__Have to Do Is D'rm__ (A-Rose)	..	5	..	5	..	..	3	6	..	..	..	..	25
12	5	*__Young, W'rm, W'ful__ (Frank)	7	..	10	..	..	..	..	5	1	..	..	..	21
13	..	*__H'rd H'ded Woman__ (Gladys)	..	9	..	..	7	2	..	..	..	..	..	..	15
14	..	†__Big Man__ (Beechwood)	..	..	..	..	..	..	6	..	4	..	..	..	12
15	..	*__E'yb'dy L'ves L'ver__ (K'rwin)	6	..	..	..	5	..	..	..	..	..	..	..	11

BELOCK RECORDING

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Decca Broadens Distrib Operation Via WB Disk Deal

In a further stress on its distribution activities, Decca is firming up a deal to handle the new Warner Bros. line in at least four key areas. Plan calls for the Decca Distributing Corp. to rep the WB diskery in Albany (N. Y.), Chicago, New Orleans and Seattle.

The WB diskery was formed several months ago with James B. Conkling as prexy and Hal Cook as sales chief. The diskery is expected to preem its line in September.

The WB tie further points up Decca's interest in widening its distribution operation. Last week it tied in with the Belock Co. to distribute latter's stereo line which is issued under the Everest banner. Decca also arranged to distribute the London Records line in the Pittsburgh and Salt Lake City areas. A few months ago Decca took over the distribution of its subsid label, Coral Records, in three key areas.

MODERN RECORDS SUES FOR 225G ON 'TEQUILA'

Los Angeles, Aug. 5.

Total of $225,000 is asked by Modern Records Inc. in suit filed in Superior Court against Danny Flores—also known as Chuck Rio—and Challenge Records. Breach of contract and inducement to breach the contract are charged in action.

Modern, according to complaint, in March, 1957, closed contract with Flores to wax records for label. In December, 1957, however, plaintiffs stated, Flores cut a record tagged "Tequila" for Challenge without the consent of Modern. More than 1,500,000 records have been sold, it's claimed, and Modern is demanding 15c per record, which diskery claims it would have received under prior pact.

The HIT OF THE WEEK

SAM (THE MAN) TAYLOR

MAN THAT'S CHOICE

and

The Very Thought of You

K 12696

M-G-M Records

VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).

TALENT

POSITIONS This Week	POSITIONS Last Week	ARTIST AND LABEL	TUNE
1	1	**PEREZ PRADO** (Victor)	Patricia†
2	2	**RICKY NELSON** (Imperial)	Poor Little Fool†
3		**DOMENICO MODUGNO** (Decca)	Nel Blu Dipinto Di Blu*
4	4	**ELVIS PRESLEY** (Victor)	Hard Headed Woman* / King Creole†
5		**DORIS DAY** (Columbia)	Everybody Loves A Lover*
6	6	**KALIN TWINS** (Decca)	When*
7	9	**PEGGY LEE** (Capitol)	Fever†
8		**PAT BOONE** (Dot)	If Dreams Came True*
9	3	**BOBBY DARIN** (Atco)	Splish Splash†
10	8	**DUANE EDDY** (Jamie)	Rebel Rouser†

TUNES

POSITIONS This Week	POSITIONS Last Week	TUNE	PUBLISHER
1	1	†PATRICIA	Peer Int.
2		*NEL BLU DIPINTO DI BLU	Robbins
3	2	†POOR LITTLE FOOL	Eric
4	7	*WHEN	S-Michele
5		*IF DREAMS CAME TRUE	Korwin
6		*EVERYBODY LOVES A LOVER	Korwin
7		*LEFT RIGHT OUT OF YOUR HEART	S-Bernstein
8	3	*HARD HEADED WOMAN	Gladys
9		†FEVER	Lois
10	6	†PURPLE PEOPLE EATER	Cordial

Mechanicals

Continued from page 45

makes piracy much more dangeroue than heretofore.

The crackdown on the chiseling indies by the Fox office is not only benefiting the publishers via increased royalties, but is also getting big cheers from the major companies. Latter long have squawked that some of the indie labels, particularly in the low priced LP field, have been getting away with murder since the publishers were generally willing to make all sorts of cutrate deals, and then getting short-changed in addition.

The $10,000,000 mechanical royalty take represents important coin for the publishers who have seen the sheet music biz dwindle to the vanishing point. The mechanicals plus the ASCAP performance coin of over $20,000,000 annually, and the BMI distribution of around $7,000,000 now account for the bulk of the pop publishing biz take. Hence, the increased concern about plugging all gaps in the collection of rightfully due foyalties.

Appointment of Young outfit as accountants was made by the MPPA board at their last meeting. MPAA officers are Walter Douglas, chairman of the board; Louis Bernstein, president; and Maurice (Mickey) Scopp, treasurer.

Cut-Price

Continued from page 45

origin, stemming mainly from the Bell and Promenade labels, and the disks will be retailed "self service" style in drugstores, supermarkets, bookshops, newsstands, toyshops, cigar stores and probably some picture theatres.

On Oct. 14 Jupiter will begin its own weekly 15-minute show on Radio Luxembourg, the only commercial radio outlet beamed to Britain, through which it will plug its new releases.

First releases will include a series of songs from the shows, including "My Fair Lady," "Oklahoma," "Pal Joey," "The King And I," "South Pacific," and probably "Gigi." There will also be several "theme" disks featuring "Cha Cha," "Strict Tempo," "Honky Tonk," music from the bullfights, and oldtime favorites. The company realizes that the artists featured on its label will not be widely known to the British, and therefore will release six platters of their songsters singing standards. When the operation gets underway, the American Hit Paraders will play a big part in the labels activities. There will be regular releases of the hottest songs in the U. S. within days of top tunes being listed.

ASCAP, STORECAST IN LICENSING DEAL

American Society of Composers, Authors & Publishers wrapped up its biggest retail store licensing pact to date last week with the Storecast Corp. for background music in the company's supermarket clients from the midwest to New England. Jules M. Collins, ASCAP sales manager, negotiated the pact with Stanley Joseloff, Storecast prexy.

Storecast has been in business for the past 12 years as the top supplier of background music via FM broadcasting exclusively for supermarkets. It now has about 600 outlets.

A La U.S., Japan Diskeries Woo Hot Young Film Stars

Toyko, July 29.

Japan's major record companies are bidding heatedly for Akira Kobayashi, Fumio Kawaji and Tadao Sawamato, three young film stars who play roles of delinquents and are known as the "Three Bad Boys." They have readymade audiences and the diskeries seem to prefer that to developing genuine singing talent.

Local Columbia pressery is giving big push to 10-year-old Hiromi Tsubasa who scored big with "Circus Heaven" recently. Same company is also pushing Yumiko Fukuda, 15, popular radio star who registered a hit with "Ukare Tsubame" (Swallow That Flirt) which was used as a film theme.

But America's Paul Anka remains far and away the hottest item in Japanese disk sales.

Brit. Cleffers

Continued from page 45

rakeoff, has also been issued by the three groups. This action follows a resolution protesting about the attempt by certain film companies to "muscle-in" on the composer's share of publishing, performing and mechanical rights, which was passed by cleffers recently.

The cleffer groups, combined as a joint consultative committee, meet tomorrow (Wed.) to work out its case in detail before meeting with the British Film Producers Assn and the Federation of British Film Makers. Main object of the proposed confabs is to negotiate a standard minimum film contract for composers.

A document has been circulated to film composers warning them not to sign any contracts which are doubtful. It makes it clear that the fee paid to cleffers for writing music for a picture should cover only the right to record the music for the film for which it is written.

Chaudiere, Ottawa, Rocking

Ottawa, Aug. 5.

Chaudiere Club's downstairs room, The Green Door, has installed The Talkabouts, a five-man rock 'n' roll combo, to play nightly plus Saturday afternoons. New policy has upped the room's business considerably. Club's upstairs Rose Room continues with nitery policy, using Harry Pozy's eight-man band for dancing and showbacking.

As does the contemporary Gatineau Club, Chaudiere operates in daytime as a golf club with separate lounge for golfers who get special privileges in nitery department on designated nights.

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INNS NIX CASTRO SUBVERTIBLES

N.Y. Hotel Rooms a 'No-Man's' Land; Clary Only Male Booked Thus Far

The New York hotels have gotten the bulk of the bills for the balance of the year lined up. The Plaza, for example, which starts its season with Lisa Kirk for five weeks on Sept. 17, follows with Hildegarde, playing her first date there in several years on Oct. 22; Jacqueline Francoise, Nov. 19; Carol Channing, Dec. 26 and Lilo, Jan. 28. It's not yet known whether there will be an interim bill between the Misses Francoise and Channing.

The St. Regis' Maisonette starts its season with Julie Wilson on Sept. 4: Connie Moore, Oct. 1; Fernanda Montel, Oct. 30; Robert Clary, Dec. 11 and Vicky Autier comes in Feb. 5. This will mark the first N.Y. hotel engagement for Miss Autier, who has played several dates at the Viennese Lantern, N.Y., and who has played one date at the Roxy Theatre.

The Waldorf-Astoria has set only Edith Piaf who goes in Sept. 18. However, there are deals on for Eartha Kitt, Lena Horne, and Juliet Greco who may come in during February, Jeanmaire is tentatively slated for March. Jeanmaire's date will mark the first time in a long while that a dancer will headline at the Empire Room.

The Waldorf's Starlight Roof, currently in operation, will depart from its Latin policy of this season. The Glenn Miller band headed by Ray McKinley, goes in Aug. 25.

Probably, one of the bookings of most interest to the trade is the reunion of Hildegarde and the Persian Room of the Plaza. A few years ago, both names were synonymous, and some of the record breaking takes as well as the longest runs there were held by the Milwaukee chantoosey. However, it's been some years since she played that stand, and since has worked the Versailles, Hotel Pierre's Cotillion Room, and the Hotel Waldorf-Astoria. Her first bigleague N.Y. stand was at the Savoy Plaza's (now Savoy Hilton) Cafe Lounge.

The Cotillion Room of the Pierre Hotel, which went on a Monseigniuer fiddle policy, last season, has plans to come back with shows. Format hasn't yet been announced.

Another aspect of the forthcoming hotel season that can be deduced from bookings already made is that mainline Gotham hotels have become sort of a no-man's land, Robert Clary is the sole male definitely set for these precincts.

JACK BENNY CRACKS OWN RECORD AT VEGAS

Las Vegas, Aug. 5.

Jack Benny's four-week run at the Flamingo Hotel here, broke the previous attendance and boxoffice record also held by Benny, according to hotel prexy Al Parvin. A new seating arrangement permitting more tables and selling of standing room was responsible for the hike, says Parvin.

Two extra reservation clerks were added to the staff during the Benny run, Parvin added.

Oshkosh Grand Opera Still Going at 75

Oshkosh, Wis., Aug. 5.

One of the oldest continuing theatres in the country, this town's 900-seat Grand Opera house, marks its 75th anni Saturday (9).

Now a filmery, Grand at one time showcased many a show biz headliner, from opera diva Schumann-Heink to vaudsters Weber & Fields and Sir Harry Lauder. Others who appeared here were thesps Anna Held, Julia Marlowe, Richard Mansfield, Ethel Barrymore, Maude Adams and John Drew. House was a principal one-night stopover between Milwaukee and Minneapolis.

Opening performance in the summer of 1883 was "The Bohemian Girl," by C. D. Hess' Acme Opera.

State Street Uses Acts

Chicago, Aug. 5.

State St. Council, merchants' biz building association, is turning more and more to entertainment as a customer lure. Last week's attraction on the main retail stem was the "Miss Chicago" contest (for a local "Miss America" contender), and upcoming is the most ambitious activity yet.

The Council's laying out coin for a three-day show on the street for its "Downtown Jubilee Days" Aug. 14-16. Five acts and a ten-piece orch will mount a boardwalk for two shows a day. Meanwhile, out on the river, at the north end of the Loop, Tommy Bartlett's water ski and boat show is expected to generate still more spectating. It's the Council's hope, of course, that much of the excitment will eventuate to in-store shopping.

Stoll and Moss Talk Merger

London, Aug. 5.

A merger between Stoll Theatres and Moss Empires is in the discussion stage. Prince Littler is chairman of both companies, their combined assets being about $20,000,000. The Stoll group already has a substantial interest in Moss Empires through its ownership of a block of preference and ordinary stock. The Moss circuit, in its turn, has a heavy holding in Incorporated Television Program Co., which is a substantial shareholder in Associated TeleVision.

The two groups between them own a valuable string of theatre properties here and throughout the country. Their West End interests include the London Palladium, Drury Lane, the Coliseum, Her Majesty's, the Prince of Wales, the Victoria Palace and the Hippodrome.

So. Jersey Cafe Op Held on Arson Rap

Philadelphia, Aug. 5.

Isadore Bushkoff, 49, South Jersey nitery operator, was charged with attempted arson, following a faked gas explosion at his closed New Town Tavern, in Pennsauken Township. Police picked up two men, George Shanks, of Kresson, N. J., and Edward Sharp, Camden, in the attempt to set fire to defunct hot spot.

New Town Tavern was closed 18 months ago when it ran into trouble with the New Jersey liquor board over lewd floor shows. It was taken over by a corporation, but Bushkoff held a $78,000 mortgage on the property, police said.

Grove Rejoins Freed

Izzy Grove has rejoined disk jockey Alan Freed's organization as exec promotional dicetor and is now working on Freed's upcoming rock 'n' roll show which opens a 10-day run at the Brooklyn Fox Theatre Aug. 29. Grove's son, Warren, has also rejoined the Freed enterprise.

Recent split between Freed and Grove, according to latter, was result of a "misunderstanding."

'Ice Capades' To Troy

Troy, N. Y., August 5.

The Rensselaer Polytechnic Institute Field House will present John H. Harris' 18th edition of "Ice Capades," Sept. 1-7. The first attraction of the 1957-58 season in the college arena, the icer will be staged nightly, except Sunday, with one matinee on Saturday and two on Sunday.

Scale is $1.50 to $3.

PLAYING DOWN REVOLT TALK

By JOSE COHEN

Havana, Aug. 5.

The nitery and casino owners of Havana are now creating their own counter-revolution. Having been battered and belted by Fidel's Castro's minions in the hill of Oriente Province about 600 miles from the heart of Havana, the boys of the hotel gaming rooms are now planning to fight back. An extensive publicity campaign is being started to offset the rebel propaganda.

Havana itself, at the moment, is very quiet as far as machine gun clatter or barricades are concerned, and the absence of mobs of tourists accentuates the calm that has come over the city. Hotels, which in the off-season should have an occupancy of about 50%, now runs to approximately 20% of capacity. There are several other factors involved, in addition to the revolution's publicity. The operators believe that the recession in the U.S. has cut down a sizable slice of spending, and again Miami Beach, from which Havana draws a considerable amount of visitors, is not having one of its more brilliant summers. The summer vacation business is off in Florida, and consequently Havana has less to draw from in that respect.

However, these basic reasons belie the fact that the operators still have a great deal of faith in the future of Cuban tourism, and these temporary setbacks too shall pass. For example, the Plaza Hotel in downtown Havana, is opening a casino. The Deauville Hotel, long in building, has finally opened to

(Continued on page 55)

Eye 4 Designs For Show End of Hub's $100-Mil Centre

Boston, Aug. 5.

Final working plans for Hub's $100,000,000 Prudential Center were released by the insurance company, indicating that four alternatives for the city auditorium's design are being considered. Work will begin on the "Rockefeller Center" in the fall.

A choice on the design is expected at a meeting called by Mayor John B. Hynes for Thursday (7). The mayor indicated that estimated costs of the four designs range from $10,000,000 to $13,500,000, but ceiling already fixed is $12,000,000.

Submitted was a hexagonal top design, a light-through-roof and terraced corner forecourt design, a sloping roof effect, in part like that of the U.N. General Assembly Bldg. in N.Y., and the most expensive, costing about $13,500,000, a solid slab effect with roof protrusion.

The aud, which is seen as being used for opera, concerts, trade-

(Continued on page 54)

London Astor's Green Inks Acts on N. Y. Visit

Bertie Green, operator of the Astor Club, London, is in New York for a month's visit to sign talent and also to visit his daughter living in Connecticut who became a mother recently.

Green, making his headquarters at the Willard Alexander Agency, already has signed Toni Carroll for Sept. 8 with Henny Youngman likely to follow, and Fisher & Marks to play some time in October.

Rita Grable opens at the Palace Theatre, Buffalo, starting Aug. 15.

Wildwood Niteries Prepping for B.O. Homestretch; Martinique Fire Hurts

Wildwood, N.J., Aug. 5.

There's optimism that biz will perk up for the August-September home stretch as bonifaces bargain with agents for added name talent to bolster the b.o.

Harry Roesche of the Beachcomber has inked rock 'n' roll singing stars to headline his club with Bobby Darin currently in the spotlight for one frame to be followed by Bobby Freeman, the Kallin twins and many others. He has also added the Jive Bombers.

Martha Raye is churning up the same kind of excitement that enabled her to establish a boxoffice record last summer. She is headlining at the 3,100 seat Diamond Beach club once again and reservation charts were well filled before she opened.

At the 2,100-seat Manor Hotel Supper club, Red Buttons is drawing $15.000 for one frame to be followed by Kathryn Grayson appearing for the same figure. Liberace who just finished a two week stint for $56,000 was again a boxoffice bonanza. Some of the seats could have been auctioned off and many vacationists never gained entry to see the piano player.

The Treniers and Buddy Hackett attracted good business to Ben Martin's Club Bolero and Charlie Gracie is in for one frame now. Martin fired drummer Buddy Rich after a running month-long feud between the musician and boniface. Martin said, "Buddy Rich laid the biggest egg in my history as a night club owner. He was sarcastic and refused to play patron's requests saying he would play only what he pleased." Duane Eddy has been rushed in to replace Rich. Both Rich and Eddy were inked for Martin's Mardi Gras club, just two blocks away from his center-city Club Bolero.

Singer Dick Roman received one of those once-in-a-lifetime breaks when Liberace dropped into Club Bolero to catch his performance. Liberace invited Roman to join his fall ABC-TV show as a regular.

Martinique Destroyed

The local night club scene lost one of its most popular spots on July 31 when Jake Diamond's Martinique club burned down during the early morning hours. The near-

(Continued on page 55)

Army Discharge Unites Original Four Coins in Pitt

Pittsburgh, Aug. 5.

Original Four Coins are back together again with return of George Mantellas from a short hitch in the Army. He was discharged on a dependency hardship claim after serving for four months. During Mantellas' absence, Jackie James took over. Latter is a brother of George and Mike James, two other of the Coins.

Mantellas rejoined the quartet for a weekend engagement at the Copa here after spending some time with his family in nearby Canonsburg, where all of the Coins hail from. Jackie James plans to go out on his own as a single.

Sans Souci Folds Under Debt Load

Las Vegas, Aug. 5.

After surviving a temporary closing Wednesday (30) because of a $10,000 attachment by the local culinary and bartenders unions, the Sans Souci Hotel succumbed the following day to liens from food and beverage suppliers and a final seizure of funds by Internal Revenue agents for withholding cabaret taxes.

Hotel prexy George Mitzel said he had already decided to close the hotel when the agents seized funds. "There wasn't much left to get," he noted. "Artists and Models in Paris," starring Benito (Pat) Moreno was the attraction in the main show room. In the lounge was the "International Jazz Festival," with Terry Gibbs.

Mitzel said he would not try to reopen the hotel, but would try to sell or lease it. Hotel guests are not inconvenienced by the closure since it does not extend to the lodging part of the operation.

"Excellent cooperation" from the State Gambling Control Board had helped the management survive financial troubles until Wednesday when the union attachment was granted, Mitzel said.

Upon payment of $7,500 of the $10,000 asked, the unions lifted the attachment late Wednesday, but other creditors rushed in to protect themselves, Mitzel explained, and there was "simply not enough money to continue operation."

U.S. Army Troupe Set For 200 Shows Globally

The fourth annual edition of "Rolling Along," produced by the Department of the Army, will start its worldwide tour at a prevue at Ft. Jay, Governors Island, N. Y., Aug. 18 and will then take off for a route that calls for 200 shows taking in many countries outside the U. S. where American troops are stationed. Included on the itinerary will be Canada, Alaska, Hawaii, Korea, Japan, Okinawa, Midway, Eniwetok, Kwajalein, Puerto Rico, Panama, France, Germany and Italy.

In the show are performers selected as a result of nationwide competitions. Among them are a vocal group, the Melodaires, impressionist Jack Larson, dancers Kavanaugh Twins, Walter Kopycinski, electric guitarist;; dancer Jose Escobosa, singer Jerry Holmes, comedy dancers Fitch & Jordan, and Barry Christy, baton twirler. Officer in charge of the unit will be Maj. Joseph Donohue with assistance by technical director Andrew Mihok.

Leonard Kobrick staged the show, and Ernestine Mercer, a former longtime singer at the Latin Quarter, N. Y., did the choreography, and Don Pfost did the vocal direction.

SATCHMO'S SATCHELFUL OF COIN IN SALISBURY

Salisbury Beach, Mass., Aug. 5.

Louis Armstrong set a new record for cover charges at Dennie Mulcahy's Salisbury Beach Frolics, which has been featuring big name singers. Despite rainstorms and heavy fog during the first five night's of the stanza that started Sunday (27), Armstrong packed 'em into the 1,450-seater. Nightly cover charges at $1.80 and Saturdays at $2.40 with 12,100 payees grossed $23,280 with a net after tax of $19,400.

In for seven nights ending Saturday (2), Armstrong drew from the surrounding beaches, from Hub and cities and towns in 45-mile radius. On exploitation kick, Satchmo took his trumpet to opening day of Rockingham Park in nearby Salem, N. H., where he played the traditional post call for nags, resulting in headlines: "Jazz Beats Join Hoof Beats."

Liberace Ends 10-Yr. Tie With Gabbe, Lutz & Heller

Hollywood, Aug. 5.

Liberace has exited Gabbe, Lutz & Heller after a 10-year association with the personal managers.

The pianist handed them his notice of termination of contract two weeks ago and it was effective last Thursday. His agent now is MCA.

Minn. State Fair Balks at 'Fantastic' Prices for Names; Cites Own 300G Net

St. Paul, Aug. 5.

Answering a clamor in some quarters for big name headliners for the Minnesota State Fair's night grandstand show, such as the Illinois State Fair offers, Douglas Baldwin, the Fair's secretary, says the "fantastic" prices asked by the top luminaries make it impossible to book them without going into the red. Therefore, he asserts, it will continue to pass them up "and make a lot of money."

For the Fair's 10 days, Bob Hope's asking price was a guarantee of $150,000; Tennessee Ernie Ford's, $100,000, and Arthur Godfrey, $40,000, when Baldwin sounded them out, he avers.

He cites the annual 1,000,000 and more attendance and annual earnings up to $300,000 and more, making the Minnesota Fair the nation's most profitable as well as the largest.

"Any comparison between the two fairs' attraction should make it clear that the stars appearing at the Illinois State Fair are there only on a one-shot basis, not for the Fair's run," Baldwin points out. "Last year, for example, the Illinois Fair had a one-night show that cost it $22,000 and on which it didn't begin to break even. Illinois taxpayers pick up the tab covering the annual losses, in comparison to our substantial earnings. Deficits were $1,055,425, $606,098, $645,269 and $793,808 for the years starting with 1953 and running through 1956.

"We in Minnesota look to our entertainment program not only to pay for itself, but to produce revenue that can be used for the payment of its non-revenue producing educational features and more than $250,000 in prize money.

"Instead of bringing the big name stars for a single night, we feel it's important that each grandstand show be of the same standard and value so that patrons can be assured of outstanding entertainment (provided by Barnes & Carruthers) whatever night they come.

"We do everything possible to operate the exposition at no cost to the taxpayers and thus far have been successful. Profits each year are plowed back into plant and program improvements."

Last year the Minnesota Fair did bring Ricky Nelson in for a single Kid's day and the 1958 exposition, starting late this month, will have Tommy Sands similarly.

Kaye Pulls 210G In 2-Wk. L.A. Date

Los Angeles, Aug. 5.

Danny Kaye and his International Revue closed two-week stand at the Greek Theatre with a colossal $106,800 for final frame, an all-time record for the open air theatre.

Star racked up a smash total of $210,500 for 14 performances.

Eye Designs

Continued from page 53

shows and expositions, will be the lowest of nine major structures in the $100,000,000 Back Bay expanse. The plan, unveiled by the insurance company, provides for six 25-story apartment houses, the city aud, a 25-story hotel, three-level underground parking for 4,000 cars.

Also blueprinted is a central Rockefeller Center-type plaza surrounded by retail stores and dominated by a 52-story glass tower office building.

The new plans exceed in builk and ground coverage the initial blocks of structures proposed for the site of the Boston & Albany freight yards. The 52-story central office building will be first in the construction program, and the city aud will follow, along with the hotel and retail store plaza.

A skating rink, an inner ring road to take traffic of the surrounding Huntington Ave., Boylston, Exeter, and Dalton Sts., and a three-pronged plaza approach from several angles will give a park atmosphere to the section.

The new "Gibraltar" will provide a hypo for surrounding cafes and intimers and film houses. The aud, it is expected, will be used for the opera, which has lost the Boston Opera House, for some legit shows that do not want to play Shubert houses, for vaude, music shows and expositions plus conventions.

The 25-story hotel to be built will, educated guesses indicate, have entertainment. A plush beanery will top the 52-story central structure.

Oregon to Lunch

Dear Ed:

Been following "If I wear my New Jersey, what will Delaware?" "When I see her Alaska." "If Mississippi and Missouri wear a New Jersey, what will Delaware?" "Idaho. Alaska."

What I say is, this kinda stuff long since killed vaudeville, so let's get this show OFF the Rhode.

Trau.

Penny, Jessel Square Off For Top AGVA Post

George Jessel and Penny (Blondie) Singleton, latter now the acting president of the American Guild of Variety Artists, will fight it out for the presidency of the union. Ballots for the voting were sent out last week. Deadline for balloting is Sept. 15 and again the poll is under the auspices of the Honest Ballot Assn.

For the post of first veepee, incumbent Joe Campo will oppose Bobby Faye, Irving Grossman, Lester Lake, Milt Moss and Rajah Raboid. For second veepee, contestants are Paul Duke, Joe Evans, Jack Gwynne, Jay Lester, Dick Martin, Vince Silk, Lee Tully and Johnny Woods. Vying for post of third vice president are Elly Ardelty, Eddie Bartell, Tony Di Milo, Don George, Johnny Gibson, Jimmy Val Gray, Al Herman, Harry Mendoza, Pat Patton, Frank Ross and Vincent Zenna. Unopposed for treasurer is Joe Smith (& Dale). In the race for recording secretary are Linda Compton and Sally Winthrop.

Running for the national board for a three year term from Chicago, one to be selected, are Jack Gwynne, Harry King, Frank E. Marlowe, Ann O'Connor and Robert Sharpe. Unopposed from Dallas is Charles (Think-a-Drink) Hoffman. From Honolulu are Healani Alama and Lulu Mansfield. Unopposed from Minneapolis is Bud Jacobson.

Candidates at large for the national board are Michael Ann Abbott, Elly Ardelty, Dick Bain, Ted Blake, John Bubbles, Candy Candido, Zena Cheevers, Tommy Clements, Ray Conlin Sr., Charlie Dale, Sid De May, Rita De Vere, Paul Duke, Rosetta Duncan, Joe Evans, Leon Fields, Enzio Frelani, Johnny Gibson, Phyllis Gibson, Jimmy Val Gray, Irving Grossman, Al Herman, Jimmie Jamerson, Jimmy Judge, Lionel Kaye, Billy Kelly, Matty King, Wally Lane, Eddie LaVerne, Harry Lifty Lewis, Margie Mansell, Armand Marion, Bob Marshall, Harry Mendoza, Johnny Miles, Eddie Miller, Milt Moss, Violet Murray, Frank Palamer, Vincent Peluso, Elvira Raboid, Cy Reeves, Roy Rogers, Jessie Scott, Jack Shannon, Dick Slayton, Joe Smith, Russell Swann, Bob Sydney, Lee Tully, Paul Velentine, Buddy Walker, Stan West, Johnny Woods, Emanuel Zacchini and Vincent Zenna.

Also on the AGVA ballots is a referendum by the Associated Actors & Artistes of America on a new method of proposing amendments to the 4A constitution.

AGVA Home Gets 5G Via Grossinger Benefit

The American Guild of Variety Artists Catskill home, the AGVA Country Club & Recreation Centre, realized the total take of $5,000 by a benefit thrown for them at the Grossinger Hotel, Ferndale, N.Y.

Among those appearing were Joey Adams & Al Kelly, who were on the regular show for that evening with Phil Silvers emceeing.

Iowa Fair's 'TV' Bill

Des Moines, Aug. 5.

Grandstand features of the TV All-Star Revue at he Iowa State Fair, Aug. 22-31, include Tommy Sands, night of Aug. 24; Nick Todd, Aug. 23; Mills Bros., Aug. 23-25, and five members of the Lawrence Welk show—Alice Lon, Myron Floren, Rocky Rockwell, Tiny Little Jr. and Alladin, Aug. 26-28.

The revue will be a two-hour show with a chorus, orch and vaude and hippodrome acts.

Inside Stuff—Vaude

Nudity is apparently sufficient to take the place of names, at least at the Dunes Hotel, Las Vegas. While most of the neighboring inns are signing top headliners for a string of engagements, the Dunes finds it more expedient to tie up novelty turns, which come on between the parade of nudies, the keystone of the Minsky policy current there. Already signed for two repeat dates are the Marquis Family, the chimp turn which recently completed a stand there, and the Samy Bros., who go on for 12 weeks in December to be followed by another 12 weeks starting next April.

Bill Rodstein, operator of the Latimer Cafe, Philadelphia, has opened a Frank Sinatra museum in the Sinatrama room of that nitery. It's advertised as having the largest Frankie photo gallery and record collection in the world. Sinatra in his telegram to Rodstein permitting the room added that he hoped the spot was a gasser.

Current issue of AGVA News, the publication of the American Guild of Variety Artists, contains a new high in personal publicity for Jackie Bright, the union's national administrative secretary. There are no less than six pictures of Bright in this issue. Generally, sick & relief director Margie Coate gets equal prominence, but there are no likenesses of her, unless she's in the group photo, in which faces are not recognizable.

Vaude, Cafe Dates

New York

Myron Cohen has a Copacabana date starting in March. . . . **Trotter Bros.** open at the Savoy, London, Aug. 11 for two weeks. . . . **Davis & Reese** booked for the Holiday House, Pittsburgh, Dec. 29. . . . **Joe E. Lewis** plays the Roosevelt Hotel, New Orleans, Nov. 27. . . . General Artists Corp.'s **Eddie Elkort** back from a trip to Las Vegas and the Coast. . . . **Della Reese** down for El Morocco, Montreal, Sept. 26. . . . **Gary Morton** booked for the Manor Hotel, Wildwood Aug. 22. . . .

Chicago

Johnny Puleo's Harmonica Gang to the Houston Shamrock Oct. 16 . . . Chirper **Meg Myles** follows **Mickey Shaugnessy** into Chi's revamped Cloister Inn Sept. 30 . . . KayCee's Orchid Room has the Step Bros. current, with **Clyde McPhatter** signed for Oct. 28 . . . **Nat Cole** returns to the Chez Paree here Sept. 25.

Atlanta

Five Majestics, a new vocal group, opened Monday (4) at Harem Club, sharing top billing with Brazilian exotic **Karamaru,** plus ventro-comedic **Buster Ray** and **Charlie Snyder Trio** playing for show and dancing . . . Epic recording thrushes, **Tracey Twins,** are headliners at Club Peachtree on same bill with exotics **Kim Athas** and **Cookie Cooper,** and singer **Larry Fontaine** doubling as emcee . . . Pianist **Jim Hanning** has returned to Zebra Lounge in Howell House Lobby . . . **Four Mints** are in their fourth week at Domino Lounge in Imperial Hotel on bill with exotic **Marta Dane** and comedianemcee **Benny Raye** . . . **Spider Ridgeway** combo opened at Hank and Jerry's Dixieland Jazz Club, nee the Hideaway . . . Exotics **Tony Towers** and **Kismet** top the girl show at the Clovis Club, with **Freddie Bernard** as emcee.

Dallas

Bobby Batson and **Lieux Dressler,** local piano-and-song team, have opened a four-week engagement at the Village Club . . . **Pete Tish** is manager of the recently opened Club Derby, one of the latest of the new local spots . . . **Don Cornell** and **Joe Reichman** orch are scheduled to be the opening headliners on Aug. 22 when the Hotel Adolphus Century Room is reopened for the fall season. The room is being completely remodeled and renovated.

Statler-Hilton has **Bobby Van,** Aug. 7; **Nino Nanni,** Aug. 21; **Dolores Hawkins,** Sept. 18 and **Myron Cohen,** Oct. 16. **Bob Cross** orch returns Oct. 2 . . . Adolphus Hotel's refurbished Century Room reopens Aug. 22 with **Don Cornell** and **Joe Reichman's** band. **Soocha Renay** follows Sept. 3; **Dick Roman** and **Patricia & Norton,** Sept. 18, and **Lou Nelson** and **Billy Albert & Ardrey Sisters,** Oct. 9 . . . **Bill Bernardi,** current at the Colony Club, gives way to **Artie & Bambi Brooks,** Aug. 11, with singing guitarist **Mark Dinning** due a return date Aug. 25 . . . **Mark Carroll,** singing 88'er, now at Victor's cocktail lounge . . . New Skyriders Club has **Camilla Duncan,** pianist-singer . . . **Ron Shipman,** folk singer left Herb's Magic Grill to open at the new Trader Hank's . . . Norwood Ballow, Tree Club boniface, has set **Ken Welch** for his September reopening. Welch writes for **Carol Burnett, Patricia Wilson, Betty O'Neil** and **Bobo Lewis**—all of whom have played locally . . . Club 3525 has localite **Earl Humphreys** as singing emcee, **Barbara Black** and the **Terrapins** (3). Between shows violinist **Jules Lande** strolls, backed by pianist **Ernie Johnson.**

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VARIETY BILLS

WEEK OF AUGUST 6

Numerals in connection with bills below indicate opening day of show.

NEW YORK CITY

Music Hall 7
Miller & Archer
Janik & Arnaut
Corps de Ballet
Rockettes
R. Paige Orc.

AUSTRALIA

MELBOURNE
Tivoli
Merry Macs
Susanne & Escorts
Max & Cherie
Arnley & Gloria
Terry Scanlon
M & S Davis
Simone Monin
Margo Glancy
Kuban Cossack Co.
Sally Richardson
June Burke
Norman Yemm
Deidre Green
SYDNEY
Tivoli
Rolly Rolls
Douglas & Priscilla
Horrie Dargie 5
Billy Baxter
Najas
Alcettys
Dorothy Costello
Dairays
Bill French
Rae Morgan
NEW ZEALAND
Majestic
Larry Griswold
Johnny Lockwood
Anne Berryer
Medlock & Marlowe
Winnetou & Squaw
Rayes & Faye
Williams & Shand
Barton & Stuchb'r'y
Edit Juliasz
Frank Ward

BRITAIN

ASTON
Hippodrome
Bamberger & Pam
Kish & Valaire
Anton & Andree
F & A Atkins
Margaret Joyce
Nina Cordell
Renee Delmar
Vicr Rogers
Natasha
De Vere Girls
BIRMINGHAM
Hippodrome
Diana Dors
3 Quarters
Group One
Dickie Dawson
Cherry Wainer
Eddie Rose
Jack Stanford
Jessie Carron
BRADFORD
Alhambra
James & Co.
Don Rennie
Riley & McShane
Caruno & Dodo
Glyn Thomas 3
J & S Lamonte
Roy Rivers
Duncan Sis
BRIGHTON
Hippodrome
Frankie Vaughan
Jimmy Wheeler
Fayne & Evans
Elizabeth Larner
Fraser Hayes 4
Rose
N & P Delrina
Ugo Frediani
Murray Campbell
George Mitchell Co.
George Arden Co.
COVENTRY
Coventry
Beryl Reid
Earle & Vaughan
Bernard Miles
Billie Anthony
Hackforda & Doyle
2 Pirates
2 Lanes
FINSBURY PARK
Empire
Russ Hamilton
Jill Day
Silvia & Audrey
Max Geldray
Rowson & Ross
Les Brazilianos
Eric Williams
Barbour & Billie
GLASGOW
Empire
Jackie Dennis
Bela & Mary
John Barry 7
Len Martell
Josephine Anne
Golding & Stuart
Wally McKinley
Liddell Triplets
LEEDS
Empire
Robert Earle
Rosemary Squires
2 Peters
Garth Meade
David Berglas
Gaby Grossetto
Peter Quinton
Karena & Rosandro
LIVERPOOL
Empire
Tony Hancock
A & L Ward
Mary Naylor
Carmel Cowan
Evers & Toni
Pardoe Sis
Will Carr
Betty Fox's
MANCHESTER
Palace
Vic Damone
K & A Kemp
Mandos Sis
Cranger's Puppets
Des O'Connor
Dowie & Kane
Marguerite & Charles
Pat Rosa
NEWCASTLE
Empire
Shirley Bassey
Valdettes
Jones & Arnold
Metronotes
Connor & Drake
Carals
NORTHAMPTON
New
McLeod & Partner
Hal Bines
Vadden & Lady
Margot & June
Margaret Nixon
Mike & Toyne
SHEFFIELD
Empire
M & B Winters
E & A Gerard
Don Fox
Mistin Juniors
Tracey Sis
Kach Maht & Ptnr.
Rondart & Jean
Fred Lovelle

Cabaret Bills

NEW YORK CITY

Blue Angel
Elaine May
Mike Nichols
Dorothy Loudon
Buffalo Bills
Jimmy Lyons 3
Chateau Madrid
Sabicas
America Crespa
Marques & Alba
Ralph Font Orc
Panchito Orc
Candi Cortez
Copacabana
Allen & DeWood
Denise Lor
Ellis & Winters
Joni Roth
Ronnie Hall
Downstairs Room
Alice Ghostley
Don Evans
No. 5 Fifth Ave.
Bob Downey
Harold Fonville
Joan Bishop
Hotel Pierre
Stanley Melba Orc
Joe Ricardel Orc
Betty Benee
Hotel Roosevelt
Lenny Herman
Bill Snyder
Hotel Taft
Vincent Lopez Orc
Hotel St. Regis
Milt Shaw Orc
Bay Basil Orc
Latin Quarter
Szonys
Tina Robin
Paul Gilbert
St. Leon Troupe
Gena Genarde
Martha Errolle
Queti Clavejo
Jo Lombardi Orc
B Harlowe Orc
International
"Icetime"
Alice Farrar
Jimmy Carter
Joe Kardwell
Larry Ellis
R S V P
Mabelle Mercer
Savoy Hilton
Emile Petti
Viennese Lantern
Monica Boyar
Nejla Iz
Ernest Schoen Orc
Paul Mann
Village Barn
Belle Carroll
Tex Fletcher
Flash Mason
Karen Thornell
Marty Savitt
Bobby Meyers Orc
Village Vanguard
Anita O'Day
Waldorf-Astoria
Ximinez Vargas
Ballet
Espanol
Emil Coleman Orc
Bela Babai Orc

CHICAGO

Black Orchid
Jack Carter
Joe Parnello (3)
Blue Angel
"Tropical Holiday"
Carmen Romano
Freddie Davis
Glamazons
Lord Christo
Blue Note
Count Basie Orc
Chez Paree
Zsa Zsa Gabor
Joey Adams
Al Kelly
Lou Monte
Geo. Cook Orc.
Chez Adorables (9)
Cloister Inn
Eddie Higgins 3
Beverly Kelly
Ramsey Lewis Trio
Conrad Hilton
Glenn & Coleen
Menchassys
Drake Hotel
Jimmy Blade Orc
Gate of Horn
Gateway Singers (4)
Bevi Wright
London House
George Shearing
Mister Kelly's
Ella Fitzgerald
Marty Rubinstein 3
Marx & Frigo
Palmer House
Yonely
Norma Smith
Hal Loman & Playmates
Ben Arden Orc

LOS ANGELES

Avante Garde
Bobby Short
Jimmy Ames
Joe Castro Trio
Band Box
Billy Gray
Pony Sherrell
Antone & Curtiss
Billy Barty
Bob Bailey's orc
Ben Blue's
Ben Blue
Buddy Lester
Sammy Wolf
Joan Kayne
Dick Bernie
Joy Lane
Richard Cannon
Phyllis Applegate
Ivan Lane Orc
Coconut Grove
Liberace & Co.
Freddie Martin Orc
Crescendo
Mort Sahl
Frances Faye
Jack Costanzo
881 Club
Johnny Walsh
Arthur Blake
Interlude
Martha Davis & spouse
Earl Grant
Largo
Bobby Breen
Arte Johnson
Moulin Rouge
Johnnie Ray
Clark Bros.
Donn Arden Revue
Dick Stabile Orc
Slate Bros.
Don Rickles
Joyce Collins Trio
Dick Kallman
Statler Hotel
Prof. Backwards
Eddie Peabody
Skinnay Ennis Orc
Ye Little Club
Nino Tempo
Beverly Lawrence

LAS VEGAS

Desert Inn
Anna Maria Alberghetti
Dave Barry
Art Johnson
Donn Arden Dncrs
Carlton Hayes Orc
Dunes
"Life Begins At Minsky's"
Pinky Lee
Gautier's Steeplechase
Martine Vargas
Eva Pavlova
Gillian Grey
Bruce Yarnell
Cee Davidson Orc.
El Cortez
Dubonnet Trio
Don Baker 4
Three Al's
El Rancho Vegas
Vagabonds
Marilyn Maxwell
Candy Barr
Barry Ashton Dncrs
Dick Rice Orch
Flamingo
Ritz Bros.
Dolores Hawkins
Don Kirk
Flamingettes
Jack Cathcart Orc
Dick Contino
Fremont Hotel
Nitecaps
Mark Wayne 4
Make Believes
Golden Nugget
Tuk Murphy
Ish Kabibble
Flo Dreyer
Carmen Le Faye 3
Riviera
George Gobel
Teddi King
Double Daters
Dorothy Dorben Dancers
Shecky Greene
Billy Williams
Ray Sinatra Orc
Sahara
Ames Bros.
Amin Bros.
Mr. Ballantine
Saharem Dancers
Louis Basil Orc
Mary Kaye Trio
The Characters
Sands
Johnny Mathis
Joey Bishop
Texas Copa Girls
Antonio Morelli Orc
Sans Souci
International Jazz Festival
Charlie Ventura
Wingy Manone
Showboat
Shirley Scott
Garr Nelson
Showboat Girls
Vic Artese Orc
Silver Slipper
Hank Henry
Sally Rand
Barbary Coast Boys
Sparky Kaye
Red Marshall
Danny Jacobs
Annie Maloney
Geo. Redman Orc
Stardust
Lido De Paris
"Cest Magnifique"
Billy Daniels
Happy Jesters
Dianne Payne
Tropicana
Eddie Fisher
Noonan & Marshall
Elaine Dunn
George Tapps
Lizanne Truex
Mary Ellen
D Williams Singers
Nat Brandwynne Orc

MIAMI-MIAMI BEACH

Americana
Arthur Lee Simpkins
Sonny Sands
Mathonys
Lee Martin Orc
Maya Orc
Balmoral
Charlie Farrell
Billy Mitchell
Mickey Gentile
Jose Curbelo Orc
Carillon
Carmen Amaya Co.
Dick Sterling
Jacques Donnet Orc
Deauville
Los Churumbeles
Jose Fernandes
Mirivi Ruiz
Mario Rey
Joselito Cruz
Freddy Calo Orc
Eden Roc
Dorothy Lamour
Lenny Colyer
Mal Malkin Orc
Sonny Kendis Orc
Fontainebleau
Los Chavales
Trini Reyes
Murray Schlamm
Sacasas Girls
Pupi Campo Orc
Lucerne
Havana Mardi Gras
Diosa Costello
Miles Valerio
Don Casino
Tonia Flores
Tony & Francella
Juan Romero
David Tyler Orc
Murray Franklin's
Murray Franklin
Kay Carroll
Dolores Leigh
Dick Havilland
Phyllis Arnold
Snuffy Miller
Eddie Bernard

HAVANA

Capri
Lillia Guizar
Somarilla Orc
Calvet Orc
Hilton
Los Romeros
Faxos
J. Moreno Orc
Fajardo Orc
Nacional
Celeste Mendoza
Gina Romand
Manolo Torrente
Ana y Julio
Monica Castell
Manteca
Dancing Waters
W. Reyes Orc
Riviera
Martha Perez
Ramon Veloz
Elena del Cueto
Felix Guerrero Orc.
Casino Playa Orc.
Sans Souci
Teal Joy
San Souci Follies
Victor Alverez
Miriam Barreras
La Serie Orc
Ortega Orc
Tropicana
Leonella Gonzalez
Henry Boyer
Berta Rojo
Berta Depuy
Lago Sis
Miguel Checkis
Clara Castillo
Ellis Bergaza
Fernando Mulens
Tropicana Ballet
S Suarez Orq
4 Romeu Orq

SAN FRANCISCO

440 Club
Frank Wells
Ada Moore
Blackhawk
Cal Tjader
Easy Street
Turk Murphy
Fack's
Dick Haymes
Fran Jeffries
Tommy Conine
Herb Barman Orc
Fairmont Hotel
Eartha Kitt
E. Heckscher Orc
Gay 90's
Bee, Ray & Ray K. Goman
Joy Healy Dncrs 6
Wally Rose Orc
Hangover
Earl Fatha Hines Orc
Muggsy Spanier
Joe Sullivan
Hungry I
Irwin Corey
Kingston 3
Kiki Paige
Jazz Workshop
Mastersounds
Purple Onion
Phyllis Diller
Ronnie Schell
Betty Wilson
365 Club
Chiquita & Johnson
Moro-Landis Dcrs
Alex Duchin Orc

RENO

Golden
Art Engler
Sulmas Bros.
Harolds Club
Twin Tunes
Page Cavanaugh
Phyllis Inez
Harrah's Club
Woodsons
Denis & Rogers
Kings IV
Red Coty
Shari Long
Holiday
Genie Stone
Axidentals
Signatures
Mapes
Lill St. Cyr
Edgar Bergen
Esquires
Skylets
E Fitzpatrick Orc.
Riverside
McGuire Sis
Jackie Kahane
Starlets
Bill Clifford Orc
Bob Braman 3

LAKE TAHOE

Cal-Neva
Louis Prima and Keely Smith
Deedy and Bill Gallions
Den, Dick and Jim
Harrah's Club
Nelson Eddy
Gale Sherwood
Sportsmen
Three Suns
Beachcombers
Nevada Lodge
Carl Ravazza
Victor Vincent
Frank Moore Four
Wagon Wheel
Norman Brown
Tune Timers
Coronados
Bachelors

New Acts

DIANNE PAYNE
Songs
25 Mins.
Stardust, Las Vegas

Dianne Payne, a blonde sophisticated type singer, is a definite click in the Stardust lounge. She has an interesting and distinctive throaty quality to her voice which is all in her favor. Miss Payne uses the proper amount of animation to blend with her engaging personality, and she wears gorgous gowns. She's backed by five musicians she calls The Chaperones, who skillfully guide her with first-rate arrangements. Staging by Nick Castle weaves the turn into a class act.

Included in Miss Payne's repertoire are "Almost Like Being In Love," "Bowl of Cherries," "One More For the Road," "Strutters' Ball," "Ace In the Hole," "Frankie and Johnnie" and "Jump For Joy." On the instruments are Rod Cradit, saxophone, flute, and vibes; Wally Holmes, trumpet and comedy songs; Dick Boseck, piano and vibes; Dick Parker, fender and bass; and Wally Snow, drums.

Duke.

LOUISE THOMSON
Songs
28 Mins.
Chaudiere, Ottawa

Blonde looker wrapped in nice gowning, Louise Thomson thrushes an okay stanza with a collection of songs strengthened by clicko arrangements. Miss Thomson sells her tunes solidly throughout, belting to a degree in most of them. She uses blues and cute bits and collects good mitting. She filled the billtop slot at the Chaudiere but would help a bill in any position.

Stint is good for television, niteries, radio, disks. *Gorm.*

FEDOR SAVCHENKO
Juggling
10 Mins.
King's, Glasgow

This juggler, one of the Moscow State Variety Theatre, believes in adding as much color as possible to his act. Balls of varying sizes which he balances and manipulates are of bright hues, and add a gay warmth to an act of a high order.

Savchenko leaps and bounces about the stage, his blond hair tossing as he repeatedly acknowledges heavy palming. His balancing of balls on head brings opening applause, and he segues with addition of a rope-skipping routine. Follows by skillful manipuation of five colored balls, then spins three balls at same time. Highlight of act is when he carefully places 15 balls of different colors in formation on spiral wire-hold, then knocks 'em down one by one with gentle tipping, aided by distaff partner Claudia.

Savchenko has vitality in large measure, but is apt to show that he knows he's a standout. A little less self-exuberance would add to appeal. As is, act is a honey for those able to pact Russian artists without visa snags. *Gord.*

Wildwood Niteries

Continued from page 53

est spot to the boardwalk, Diamond's club was one of the most successful after-dark spots here for 22 years. Only the walls remained after the early morning fire, and damage is estimated at $80,000, and is only partially covered by insurance.

Diamond could not immediately discuss any future plans. Steve Gibson and the Red Caps, perennial local faves, have starred at the Martinique for most of the 22 years. They lost several thousand dollars worth of instruments and costumes in the blaze. Equipment belonging to the Premiers and Moonglows was also lost in the fire. It was rumored that other local clubs were seeking the Red Caps and Premiers for the next few weeks.

The Hurricane room has added Bob Manning to the show and will continue a name singer policy. Also reported doing good business are Marty Bohn's Nut Club and the Surf Club, featuring Lynn Hope's band and the Honeycones. Other clubs are also doing well but these are among the leaders night after night.

Up on the boardwalk, things are also pretty rosy. With four enlarged amusement piers and over 80 amusement rides, including a flock of recent European imports, crowd interest is being maintained at a high level.

Hunt's all-concrete pier, Sportland pier and Playland marine pier have all been extended out over the ocean waves, with added enlargement already on the drawing boards. Elmer Foehl and Joe Barnes of Philly's Willow Grove Park have taken a 10-year lease on Convention hall pier. Operating a Funland pier, they plan to dismantle the old convention hall buildng and extend the operation oceanward.

Hunt's Starlight ballroom hit the jackpot with appearances of Roland, horror film m.c. on Philly's WCAU-TV. Area disk jockey Jack Lawyer has been attracting good crowds to the Starlight record hops. But his appearances are not expected to equal those of Dick Clark last summer. Clark, of course, had the advantage of national TV exposure.

Aided by frequent showers durig July, Hunt's theatre chain with continous performances and firs.-run movies are racking up their usual good grosses.

The soft spots in the local economy are motels, hotels, restaurants, avenue shops, etc. which are not helped much by one-day crowds that throng the beach and boardwalk. However, reservations for August are heavy and there is a hope that accomodations will be at least well filled. The high spot was July 4 weekend when nearly 400,000 thronged the island to give local business false hopes for the season.

Nudity

Continued from page 1

might be planning to come here may think all shows come under that category. At the Tropicana, we have entertainment that a man can take his wife and children to see."

Eddie Fox, producer at the Silver Slipper, was a pioneer in bringing strippers to the Strip, but his girls never go as far as removing their bras. When asked what he thought of the bosom brigade, he said, "Who needs 'em?"

Sally Rand

However, his current headliner, Sally Rand, goes along with the bra-less trend. "Since history began," she says, "men have liked to look at the undraped female form—why try to suppress it? I think this trend away from the Victorian attitude is very healthy. After all, the Folies Bergere in Paris has been luring American tourists for years—why not lure them to Vegas instead?"

Starting the controversy was the announcement by Barry Ashton, El Rancho choerographer, who stated, "Bare chests are the coming thing here—it's what the public wants and we're giving it to them. It will soon be nothing to see a nude girl. All of the showgirls along the Strip are going to be replaced by nudes."

Ashton presented his nude girls with good taste, with the accent on art, and comments from first-nighters were overwhelmingly of the opinion that there was nothing objectionable about the production numbers.

Solons Powerless

County authorities (the Strip is located outside the city limits) say they are powerless to do anything about the unclad cuties. No law is being violated, said Chief Deputy Dist. Atty. Gordon Hawkins. "A chorus girl could walk down the middle of the Highway 91 Strip area in nothing but shorts and not be liable for arrest for indecent exposure under our laws," added Hawkins.

Even if the laws were different, there's a question whether anyone would want to do anything about the crowd-pulling attractions.

"The commissioners certainly haven't the right to tell adults what they should see," observed Clark County Commissioner George Albright. "But I do feel that this and the Golden Nugget casino spread of nude chorus girls cheapens the Strip."

In the City of Las Vegas, the law makes the story different. "We don't permit that type of thing here," said City Attorney Howard Cannon. In the downtown area, there are only three places featuring live entertainment—the Fremont Hotel, the El Cortes Hotel,

Subvertibles

Continued from page 53

fairly good business, based on a very low daily charge for rooms, and Bill Miller, former operator of the Riviera in Fort Lee, N. J., and at one time connected with the Las Vegas inns, Sahara, Royal Nevada and the Dunes, is building the Monte Carlo Hotel in the Biltmore section of Havana. It is hoped that the November elections will create stabilization of political tempers.

Native Talent

As a result of the business dip, the nitery and casino operators are relying mainly on native talent and shows. The Capri, presently is the only major inn using imported headliners, and the Riviera, thus far, is the only hotel committed to the future use of imported toppers.

The result is that a lot of native acts are being showcased. The inns, in the absence of tremendous amounts of tourists are relying to a greater extent on native business, which is fairly sizable, particular with the present state of Cuban prosperity. The sugar industry is good, and there is a great deal of spending from public works, and per-capita income is reportedly as high as it's ever been. Thus there is a big market to draw from, and it's one that cannot be neglected.

The present downbeat in business has also caused the casino operators to emulate Las Vegasites. One of the major projects now under discussion is a Professional Golf Assn. tournament to be held sometime in November. Already subscribed by the casinos is $25,000, with another $25,000 to be picked up through a television sponsor for a telecast to be beamed in the U.S. Channel 10, now broadcasting experimentally, will probably beam the show to the U.S.

The operators also hope that the fact that Jack Paar was able to telecast without any technical or political difficulties from the Tropicana, will impress the prospective visitors about the safety of travel in Havana. Telecast last Monday (28) was through Channel 10 in Havana, and part of a junket by that station for newsmen, ad and station reps, to show off the big Havana market.

Whether the natives in Havana are in sympathy with the revolutionary aims is not readily evident to the tourist. Few, including talkative cab drivers, will comment on what has been described as the "continuing unpleasantness." Every once in a while a burly citizen lifts up his guayaberra jacket and a holster complete with contents is evident. It is readily seen, however, that Havana is well policed whether it's in the swank sector where the bulk of the new hotels are located, or whether it's in the old city. It has been extremely quiet since Castro tried to pull off the abortive general strike some months ago.

In fact, said one casino operator, it's so quiet that things look normal. "And," he added bitterly, "It would be much better if the Miami Beach papers didn't harp continually on riots that never occurred here." To the casino operators, it's more of a plot against them than against the government.

Ciro's Sold

Continued from page 2

as, Veloz & Yolanda and Carmen Cavallero.

Up until the date of the sale Hover has planned reopening Ciro's as a private club, with paid members. He already had sent out literature on project.

Feigenbaum, who has no plans for operating nitery himself, said today that several "big names" in the entertainment world are negotiating with him for its reopening. If these or any other negotiations that may arise fall through, then property will be re-sold at auction.

Latin Quarter, N. Y.

Paul Gilbert, Tina Robin, Giselle & Francois Szony, St. Leon Troupe (8), Marthe Errolle, Gina Genardi, Tony Mack, David Carter, Queti Clavijo, Adonis Pertas, Charlotte Foley, Elaine Spaulding, Kip Carlisle, Jerry Ruffner, Ronnie Meron, Janie Thomas, Charlotte Winson, Connie Warner, Lauris Lambert, Adele Gordon, Marlene Powers, Ruth Hanna, Ellie Stattin, Judy Keirn, Sandy Keyes, Grace Sundstrom, Nancy Wachter, Peg Lynch, Pat Farrell, Shirley Forrest, Tanya Corlette, Joan Artus, Ruth Christensen. Barbara Bensing, John Juliano; Jo Lombardi and Buddy Harlowe orchs; staged by Donn Arden; songs, Pony Sherrell & Phil Moody; costumes, Freddie Wittop; $6 minimum.

While Donn Arden's "International Holiday For Love," as the basic Latin Quartet revue is tagged, remains fundamentally the same, interlarded with occasional new guesters—in this instance Paul Gilbert and Tina Robin—reappraisal of this E. M. Loew-Eddie Risman operation is in order.

For one thing, not for naught is it easily the best nitery revue east of Las Vegas and west of Paris' Le Lido—and it needn't be ashamed of any competitive comparison anywhere. For another, it accents—surprising as it may be—that a metropolis like New York today is left with only "two slices of bread" in the class saloon field (the other, of course, is the Copacabana).

This Latin Quarter show also points up anew the unique talents of Donn Arden as easily the champ Belasco of the bistros. His revue productions contribute to such diverse spots as Paris' Lido, the Moulin Rouge in Hollywood, Las Vegas' Desert Inn and Stardust, and the LQ's in Miami Beach and N. Y.

Arden, as already has been noted in these columns, knows his way around a floorshow, and the classier the budgetitus, the handsomer the end result. Thus he takes his troupe from diverse environs such as Paris, Venice, Madrid, Milan, to New York, with a sizzling West Indies topper-offer. In the tradition of revues like the Folies Bergere (Paris) and ultra floorshows with generous sartorial trappings where the operation puts accent on production over stars, he utilizes pro talent, of course, but never permits the headliner to eclipse the overall values.

Thus Marthe Errolle is a prepossessing and personable prima. Gina Genardi is a peppery soubret. Queti Clavijo is a flamenco and castanet clicker who makes much of her opportunities against a matador background and to Adonis Puertas' guitar accomp. Giselle & Francois Szony terp their way to showstopping results, easily the hit of the bill. (For some reason there was undue backstage noise during their stint, including poor stage-management which permitted uneclipsed scrims and travellers).

There's always a socko acrobatic act, which is sizable in numbers and impressive on sight values, and the St. Leon Troupe (8), two of them femmes, are rousing with their risley in the best tradition. Then there are the ballet production numbers to interlard the specialties, and a dramatic curtain-of-rain effect to sparkle the Caribbean finale, including two gals in traveling birdcages suspended from the ceiling for further flash. All of it, backstopped professionally by old vaude pro Jo Lombardi alternating with Buddy Harlowe's dansapation.

The two added starters also registered although tightening of their individual stints and general acceleration of the production numbers would help. As it was opening (Thursday), the dinner show ran two hours—too long.

Tina Robin is a Coral disker who is a pint-size song-belter. A cute petite blonde, she lacks chiefly a distinctive style of her own. Her pops are either announced impressions or unannounced renditions reminiscent of other established song stylists. When she develops her own style she'll mean more because of individual character.

Comedian Paul Gilbert, better known on the Coast and relatively new in the east, has beaucoup values which will be further advanced with new material. Gagging about the hazards of flying is kinda dated in this jet age. A joke about "the hostess asks you what she can do to please you and then straps you in the seat" is funny because it's consistent with reality. The frightening phases of flying are of a yesteryear genre. Conversely, "pay tv," if intended as an "advanced" theme, is likewise unrealistic. Somehow, also, coming on with an acrobatic pratfall, a la Jack Durant—the day after the latter closed at this spot—wasn't good timing. Gilbert is a personable comedian with some original attempts. But if he was told that Yiddish ad libs are necessary, that went out of style with Jimmy Hussey doing local dialectics when playing Loew's Delancey.

In the same idiom that the management might have alerted Gilbert anent the Durant pratfall, as soon as he knew of Miss Robin's "Whole World In His Hands," so too the comic's "sermon" on the audience ladder was handicapped because of the anticlimactic spiritual. That's easy to resolve by elimination of her stint, since her routine, like the show in general, runs overboard. Gilbert knew the show was long, and so stated. He ended strong with that barefoot dance. Gilbert, being a comic potential, owes it to himself to reappraise some of the values. He is bound to find the effort not unrewarding.

Abel.

500 Club, A. C.

Atlantic City, Aug. 2.

Sallie Blair, Jack Kannon, Beverly & Jack Palmer, Four Giovannis, The Wallace Bros., Jack Curtis, Joe Frasetto with Pete Miller's Orch. (12); $2 admission, $3 minimum.

Sultry Sallie Blair and funnyman Jack Kannon are the headliners at the 500 Club and a welcome relief to the payees who haven't seen a show they could write home about since Liberace opened here early in July. Singer and comic are backed by three strong acts with show running some two hours and all of it solid entertainment.

Miss Blair, a knockout in her tightly fitted sequined white evening gown, has a full-bodied voice which can rise from a muted whisper to a boom which rocks her audience as she scores with such old favs as opener "I Get A Kick Out of You," "Taking A Chance On Love," "Witchcraft," or specially "Baby, Baby, Don't You Go Away Mad."

Within the framework of "That Ole Black Magic," she sings a medley of songs, "St. James Infirmary," "Hold Him, Joe," "Matilda," "It Ain't Necessarily So," "When the Saints Go Marching In," for solid entertainment. Here the orchestra is mute with an ever increasing tempo set by Curlie Benito playing the congo drums while Wayne Robinson beats the snares.

Jack Kannon is back to prove that he is a fine comic. Again his best is the magic trick from India. His pokes at the wives and teensters also score heavily.

Pal (Skinny) D'Amato dips into the talent of his front room where the Four Giovannis have been going great guns all season to augment his supper club show. Violin, electric guitar, accordion and bass fiddle combo offer instrumental and vocal numbers ranging from classics to pops for heavy returns.

The Wallace Bros., sepia actrobatic tapsters, who have been entertaining up front with the Four Giovannis, also do neat routine for plenty of mitting as they appear as supper club act.

Beverly and Jack Palmer show they are beyond the ordinary acrobatic dance team. *Walk.*

Park Plaza, St. Louis

St. Louis, July 29.

The Little Company (4); $1-$1.50 admission.

The Park Plaza Gourmet Room, which hasn't had floorshows in several years, has come back into the fold with a refreshing little "saloon theatre" show called "Whadd'ya Want?" It's a sharp parlay of song, satirical sketches, parodies and, well, "whadd'ya want?"— this show has it.

Produced and directed by Theodore J. Flicker, a name wellknown to connoisseurs of offbeat entertainment in St. Loo through his directorial efforts with the Compass Players last year at the Crystal Palace, "Whadd'ya Want?" features only four people—singer-actor-guitarist Will Holt; actress-singer Dolly Jonah; tv actor Felix Munso and off-Broadway actress Carol Macho, all of whom fairly crackle every moment onstage.

Along with their own series of songs and sketches, with words and music by localites Fran Landesman and Tommy Wolf, they bring the audience into the act every now and then by way of improvised on-the-spot sketches, based upon suggestions from the folks out front. Like the show itself, the curtain time is different, too, from the usual show schedules in St. Louis. First show is at 10 p.m. and runs for 25 minutes, with entirely different layouts continuing after brief intervals throughout the evening.

"Whadd'ya Want?" is booked in for a month on an experimental basis, and although it's not for people from Squaresville. *Bob.*

Waldorf-Astoria, N. Y.

Ballet Espanol, featuring Ximenez and Vargas; Emil Coleman and Bela Babai Orchs; $3 cover.

Ballet Espanol, featuring Ximenez and Vargas, is fiery and scintillating Hispano dance troupe that is inducing the crescendo of "oles" at the Waldorf-Astoria's Starlight Roof." It's hoped that the Waldorf has no rooms below the Starlight Roof, for this spirited group pounds the floor with such verve that one expects them to break through at any moment.

For the most part, this young perpetual-motion team concentrates on the traditional heel-stomping, castinet-clicking style of their country. However, there is marked departure in one instance when Ximenez takes the floor for a solo barefooted number. It's apparently a ceremonial dance of some kind, since he's garbed in a colorful ceremonial robe and a feathered standup headdress.

Made up of about a dozen dancers, both male and female, a pair of singers, two pianists and two guitarists, the troupe offers a varied repertoire of ensemble terping, duo routines, and solo interpretations. There is opportunity for numerous costumes changes and variations of the Spanish dance art.

It appears obvious that several of the numbers are designed to tell a story in dance form. These contributions are backed by one or both of the singers.

From the audience's standpoint, the most exciting contributions are the gaucho routines. Garbed in the Spanish version of the cowboy and supplied with spurs, the young men stomp and click about the floor with complete abandon. It's an eye-catching and exciting sight that results in loud "oles" and heavy mitting. The distaffers are no slouches either. They display the same spirit and accomplish the same results in winning the audience.

There is something about the appearance of each individual in the troupe that gives the performance a feeling of genuine authenticity and transforms the onlooker to a cafe in Spain.

As per usual, Emil Coleman and his orchestra and Babai and his "gypsy" crew are on hand to provide the music for customer terping. *Holl.*

Manor, Wildwood, N. J.

Wildwood, N. J., July 31.

Liberace, Dolores Perry, Darias, Michael Francis Orch (16); $3.50 minimum.

Liberace is a cinch to hold the Manor Supper club record for crowds for the second season. The devotion of his fans is something remarkable to see. Their idol can do no wrong—even when he branches out into dancing and humor-laden comments. At the show caught, the 2,100-seat room was packed to the doors, the sexes evenly divided.

His piano work is no longer news, but possibly his sense of humor is. His comments draw more laughs than many a struggling comedian gains per show. His wardrobe is even more spectacular than expected ranging from a bare-chested calypso garb to diamond studded, glittering tux costumes of metallic cloth. Even more glittering in his showmanship, using gimmicks galore. Altogether, he offers more than two hours of musical arrangements, from Gershwin to calypso and selections from "Gigi." In the request portion, he honors every shouted request including such off-beat items as "Chopsticks" and "Purple People Eater."

Gordon Robertson has whipped the augmented 16-member Mike Francis orchestra into a better than usual job of supporting Liberace.

Singer Delores Perry, a lush strawberry blonde, looks like a department store mannequin come to life. A soprano, she offers "Granada," "Over The Rainbow," "The Bells Are Ringing" and a pops medley with Lee. Bongo beater Darias is different enough to earn a warm reception. In short, the Liberace show is one of the best all around production ever to hit the New Jersey Cape. *Math.*

Desert Inn, Las Vegas

Las Vegas, July 29.

Anna Maria Alberghetti, Dave Barry, The Morlidors, Art Johnson, Donn Arden Dancers (13), Carlton Hayes Orch (16); choreography by Jack Bunch; $3 minimum.

Anna Maria Alberghetti, despite her youth, has played Vegas many times, always with various members of her family. She's on her own now, and has come up with a solid act that is a natural for any nitery or theatre. The beautiful thrush shows both dignity and frivolity in this turn, for which she was generously rewarded by "bravos" from a SRO opening night audience.

She sets a classical mood with her opener, "La Traviata," then segues into "World On a String," and tastefully balances her repertoire between longhair and pop numbers. Included are "Fa La Nana Bambin," "La Danza," "Sorrento," "Bidin' My Time," and "Un Bel Di." With two male terpers, Jerry Antes and Pepe De Chazza, she does a delightful flapper-clad "Varsity Drag" production, and a black suit and derby number in which she clicks in the footwork department. Act was written and staged by Phil Moody and Pony Sherrell, with music direction by Jeff Lewis, and choreography by Jack Bunch. On opening night, Miss Alberghetti invited her mother from the audience to do her w.k. boogie-woogie number on the 88.

Comedian Dave Barry, long a fave on the Strip, returns with a batch of topical gags, plus a reprise of some of the very funny bits that always get big yocks here, including his anti-women jokes, singing about gambling, and impreshes of Liberace and Winston Churchill.

A new Donn Arden production number is included, called "Everything Under The Moon," featuring singer Art Johnson and the Arden dancers (13), with a spectacular Kahlua ceremonial fire dance by Dick Goltry and Freddie Letuli. The Morlidors, two girls and a boy doing a rag doll novelty skit, are held over from the previous show. Carlton Hayes and his orch (16) capably backs the show which is skedded for four weeks. *Duke.*

Flamingo, Las Vegas

Las Vegas, July 31.

Ritz Bros., Dolores Hawkins, Don Kirk, Flamingoettes (11), Jack Cathcart Orch (13); Produced by Archie Robbins, Choreography by Buster Burnell; $3 minimum.

The Ritz Bros. return to the Flamingo Room where they have added a very funny topical bit to their distinctive style of saniness. It's a takeoff on the Moiseyev Russian Ballet dancers, and gives the boys a chance to throw themselves into a terping frenzy which is rewarded with booming yocks. Skit was written by Sid Kuller with choreography by Lee Scott. Jimmy and Al's lament about "The Guy In The Middle Is The Funny One" ends with some old-time slapstick, complete with pie-in-the-face. Trio's "Continental Sentimental Gentlemen of Song," and "Low Noon at Coffin Corners," are among the sketches revived to consistent laughs.

Dolores Hawkins, a red-haired looker with an exceptionally fine voice, is the featured chirper. Especially effective is her version of "My Man," which is included among numbers such as "Where Or When," "Tonight I'm Singing For Me," "Young, Warm, and Wonderful," and "For You I'd Do Most Anything."

Choreographer Buster Burnell has come up with a new production number for this show which is one of the best to hit the Strip. It's a circus romp, featuring the voice and dancing of Don Kirk, and the Flamingoettes (11). The stage is filled with action and there's even a trapeze and a Punch & Judy show involved. Jack Cathcart's orch (13) gives top-notch backing to the skedded five-framer, which is smoothly coordinated by producer Archie Robbins. *Duke.*

Gatineau, Ottawa

Ottawa, Aug. 1.

Charlie Applewhite, Hi-Lites (3), Duvals (2), Beverly Palmer, Wally Monro Orch (8); $1 admission.

Radio work and diskings kept Charlie Applewhite's pipes in top shape during his U. S. Army stint. This is evident in his Gatineau Club billtopping session where he handles a socko stanza of chant to big returns. Applewhite's vocal technique is standout through a routine that is all ballad but manages enough tunes with a beat to keep it balanced nicely and exhibits plenty staging and showmanship savvy. Pipings run to 'Stormy Weather," "Lady Is A Tramp" slot.

Gatineau's fare is held to high standards set by Applewhite with the clicko Canadian threesome, the Hi-Lites. This Mercury - disking group offers a fine collection of tunes set to zippy arrangements. Getting big attention are the Hi-Lites' handling of "Temptation" and "You Need Hands." The Duvals have a nice acro-balance bit that holds customers tense with lifts and spins, chores shared by male and slick blond femme. Sleek-built looker Beverly Palmer has a solo terp session highlighted by a caricature of so-called "choreography" of chanters. *Gorm.*

Savoy Hilton, N. Y.

Emile Petti Orch (5); $1 cover after 10 p.m.

The Cafe Lounge of the Savoy-Plaza Hotel (it's now the Savoy Hilton) was for years a lively dansapation landmark in N. Y., one of the few cocktail dansant spots, and from that, in time, it evolved a single-name personality showcase. Hildegarde came to attention here originally, so did Dwight Fiske and others.

With Conrad N. Hilton now making the former S-P his flagship in the Central Park sector (A. N. Sonnebend is slated to resume self-operation of the Hotel Plaza, which he owns), the Emile Petti band (5) has been brought back. It's a sprightly quintet with the maestro at the ivories backed by sax, bass, accordion and drums and Petti gets beaucoup dansapation out of it. He knows how to mix 'em up and get them out on the floor and yet stay in the proper "society" dance music groove. Bands like Petti, Meyer Davis, Lester Lanin, et al., recall the disappointment once voiced by a Chicago hoodlum who ran a South Side nitery popular in those days. He had booked a name band and found that the customers listened but didn't dance—"if they don't get up on the floor then it ain't no dance band" he beefed with ungrammatical but accurate conclusion.

Since Eugene Voit shifted over the Plaza to the Savoy Hilton, and with the opening of Trader Vic's restaurant on the site of the former Red Coach Inn, which also is part of the hotel property, this East 58th St. inn has started to make its mark anew on the Gotham scene.

Incidentally, this is Petti's first return to a N. Y. location since 1953 when he was at the now defunct Versailles, since renamed The Roundtable. Another familiar hand in a new location is maitre d' John Selva, ex-Knight Box (Hotel Ambassador). Carnaval Room (Sherry-Netherland), et al., now dittoing in the SH's Cafe Lounge. *Abel.*

Colony, London

London, July 31.

Monique Van Vooren, Felix King and Santiago Lopez Orchs; $6 minimum.

Monique Van Vooren, the shapely Belgian-born chanteuse, is currently filling her first London cafe date in some three years and impresses as a lively, vigorous and good-humored entertainer. Projection from artist to audience is not always as effective as it might be, but, on the show reviewed, there was no lacking in ringsiders' enthusiasm.

The star has some good and intriguing cabaret material, mostly keyed to one theme. Virtually the entire act deals with sex—from a comedy standpoint. The lyrics are mainly bright and amusing and Miss Van Vooren knows how to sell this type of number. Typical entries in her 35 minute stint are "I Want More," "Marie the Monk," which she does partly in French, "Thank Heaven for Little Boys" from "Gigi" and "Get Him on the Second Time Around," a shrewd study of how to get your man on the rebound. Act winds with a reasonably good take-off of Maurice Chevalier and a lively medley of French songs. *Myro.*

Beverly Hills, Ciney

Cincinnati, Aug. 1.

Mills Bros. (4), Mattison Trio, Lindsay-Sapphire Dancers (9), Bill Raymond, Gardner Benedict Orch (10), Jimmy Wilber Trio, Larry Vincent; $3 minimum, $4 Sat.

Local faves since their radio debut 30 years ago on Crosley's WLW, the Mills Bros. are heading for another tall attendance marker on this annual engagement at Greater Cincy's ace bistro. Vocal combo is given support in the fortnighter by newcomers, the dancing Mattison Trio, who were hit with first night throng. Beverly's band, headed by Gardner Benedict, and the Lindsay-Sapphire dancers, in two nifty routines, fill out the 62-minute cabaret fare.

Donald, Harry and Herbert Mills, with Norman Brown accompanying on guitar, get the song cycle under way with "Opus One" and "I'm the Guy" in their trade-mark harmony style. Then barbershop treatment of "On the Bank of the Wabash" and a wrapup of familiars ending with "You Always Hurt the One You Love." Beg off after 32 minutes.

Trim males, Guy Tanno and Dean Diggins, and streamlined blond Dorothy Matthews, constitute the Mattison Trio, precision taps and interpretative steppers of the first order. *Koll.*

Palmer House, Chi

Chicago, July 31.

Yonely, Norma Smith, Hal Loman & Playmates, Ben Arden Orch (9); $2 *cover.*

New Empire Room layout is okay for its balance, pace and pleasant talent, but somehow didn't wring much enthusiasm from first-night (31) tablers, possibly for lack of name value. Despite generally sound performances, show seemed to need buoyancy for more arresting elements.

Yonely's half-hour turn registered nicely, largely on the strength of fiddle foolery and his antics with midget violin, trumpet and accordion. Comic's forte is sight nonsense, which plays much better than his patter, which comes across largely as an exercise in rote. His fiddling takes laughs for trick bowing and ludicrous gripping, but the fun peak comes at the concert grand when star uses a trick candelabra for a fresh impresh of Liberace. He follows by using baseballs on the keys through a medley of classics and pops that takes good mitting.

Norma Smith, a localer on her first outing here, has a fine soprano for such chestnuts as "I Get a Kick," "Someone to Watch Over Me," "Stardust" and "Love is Where You Find It." There's no point to the white fox she wears, however, unless she completes the effect with chi chi coif and manner. Just now, to her detriment, she's split between sweet ingenue (which she is) and sophisticate.

Hal Loman & Playmates (two striking blondes) terp energetically and with considerable skill that might be set off better by more imaginative routines. Their "love story"—wholesome gal versus the minx for Loman's affection—could be more exciting, and a Dragnet satire (hardly timely by now) isn't, being no more than a routine parody. Ben Arden orch (9) provides excellent show backing.

George Göbel will be in Aug. 28 for a week. *Pit.*

Bolero, Wildwood, N. J.

Wildwood, N. J., July 31.

The Treniers (2), *Buddy Hackett, Dick Roman, Jack London, Genie Gilbeaux Orch* (4); *Rocky Valentine Orch* (10); $3.50 *minimum, no cover,* $1 *admission weekends.*

Fresh from Europe, the Trenier twins are better than ever and scoring their usual smash success in the Wildwoods. It's the 12th annual appearance for the identical twins.

The Treniers are past masters at rock 'n' roll and comedy antics. They whip the audience up like musical cheerleaders. But in the vast confines of Club Bolero, they face their most difficult assignment because the intimate quality is lacking that was present in their other locations here. The twins take care of all the jump tunes from "Rag Mop" to "Go, Go, Go."

Older brother Buddy takes care of the suave romantic ballads. The group receives perfect backing from the Gene Gilbeaux band. Gilbeaux offers piano acrobatics and sax man Don Hill and drummer Henry Green are also outstanding.

Rotund Buddy Hackett and his low pressure gags are a resounding hit in their first visit to the Wildwoods. His material is so fresh that you can still detect the cellophane. Brisk one-liners and penetrating observations of humans make up the bulk of Hackett's offering.

Singer Dick Roman, an Arthur Godfrey contest winner, offers a ballad medley topped off with "Love Is A Many Splendored Thing." Roman has good looks and impressive pipes. The Rocky Valentine band offers splendid backing to the show. Missing is the chorus line, a highlight of previous Bolero seasons. *Math.*

Harrah's, Lake Tahoe

Lake Tahoe, July 30.

Gogi Grant, Kirby Stone Four, Del Courtney Orch (10); $2 *minimum.*

Dark-haired Gogi Grant, debuting the South Shore Room with a varied, smoothly-paced 30-minute songalog, proves big league on the nitery circuit with opening nighters at Harrah's Club.

Sparkling in a white sequined creation, she wins immediate approval as she on-stages to Del Courtney's orch backing her disk hit, "The Wayward Wind." Heavy on the emotional side, with full authority, she also shows well on bright spots of comedy.

She proves her way around a song with the full run of emotions from "Best Things In Life Are Free" to satire on "You Ain't Nothing But A Hound Dog." Positive control is evident on "I Don't Understand The Parisian!" Well received is medley from recent "Gigi Album" recorded for RCA Victor with Tony Martin.

Other title included in her turn are "How Deep Is The Ocean?" "You And The Night And The Music" (done in delightful Spanish), and a melange from her "Helen Morgan album. Miss Grant closes with "Thanks For Everything" but yields with one encore, "The Ways Of Love."

Top warmer for the headliner is the talented Kirby Stone Four, with many of their routines seen on the Ed Sullivan show. The four—Kirby Stone, Larry Foster, Eddy Hall, Mike Gardner—prove good comics and excellent vocalists. Bits on London rock 'n' roll is tops: "In London it's 'Stone and Bun'."

Turn includes modern stuff, a touch of opera, and Latin renditions. Kirby shows show biz savvy as lead man and emcee. Four work well with near-flawless timing and smooth cooperation. Mike Gardner, as straight man, wins good support with patrons, and Eddy Hall makes most with side-quips. Foster scores best with impreshes, done with good variety.

Del Courtney and his able musicians back show. Closing date is Aug. 10. *Long.*

Riverside, Reno

Reno, July 31.

McGuire Sisters (3), *Jackie Kahane, Starlets* (8), *Bill Clifford's Orch* (10); $2-$3.50 *minimum.*

The Riverside's double bill—McGuire Sisters and Jackie Kahane—bracketed by the Starlets in two beautifully done productions, has appeal to all tastes. The talented sisters, in perfect voice, offer a varied and smartly-staged 30-minute turn. Kahane, new on the Reno circuit, shows a fresh approach on the comic side in his debut before a western audience.

Chris, Phyllis and Dottie McGuire open their playback date with "You Are So Much A Part Of Me," then sing through the fast-paced turn with such titles as "Alabama Jubilee," and "Isn't It A Shame." The trio shows good command on "One Fine Day." Fast bit with instruments show variety. Girls score with "Daddy," (they're dressed in full minks for their rendition) and a melange of hit platters.

Auditors show heavy endorsement as girls exit to "Think Of Me Kindly." The personable sisters credit show to manager-arranger-conductor Murray Kane, who rates plaudits for the neat stint.

Fresh approach as a standup comic, Kahane's opening night support indicates the Canadian's brand of laugh getting will score heavy with U.S. audiences. His French impreshes, done part in smooth French, are sock. Some of his lines have been heard before from the Riverside stage, but most of the stuff is not trite. In a duet challenge with a trumpet player from Bill Clifford's band, Kahane shows well as a musician. His turn, for 15 minutes, is good warmer-upper.

Starlets terp through two Moro-Landis production numbers, well-rehearsed and costumed. Opener, before black curtain and done in black gowns, is impressive with luminescent fans as the only visible movement on stage. Fluid motion and precision prompt mid-term approval. Tag number is built around Latin theme, and also gets good reaction. The Clifford orch backs complete show. Closing date set for Aug. 13. *Long.*

Club Harlem, A. C.

(FOLLOWUP)

Billy Daniels, back in Larry Steele's "Smart Affairs," current for the season in Club Harlem in Atlantic City, wraps up 30 minutes on stage with "Ole Black Magic" (what else) and has to beg off.

Daniels does seven numbers with a top assist from his accompanist and arranger, Benny Payne, who joins in some and scores with "St. James Infirmary Blues," put over with a fast tempo which delights payees.

Fast oldie, "One of These Days," gets things underway, then "Witchcraft," "Do I," and nostalgic "Beautiful as You Seem." Humorous "Masculine Touch" is followed by "My Yiddishe Mama" with Payne assisting all for top returns. For his final number Daniels loosens his black tie, opens his shirt front and sings "Ole Black Magic," his biggest hit.

Daniels was in Steele's "Smart Affairs" in 1945, 1947, and 1948. Steele has carefully worked Daniels into his "Smart Affairs" so that the more than two hour show is as fast and well balanced as ever. Arthur Lee Simpkins will join "Affairs," which is doing ropes up biz most shows, on Aug. 8th until Aug. 27. *Walk.*

El Rancho, Las Vegas

Las Vegas, July 30.

The Vagabonds (4), *Marilyn Maxwell, Candy Barr, Barry Ashton Dancers* (12), *Dick Rice Orch* (12); *produced by Tom Douglas, presented by Beldon Katleman;* $3 *minimum.*

Joe E. Lewis still feels a little shaky after his recent surgery, so The Vagabonds are filling in for him for the first two weeks of the new show at El Rancho. Co-headlining in the skedded four-framer is Marilyn Maxwell, with stripper Candy Barr extra added on bill.

The Vagabonds (Dominic Germano, guitar; Eddie Peddie, bass; Attilio Risso, accordion; and Al Torre, guitar) kick off their brand of comedy-with-music by presenting a "1919 Hit Parade Medley," and zoom into their wacky version of "McNamara's Band," which is different because it is sung with Italian accents. The boys get yocks with their "Witch Doctor" number, and impreshes of Louis Prima, Arthur Godfrey, and Elvis Presley.

Miss Maxwell seems to be more beautiful than ever, and her song tossing has never been so good. She's sexily attired, which is appropriate for the package—"Everybody strips in this show," she says as she removes part of her gown. Her numbers, expertly backed by 88er Harry Frohman, include "I Like Everybody," "If I Could Be With You," "Lady Is A Tramp," "Good Morning Heartache," and "You Made Me Love You." She highlights her act with a very funny skit about a silent movie queen.

Candy Barr, one of the better "exotic dancers," is an exciting stripper with a magnificent body and a doll-like face. She trembles and undulates to top effect, ending her turn wearing only a tiny G-strong and no bra.

Barry Ashton's line of 12 chorus girls, six of whom are nudes (braless) present themselves in surprisingly good taste. Because the accent is on art, there is nothing offensive about the mannikins, who for the most part are smartly attired and are involved in clever Ashton choreography. *Duke.*

Hotel Muehlebach, K. C.

Kansas City, Aug. 1.

Betty Kean & Lew Parker, Danny Ferguson Orch (8) *with Kay Houston;* $1, $1.50 *cover.*

Originally, the Terrace Grill had Jean Fenn skedded for a fortnight to open Aug. 1, but Miss Fenn came down with appendicitis and had to cancel the date only a week ahead of opening. Betty Kean & Lew Parker, fresh from their recent stint at the Copacabana, N. Y., are filling the date. They are drawing a high rate of customer chuckles and smiles, and it is proving a solid booking.

The show in 40 minutes is a slick combination of their comedy songs and skits looking in satirically on Anthony Quinn and Anna Magnani, "My Fair Lady," Ed Murrow, Sophie Tucker, Chevalier, a typical tv serial couple and a night club. They're embellished with a number of their own songs. "Everything We Do We Do Together," "The Slush and Mush Fall Mainly in Flatbush," "Here's To Dear Old Us," and "Two Against the World," with a few parodies thrown in. It's all very smooth and laughable, and the audience is close to them all the way. *Quin.*

Kaiulani, Honolulu

Honolulu, July 31.

Lena Machado & Her Boys (4); *no cover or minimum.*

The venerable Lena Machado, known for some 30 years as "the songbird of the islands," has resumed her nitery career as headliner in the Mauna Kea Room, high atop Matson's Princess Kaiulani hotel.

She's masterminding a four-piece combo known as "Her Boys" but billed alternately as the Kaiulani Serenaders. Modern Hawaiian tempos provide the incentive for dancing. Miss Machado, with an occasional quartet assist, takes care of the vocals, plays an experienced ukelele, and does the emcee chores.

To bolster mid-evening biz, Kent Ghirard's Hawaiian-Tahitian troupe bicycles over from another Matson date to stage a brief but reasonably effective floor show. With Ghirard is drummer-singer Danny Kaleikini and two "Tahitian" hip-wigglers.

But Lena Machado is the rightful headliner, although she isn't being exploited with much showmanship. The platform (stage wouldn't be the right word) has been moved to the "mauka" (hillside) wall so the lights of the city become a backdrop. *Walt.*

Native Cuban Talent Gets Discovered As Havana Spots Shy From Names

Havana, Aug. 5.

Despite the minimal drip of tourism, Havana niteries and hotels are still putting their best productions forward. Generally, the cafes are finding it unprofitable to hire tremendous names at great expense, so local talent is getting its best break in years.

For example, native choreographer and director Alberto Alonso, who is brother of the ballerina Alicia Alonso, in midtown Havana has done the Capri and Havana Rivera shows, and has done creditable jobs for both. The Nacional has record singer Celeste Mendoza topping the bill along with the fairly elaborate production, and the Tropicana, has probably the largest cafe show in the Caribbean that is constantly drawing whatever tourist business there is.

HAVANA HILTON

The sole hotel on the act standard exclusively, is the Habana Hilton. Alida Hernandez who used to be with William Morris Agency in New York and who is an assistant to the hotel's manager, is setting the talent. On the present show is a flamenco team, Los Romeros & Estelita, who pound out fast and colorful rhythms, both in the flamenco and jotas, and get a top mit, while a male quartet Los Flaxes, who sing Latin pops in an invigorating style, get a strong reception.

This inn has found one way to beat the doldrums on one night anyway. There is a weekly gala with one country being honored. Last Wednesday (30) Israel was accoladed, and the hotel had a packed room. Moreno Gypsies and the Fajardo bands are also a persuasive lot when it comes to dance inducements.

RIVIERA

The Havana Riviera show has to have some cuts made before its maximum effectiveness is achieved. There are some moments when the pacing lingers, but in time, the layout will achieve a top rating. The production is elaborate and showy, and the acts are good. One singer, Ramon Veloz, shows possibilities of being a personality. He handles himself well, shows charm, and has a happy sound. There's a picturesque blonde soprano, Martha Perez who does well, but is more concerned about mechanics of singing than about lyrical content. Gina Martin and Raul de Mesa provide the production singing, and Elena del Cueto, does the terp solos. The line work is good, and with elimination of a few spots where the song and dance work becomes draggy, the Riviera has a good show in its Copa Room.

CAPRI

The Capri, also the work of Alonso, has a better gaited display having a longer run. On night caught (Wed.), Lillia Guizar was slated to open, but didn't make the proper plane connections, and so Connie Towers held over for an additional night, and went on despite a cold. In this show, manager Nat Harris has blended some faster acts into an indigenous group. There is a flamenco troupe that was formed for this show, and singers Isidro Camera, Ana Julio and Juan de la Portilla, and dancer Carmelita Vazques provide flamenco as well as classical work. The costumes are excellent and the pacing makes for a strong session.

There is a possibility that this show may be moved intact into a Miami Beach hotel prior to the winter season. Deal is currently being worked out.

CASINO PARISIEN

The Casino Parisien of the Nacional hotel has a show that aims for eye and ear appeal and achieves both. Celeste Mendoza, a local fave, belts out a strong brand of Latin jive with energetic dance movements in addition. The production singers are Gina Romand and Manolo Torrente both of whom have strong voices and Monica Castell provides production tunes. Dance work is by Ana & Julio, and Manteca, a bongo player, is a utility comedian when needed.

One of the strongest features of this show and a permanent fixture in this room is the Dancing Waters which gives the show added dimension. Ed Darby, who's been operating the console of this fountain display for some time, has dispensed with his regular act in favor of water designs to help the production along. He's eminently successful in this respect.

TROPICANA

The Tropicana remains the largest cafe show in the entire area Martin Fox and his general manager Oscar Echimendea have endowed this layout with opulent costuming and they have girls dripping from the trees in this nitery which is the Radio City Music Hall of the cafe world. At present there are no names, but it's, anticipated that Nat King Cole will again work here during season and if the other hotels decide on a name policy, they'll sign more headline talent. *Jose.*

Folies Pigalle, Paris

Paris, July 29.

Nachat Martini presents a revue of Helene Martini "Pepees A Gogo" (It-Rains Dames). Choreography, Jean Guelis; sets and costumes, Erte; with Pamela Madga, Miss Paprika, Monique Montez & Horse, Lucie Love, Laure Gerard, Corine Chambord, Kitty Tam-Tam, Lotus, Folies Pigalle Dancers (16), *Casimir, Adrian;* $1.25 *cover;* $7 *minimum at table;* $3 *at bar.*

Pigalle has slowly been losing its nitery lure the last few years, with many shutterings, and has developed into mainly a Paris-by-night bus stop. Now Nachat Martini, owner of a flock of Pigalle nuderies, has decided to dress up the district and bring the twin pulls, spec and strip, into prominent play there.

Result is the transforming of an old film house into a plush cabaret-theatre right on Place Pigalle itself. Showy front, with a real waterfall under the glowing neons, will also help bring in customers. It looks to do okay tourist biz, but looms more chancey as a year-round affair due to its high tab and ordinary show, except for its erotic bits.

About 200 can be seated at tables on floor level and in the balcony, and the show runs three hours on a small stage. It begins at 9:30 p.m. and repeats at 12:30 a.m. It follows standard procedure with girl terp numbers interspersed with a couple of acts, but mainly with more dames in various strip bits with heavy production trimmings.

Though dancing is ordinary, the girls look well and are fairly well decked out and undressed. Acts are practically nil. One is a patter Scot comic Adrian who tells some oft-heard tightwad gags, plays around with a bagpipe and does a parody strip. He is adequate.

Casimir, garbed in a half-man-halfwoman costume, does a clever bit in seducing his better half. This is a solid offbeat sight act with good possibilities for Yank niteries. The lead strip acts are Pamela, a tassle twirler, and Monique Montez who undrapes seated on a spirited horse. Pamela goes in for mad gyrations.

Good word-of-mouth stuff, which should give this a good summer, is a strip done with a real snake, a horror bit with Frankenstein's monster, flagellation scenes and even a lesbos interlude.

It is a long show, and recorded music sometimes gets tedious. However, the Folies Pigalle Dancers (16), including two boys, are a good looking lot as are most of the strippers with such names as Lucie Love, Kitty Tam-Tam, Miss Paprika etc.

In short, this is geared to give 'em—Parisians, provincials and tourists alike—a naughty view of what they think Paris Pigalle is like. Show runs along smoothly on the small stage and is well paced and maintained. It does not try to compete with the Folies-Bergere or Lido, but deftly vulgarizes the two with a neat erotico, strident note of its own that could well pay off as a definite tourist lure.

It ends with a girl making love to a statue. This should have Yank visitors yakking it up about the show, and it should develop into a one-to-be-seen entry. Plenty of coin was poured into remodeling the place, but recorded music and a probably fairly restrained production nut should have this pay off at the stiff prices charged. It was SRO when caught. *Mosk.*

B'way Off, But 'Lady,' 'Man' Still SRO; Bellamy $35,200, 'Romanoff' $17,800, Hayes-Healy $20,900, 'Anger' $14,200

Broadway dropped last week after climbing the previous stanza. The falloff in the 11-show lineup was generally substantial. The only shows that held steady were the two sellouts, "Music Man" and "My Fair Lady."

Providing there are no unexpected closings this session, the number of shows on the boards next week will jump to 13, with the return Monday (11) of "Bells Are Ringing" and "Jamaica." The former entry laid off last July 19, while the latter suspended operations June 28.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net i.e., exclusive of taxes.

Dark At the Top of the Stairs, Music Box (D) (35th wk; 276 p) ($5.75-$6.90; 1,010; $33,000). Over $15,100. Previous week, $19,700.

Look Back in Anger, Golden (D) (44th wk; 351 p) ($5.75; 800; $25,-152). Nearly $14,200 on twofers. Previous week, $14,500 on twofers. Closes Sept. 20, to tour.

Look Homeward Angel, Barrymore (D) (36th wk; 284 p) ($6.90; 1,076; $40,716) (Miriam Hopkins). Over $21,000. Previous week, $24,200.

Music Man, Majestic (MC) (33d wk; 260 p) ($8.05; 1,626; $68,658) (Robert Preston). Over $69,400. Previous week, same.

My Fair Lady, Hellinger (MC) (125th wk; 995 p) ($8.05; 1,551; $68,210). Steady at $69,400.

Romanoff and Juliet, Plymouth (C) (43d wk; 340 p) ($5.75-$6.25; 1,062; $36,625). Almost $17,800 on twofers. Previous week, $19,400 on twofers. Closes Sept. 13, to tour.

Say, Darling, ANTA (MD) (18th wk; 140 p) ($7.50; 1,185; $50,460) (David Wayne). Over $34,000. Previous week, $38,500.

Sunrise at Campobello, Cort (D) 27th wk; 212 p) ($6.90; 1,155; $37,-500) (Ralph Bellamy). Nearly $35,-200. Previous week, $36,300.

Two for the Seesaw, Booth (CD) (29th wk; 228 p) ($6.90; 780; $31,-700) (Dana Andrews). Over $29,300. Previous week, $30,500.

West Side Story, Winter Garden (MD) (45th wk; 356 p) ($8.05; 1,404; $63,203). Over $41,800. Previous week, $44,900.

Who Was That Lady, Beck (D) 22d wk; 176 p) ($6.90; 1,280; $47,-000) (Peter Lind Hayes, Mary Healy). Over $20,900. Previous week, $24,100.

Off-Broadway Shows

Blood Wedding, Actors Playhouse (3-31-58).

Boy Friend, Cherry Lane (1-25-58).

Children of Darkness, Circle in the Square (2-28-58).

Comic Strip, Barbizon Plaza (5-14-58).

Crucible, Martinique (3-11-58).

Guests of Nation, Marquee (6-26-58).

Ionesco Plays, Sullivan St. (6-3-58).

Playboy West'n World, Tara (5-8-58).

Threepenny Opera, deLys (9-25-55).

Ulysses, Rooftop (6-5-58).

Waiting for Godot, York (8-5-58).

Stratford (Ont.) Fest Co. Mulls Aussie Tour

Stratford, Ont., Aug. 5.

The Stratford (Ont.) Festival Co. may tour Australia early next year. The Australian government is understood to be considering such a trek, but the deal is still in the talking stage.

The company played the Phoenix Theatre, N.Y., last spring as part of an inaugural tour. Performances were split between "Two Gentlemen of Verona" and "The Broken Jug."

Shirley Farmer, formerly in producer **Robert L. Joseph's** office, is production secretary for **William Darrid's** scheduled presentation of "The Disenchanted."

MUNI $71,500 IN L.A.; 'LADY' $59,700 IN CHI

Trade was fairly steady on the road last week. Receipts varied only moderately from the previous stanza and are expected to hold pretty even this week.

With the opening this week of the Eve Arden-starring "Auntie Mame" tourer, there are now four shows on the road.

Estimates for Last Week

Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout and RS indicates road show. Also, prices on touring shows include 10% Federal Tax and local tax, if any, but as on Broadway grosses are net; i.e. exclusive of taxes.

LOS ANGELES

At the Grand, Philharmonic Aud. (MD-T) (4th wk) ($6.40-$5.90; 2,670; $73,500) (Paul Muni), over $71,500 on Civic Light Opera subscription. Previous week, $72,000. Exits next Saturday (9) to continue tryout in Frisco.

SAN FRANCISCO

Mask and Gown, Curran (R-RS) (2d wk) ($4.95-$4.40; 1,758; $46,000) (T. C. Jones). About $17,000. Previous week, $20,000. Moves next week to the Geary, where it plays through Aug. 30.

CHICAGO

My Fair Lady, Shubert (MC-RS) (39th wk) ($7; 2,100; $72,979). Nearly $59,700. Previous week, $59,000. Continues indefinitely.

British Shows

(Figures denote opening dates)

LONDON

Ah, Quelle Folie, Wint. Gard. (6-28-58).
Any Other Biz, Westminster (4-10-58).
As You Like It, Open Air (7-14-58).
At Drop of Hat, Fortune (1-24-57; **Breath of Spring,** Cambridge (3-26-58).
Boy Friend, Wyndham's (12-1-53).
Double Cross, Duchess (7-7-58).
Duel of Angels, Apollo (12-24-57).
Expresso Bongo, Saville (4-23-58).
Five Finger Exercise, Comedy (7-16-58).
Flowering Cherry, Haymarket (11-21-57).
For Adults Only, Strand (6-25-58).
Irma La Douce, Lyric (7-17-58).
Living for Pleasure, Garrick (7-10-58).
Merry Widow, Coliseum (7-31-58).
Mousetrap, Ambassadors (11-25-52).
My Fair Lady, Drury Lane (4-30-58).
Noon Has No Shadow, Arts (7-18-58).
Not in the Book, Criterion (4-2-58).
Party, New (5-28-58).
Plaisirs De Paris, Wales (4-20-57).
Private Prosecutor, Royal Court (7-21-58).
Rape of Belt, Piccadilly (12-24-57).
Roar Like a Dove, Phoenix (9-25-57).
Salad Days, Vaudeville (8-5-54).
Simple Spyman, Whitehall (3-19-58).
Speaking of Murder, St. Mart. (6-4-58).
Three Way Switch, Aldwych (7-8-58).
Trial Mary Dugan, Savoy (7-2-58).
Tunnel of Love, Majesty's (12-3-57).
Variation on Theme, Globe (5-8-58).
Where's Charley, Palace (2-20-58).
You Can Have Body, Vic. Pal. (6-2-58).

SCHEDULED OPENINGS

Unexpected Guest, Duchess (8-12-58).

CLOSED LAST WEEK

Joshua Tree, Duke of Yorks' (7-9-58).

Touring Shows

(Aug. 4-17)

At the Grand (tryout) (Paul Muni)—Philharmonic Aud., L.A. (4-9); Curran, S.F. (11-16) (Reviewed in VARIETY, July 9, '58).

Auntie Mame (N.Y. Co.) (Eve Arden)—Russ Aud., San Diego (4-9); Biltmore, L.A. (12-16).

Auntie Mame (2d Co.) (Constance Bennett)—National, Wash. (11-16).

Auntie Mame (3d Co.) (Sylvia Sidney)—City Center, N.Y. (11-16).

Mask and Gown (T. C. Jones)—Curran, S.F. (4-9); Geary, S.F. (11-16).

My Fair Lady (2d Co.)—Shubert, Chi (continues indefinitely).

SCHEDULED N.Y. OPENINGS

(Theatres Set)

BROADWAY

Howie, Coronet (9-17-58).
A Hot Grand, 46th St. (9-25-58).
Swim in Sea, Lyceum (9-30-58).
Handful of Fire, Beck (10-1-58).
Touch of the Poet, Hayes (10-2-58).
Drink to Me Only, Adelphi (10-8-58).
Goldilocks, Lunt-Fontanne (10-9-58).
Suzie Wong, Broadhurst (10-13-58).
T.N.P. of Paris, B'way (10-14-58).
Girls in 509, Belasco (10-15-58).
Old Friends, Miller (10-16-58).
Once More With Feeling, Nat'l (10-21-58).
Pleasure of His Co., Longacre (10-22-58).
George Dillon, Golden (10-23-58).
Marriage-Go-Round, Plymouth (10-29-58).
Man in Dog Suit, Coronet (10-30-58).
Plume de ma Tante, Royale (wk. 11-3-58).
Comes A Day, Ambassador (11-6-58).
Flower Drum Song, St. James (11-27-58).
Cold Wind & Wa, Morosco (12-4-58).
Old Vic, B'way (12-9-58).
Whoop-Up, Shubert (12-18-58).

OFF-BROADWAY

Young Provincials, Cricket (9-8-58).
Chaparral, Sheridan Sq. (9-9-58).
Jackknife, Royal (9-9-58).
Spectacar, Carnegie (9-17-58).
Earth Spirit, 4th St. (9-18-58).
Golden Six, York (10-13-58).
Man Who Never Died, Jan Hus (10-21-58).
Salad Days, Barbizon-Plaza (11-11-58).

Shows Abroad

The Private Prosecutor

London, July 22.

English Stage Co. presentation of Salisbury Arts Theatre Co. production of three-act (five scenes) drama by Thomas Wiseman. Staged by Derek Benfield; decor, Jean Adams. At Royal Court Theatre, London, July 21, '58; $2.25 top.

Dr. Warwick	Ian Mullins
Miss Mann	Diana Scougall
Teresa Warwick	Nancie Herrod
Talbot	Ronald Magill
Simon Ellis	Michael Atkinson
Dr. Weinstein	Geoffrey Lumsden

"The Private Prosecutor" is one of four plays presented by the English Stage Co. in a series of stock company productions at the Royal Court Theatre. It's a first play by Thomas Wiseman, a well-known, incisive show-biz columnist, and though a gab-fest, it holds interest throughout. With a more stellar cast it might be a potential for the commercial field.

The story concerns a psychiatrist who finishes up practically in need of a psychiatrist himself. Dedication to his job has caused him to neglect his wife. He also has a patient wanted by the police for alleged rape, and who some years previously had an affair with the psychiatrist's wife.

When he is threatened by the patient, the psychiatrist uses his professional ability to break the youth rather than cure him.

The writing is quite serious and if at times somewhat glib, it poses interesting problems. The humorous bits seem contrived and the author is not helped by pedestrian production and spotty acting.

Michael Atkinson is excellent as the young, deranged lover and Geoffrey Lumsden seizes with glee on the role of a flashy, worldly-wise psychiatrist who does his job well but has an eye on the fleshpots. The rest of the performances are merely competent.

As a debut playwright, Wiseman has done well. It remains to be seen if he can eventually cope with a play designed more for the stage than the library. *Rich.*

Noon Has No Shadows

London, July 21.

Arts Theatre Club presentation of a two-act (nine scenes) drama by Patricia Joudry. Staged by Leon Major; decor, William Brodie. At Arts Theatre, London, July 18, '58; $2.25 top.

Mrs. Grant	Dona Martyn
Melinda Grant	Suzanne Finlay
Miss Robson	Mary Barclay
Polly Fraser	Teresa Thorne
Bruce Mitchell	Garry Thorne
Anne	Irena Mayeska
Eleanor	Gillian Eddison
Will Henderson	Jonathan White
Mrs. Henderson	Frances Tobias
Mr. Henderson	Stuart Nichol
Mother	Roma Reilly

"Noon Has No Shadows" is the first London show to be written, staged, produced and acted entirely by Canadians. The play was done two seasons ago under the title "Teach Me How to Cry" and the film rights were bought by Universal. On the basis of this Arts Club presentation, it is an inferior effort, and neither the writing nor the acting, except in rare moments, rises much above the level of stock.

Patricia Joudry, the author, has set a Romeo and Juliet yarn against a homespun Canadian prairie background. The heroine is a sensitive, shy youngster with a half-witted mother; her sweetheart is a charming, gangling youth equally frustrated by parents who cannot come to terms with themselves. The adolescents find moments of rare enchantment, but they are too fleeting, as is the author's writing.

Suzanne Finlay gives a standout performance as the schoolgirl trying to lift herself above her environment, and she appears to future potential. Jonathan White also brings promise as her teenage swain.

Teresa Thorne brings an ebullient sharpness to her role as a spankable, jealous precocious siren-to-be, while Francis Tobias brings quiet gravity to the part of a disillusioned wife who longs for better things but knows that her dream is futile. The rest of the acting is routine.

Leon Major's staging is static, but he is handicapped by the play's nine-scene ponderousness. William Brodie's settings are adequate. *Rich.*

German Outdoor Legit Spot Has Free Ponchos

Wuerzburg, July 29.

Five hundred ponchos with hoods are available for patrons of a new open-air theatre here. This unusual inducement is for the city's new outdoor theatre in Kilian Square.

Opening play is "The Decision" by local writer Dr. Alo Heuler. This is the only outdoor house in Germany that provides raincoats for the audience.

Barns NSG; Lake $11,700, Grist Mill; Tandy-Cronyn OK $11,200 at Cape

The summer stock season continues to be a let-down. Business is generally only moderate, apparently reflecting the overall economic recession rather than a shortage of strong titles or a dearth of stars with boxoffice draw.

In this week's round-up, the various operations are arranged according to type of theatre. The idea is that grouping the huge outdoor spots, the tents and the large and small permanent theatres together affords better comparison.

Estimates for Last Week

Parenthetical designations for stock are the same as for the road, except that (TS) indicates Touring Show and (LP) indicates Local Production.

OUTDOOR

ST. LOUIS

Municipal Opera ($3; 11,937; $95,000). **Happy Hunting** (MC-LP) (Allan Jones, Penny Singleton), nearly $60,000. Previous week: **Rosalinda,** $48,000. Current: **Finian's Rainbow.**

KANSAS CITY

Starlight Theatre ($4; 7,600; $70,000). **Wizard of Oz** (MC-LP) (Pat Suzuki), almost $51,000 for six performances (one rainout). Previous week: **Carousel** (Jan Clayton), $53,000. Current: **Guys and Dolls** (Frankie Laine).

LOUISVILLE

Louisville Amphitheatre ($3.75; 3,520; $58,000). **Song of Norway** (OP-LP) (Patricia Morison), about $20,000. Previous week: **Pajama Game,** $23,000 in six performances. Current: **Naughty Marietta** (Mimi Benzell).

INDIANAPOLIS

Starlight Musicals ($3; 3,050; $36,000). **Rosalinda** (OP - LP), around $15,000 for six performances. Previous week: **Hit the Deck,** $19,000 in five performances. Current: **Bloomer Girl.**

TENTS

PHILADELPHIA

Playhouse in the Park ($3; 1,436; $26,000). **Middle of the Night** (D-TS) (Sam Levene), estimated $9,500. Previous week: **Visit to a Small Planet** (Arthur Treacher), $10,300. Current: **Tonight at 8:30** (Faye Emerson).

WALLINGFORD, CONN.

Oakdale Musical Theatre ($4.20; 2,150; $41,000). **Most Happy Fella** (MD-LP) (1st wk), estimated $15,-000. Previous week: **New Girl in Town** (Joan Blondell), $16,800. Current: **Most Happy Fella.**

LAMBERTVILLE, N. J.

Lambertville Music Circus ($3.50; 1,400; $40,000). **Auntie Mame** (C-TS) (3d wk) (Sylvia Sidney). Over $28,600. Previous week: same show, $28,800. Current: **Happy Hunting.**

LARGE HARDTOPS

DALLAS

State Fair Music Hall ($3.75; 4,120; $73,500). **Guys and Dolls** (MC-LP) (2d wk) (Johnnie Ray, Janis Paige), nearly $33,500. Previous week: same show, $32,100. Current: **Most Happy Fella.**

STRATFORD, ONT.

Shakespeare Festival ($5; 2,196; $61,912). **Henry IV-Much Ado About Nothing-Winter's Tale** (Rep-LP) (6th wk) (Eileen Herlie), over $54,700. Previous week: same repertory, $56,200. Current: same.

STRATFORD, CONN.

Shakespeare Festival ($5; 1,453; $45,000). **Hamlet-Midsummer Night's Dream-Winter's Tale** (Rep-LP) (7th wk), another new house record, $42,531. Previous week: same repertory, house record, $41,836. Current; same.

SMALL HARDTOPS

DENNIS, MASS.

Cape Playhouse ($4.40; 550; $16,-000). **Triple Play** (D-TS) (Jessica Tandy, Hume Cronyn), almost $11,-200, best of the local season. Current: **Holiday for Lovers** (Don Ameche).

WESTPORT, CONN.

Country Playhouse ($4.40; 761; $17,500). **Dulcy** (C-TS) (Dody Goodman), about $10,500. Previous week: **Time for Elizabeth** (Groucho Marx), $17,500. Current. **Triple Play** (Jessica Tandy, Hume Cronyn).

COONAMESSETT, MASS.

Falmouth Playhouse ($4.40; 600; $15,000). **Separate Tables** (D-TS) (Basil Rathbone, Geraldine Page), about $11,300. Previous week: **Sabrina Fair** (Margaret Sullavan, Joseph Cotten), $14,400. Current: **An Inspector Calls** (Cedric Hardwicke, Melville Cooper).

INDIANAPOLIS

Avondale Playhouse ($2.50; 1,000; $12,000). **Hemingway and All Those People** (CT-LP) (Marge Champion), about $11,500 for six performances. Previous week: **Uncle Harry** (Jackie Coogan), $6,000. Current: **Visit to a Small Planet** (Stuart Erwin).

CORNING, N. Y.

Corning Summer Theatre ($3; 611; $10,500). **Fallen Angels** (C-TS) (Hermione Gingold, Carol Bruce), nearly $6,500, climaxing the spot's best half-season on record. Previous week: **No Time for Sergeants,** $7,300. Current: **Cat on a Hot Tin Roof.**

MATUNUCK, R. I.

Theatre-by-the-Sea ($4.40; 600; $14,000). **The Remarkable Mr. Pennypacker** (C-TS) (Burgess Meredith), nearly $7,200. Same show grossed $11,200 the previous week at the Ogunquit (Me.) Playhouse. Current at Matunuck: **September Tide** (Ann Harding).

ANDOVER, N. J.

Grist Mill ($4.40; 786; $18,600). **Cat on a Hot Tin Roof** (D-TS) (Veronica Lake), almost $11,700. Previous week: **Holiday for Lovers** (Don Ameche, Irene Manning), around $7,100. Current: **Peter Pan** (Gloria Vanderbilt).

IVORYTON, CONN.

Ivoryton Playhouse ($4.40; 650; $17,000). **Holiday for Lovers** (C-TS) (Don Ameche), estimated $7,000. Previous week: **Kind Sir** (Ann Sheridan), $9,000. Current: **Cat on a Hot Tin Roof** (Diana Barrymore).

SARATOGA, N. Y.

Spa Theatre ($4.40; 587; $13,-000). **Mid-Summer** (D-TS) (James Mason), estimated $6,500. Previous week: **Happiest Millionaire** (Victor Jory), $8,600. Current: **Remarkable Mr. Pennypacker** (Burgess Meredith).

OLNEY, MD.

Olney Theatre ($3.50; 600; $9,000). **King of Hearts** (C-LP), about $7,000. Previous week: **Cave Dwellers,** $5,200. Current: **King of Hearts.**

EPHRATA, PA.

Legion Star Playhouse ($2.50; 299; $7,000). **Matchmaker** (C-TS) (Lyle Talbot, Ann B. Davis), new house record, $7,075. Previous week: **No Time for Sergeants,** $6,800. Week of July 14-19: **Cat on a Hot Tin Roof** (Veronica Lake), $6,500. Current: **Detective Story** (Scott Brady).

NEW HOPE, PA.

Bucks County Playhouse ($2.50; 432; $7,818). **See How They Run** (C-LP) (1st wk), estimated $5,300. Previous week: **"Middle of the Night,** $6,200. Current: **"See How They Run.**

NYACK, N. Y.

Tappan Zee Playhouse ($4.40; 600; $16,000). **Sabrina Fair** (C-TS) (single week) (Margaret Sullavan Joseph Cotten), about $14,000, topping the previous best, the preceding week's **Cat on a Hot Tin Roof** (Veronica Lake), at $9,900. Current: **Dulcy** (Dody Goodman).

WILLIAMSTOWN, MASS.

Adams Memorial Theatre ($3; 479; $6,000). **No Time for Sergeants,** house record $6,617 on seven performances, including extra matinee. Previous week: **Time Remembered,** $3,700 for six performances. Current: **Cat on a Hot Tin Roof.**

CHICAFO

Drury Lane ($3.50; 485; $9,800). **Chalk Garden** (D-LP) (2d wk) (Peggy Wood), estimated $3,300. Previous week: same show, $4,800. Current: **Spider's Web** (Jan Sterling).

Edgewater Beach Playhouse ($3.50 950; $19,300). **Sweet and Sour** (DT-LP) (2d wk) (Melvyn Douglas), estimated $14,000. Previous week: same show, $18,500. Current: **Kind Sir** (Ann Sheridan).

Hinsdale Summer Theatre ($3.50; 838; $15,000). **Separate Tables** (D-LP) (1st wk) (Sidney Blackmer, Rosemary DeCamp), over $6,500. Previous week: **Matchmaker** (Lyle Talbot, Ann B. Davis), house record, $14,360). Current: **Separate Tables.**

Road Theatres Refuse Guild Bid For Stiff Terms for 'Sunrise' Tour

Road theatre managers have apparently blocked an attempt by the Theatre Guild to get exceptional booking terms for its upcoming road edition of "Sunrise at Campobello." The Guild, it's understood, has since relaxed its demands along lines more acceptable to the out-of-town theatre operators.

Under the modified arrangement, the Guild still gets top terms, comparable to the "Auntie Mame" deals. However, objections to the original deal presented to the Independent Booking Office by Monty Shaff, new touring manager for the producing firm, reportedly involved the theatre's share of the gross and it's obligations on take-in and take-out expenses and stagehands.

Regarding the gross split, it's understood the Guild wanted a straight 75% of the take and then 80% over a certain figure. The usual sharing arrangement between the production and theatre on a straight play is 70-30 on the first $20,000 gross, with strong b.o. draws with heavy productions sometimes getting 75-25 on the balance. However, there have been instances when some of the more costly, or hotter, entries have gotten a straight 75% of the gross, which generally is the maximum for musicals. There have also been other sliding scale variations.

As for the take-in and take-out expenses, the Guild reportedly wanted the theatres to foot the entire cost on those items. The demand on stagehands, it's understood, was that the theatres supply 18 and if that many were not needed, then the production was

(Continued on page 60)

Japan's Noted All-Girl Takarazuka Opera Unit To Visit 36 U.S. Keys

Tokyo, July 29.

Japan's all-girl Takarazuka Opera Troupe will make its first postwar American mainland tour next year when it will play at least 36 U.S. cities in 13 weeks including the Met in New York. It will be the first of four successive annual tours. Forty Takarazuka girls and 12 staff members will cross the Continent twice, giving a minimum of 52 and a maximum of 100 shows.

The show, which is being imported by Gins Attractions Inc., is weighing three tentative schedules. One would have the troupe debut in San Francisco in January, another in that city in October and the third possibility has the company bowing in at Vancouver in August. Although the troupe has performed three times in Hawaii since 1955, it made its only U.S. tour in 1939.

Two complete shows of two hours each will make up the Takarazuka repertoire. One will include the "Takarazuka Hana Emaki" and the alternate program is expected to offer either "The Tales of Genji" or "Kosode Matoi" (Fireman's Sleeve). Both bills will be rounded out with "fantasies," kabuki and other native dances.

The troupe will first sweep across northern U.S. to take in Denver, Chicago, Minneapolis and Boston. Making its way back to the West Coast, stops will be made at N.Y., Pittsburgh, St. Louis, K.C., Oklahoma City, San Antonio and Los Angeles.

Dr. Joseph Rosenstock penned the praises of the troupe to U.S. promoter Albert B. Gins several years ago. Gins responded with a contract query in 1956 to the late Ichizo Kobayashi, founder of the Takarazuka entertainment form. After Gins visited Japan the next year with a William Morris Agency rep, negotiations became more serious. The contract was signed last Jan. 16.

An institution in Japan, the troupe was fictionalized by James A. Michener in "Sayonara" (WB).

An offer from France for a European tour and a bid from Hawaii for another return engagement were both turned down by Toho which has decided to concentrate its overseas Takarazuka efforts on America.

City Playhouses Leases Martin Beck Theatre, N.Y.

City Playhouse, Inc., has acquired a 10-year lease on the Martin Beck Theatre, N. Y. That brings the number of Broadway theatres in the CP chain to eight. The others are the ANTA, Bijou, Coronet, 46th Street, Helen Hayes, Lunt-Fontanne and Morosco. It also books the National in Washington.

CP president Louis Lotito, who's been manager of the 1,380-seater for a number of years, will continue in that capacity. The theatre, built by the late Martin Beck at a reported cost of $1,250,000, opened Nov. 11, 1924. The property is owned by an estate comprising Beck's widow, Mrs. Louise Beck, and two daughters.

CP is a subsidiary of the City Investing Co., headed by Robert W. Dowling, who's associated with Robert Whitehead and Roger L. Stevens in the Producers Theatre.

Kansas City's Own 4-Opera Season

Kansas City, Aug. 5.

Formation of the Kansas City Lyric Theatre Assn. as a civic group to promote an annual season of grand opera here was completed last week. The inaugural season will extend from Sept. 29 through Oct. 25 during which four operas will be mounted.

Operas are to be sung in English and presentation is to be at the Rockhill Theatre, 800-seater, which is currently operating as an art theatre for motion pictures as a link in the Little Art Theatres circuit.

The new company has been underwritten by private citizens and no solicitation of funds is to be made. Productions are to be on a strictly professional basis, with an orchestra drawn from the Kansas City Philharmonic and principals, chorus and stage crews on salary during the season. Auditions already have been held for principals, to be drawn from the area as much as possible, and chorus try-outs began last Friday (1).

Production personnel include Mrs. Kathleen Kersting and J. Morton Walker, stage directors; Russell Patterson, conductor; Istvan Gladics, chorus master, and Charles Doherty, orchestra personnel manager. Mrs. Kersting is a member of the faculty of the Kansas City Conservatory of Music and directs the workshop opera there; she is a former European operatic and concert singer. Walker is assistant director of the University of Kansas City.

The association officials: Michael Berbiglia, chairman; Henry C. Haskell, vice-chairman; Lyle Kennedy secretary-treasurer. There is an executive committee of nine, and a board of 18 directors, including the officers and executive committee members.

James Mason Sues Motel

Laconia, N. H., Aug. 5.

As a result of difficulties over lodging accommodations, cross-suits for $500 each have been filed in Belknap County Superior Court here by James Mason, stage and film actor, and Kenneth Forkey, Gilford motel operator. The actions are returnable in September and are scheduled to be heard at the October term of the tribunal.

In his action, Mason claims he made reservations at the motel for himself, his wife, Pamela, and their daughter, Portland, prior to the appearance of the trio at the Lakes Region Playhouse in Gilford, but that accommodations were later declared unavailable until a day later. The facilities were not adequate, anyway, the actor contends, and he and his family finally checked in at a summer inn in the area.

The motel owner, charging breach of contract, attached Mason's pay up to $500 at the summer theatre. In his counter-suit, the actor attached all of Forkey's real estate.

Enlist Denise Darcel As Corinne Calvet Sub

Chicago, Aug. 5.

Film actress Corinne Calvet left hard feelings at two strawhatters when she withdrew from two scheduled engagements in "Light Up the Sky" in order to make the picture, "Sun In the Dust," at Republic. A playhouse in Cincinnati signed Denise Darcel to replace her, and the Hinsdale Summer Theatre near Chi, on learning that Miss Calvet would exercise the cancellation clause in her contract, likewise tapped Miss Darcel.

Show is current at the Cincy barn and opens at Hinsdale next Monday (11).

100% 'Music' Net But Delay Divvy

"Music Man" is nearing the 100% profit mark, but the backers and management are not yet cashing in. Most of the coin cleared thus far is tied up in production costs on the forthcoming national company, plus other undistributable items.

As of a June 28 accounting, the Meredith Willson musical, which has been clearing around $18,000 weekly on its steady capacity business, had netted $173,267. At that time, however, the backers had only been repaid their $300,000 investment. There was no divvy of profits, since $91,847 represented touring production costs to date, plus $47,905 in bonds, $30,000 sinking fund and $3,000 tax reserve. That left $524 available for distribution.

During the five weeks since the audit, the Kermit Bloomgarden and Herbert Greene presentation (in association with Frank Productions, Inc.) is figured to have piled up another $90,000, bringing the profit to about $263,000. By the end of next week, the figure should be up to $300,000.

However, not all of the coin taken in since the June audit will be available for distribution, as additional funds have since been sunk into the touring company. The road edition of the tuner gets underway Aug. 18 at the Philharmonic Auditorium, Los Angeles.

The New York company, which involved a production cost of $298,598, is currently in its 34th week at the Majestic Theatre. The cost of opening the show on Broadway was $325,120. Besides the production tab, there was a $4,376 tryout loss and $22,146 in preliminary New York expenses.

'MY FUR LADY' CLOSES LONG CANADIAN RUN

Vancouver, Aug. 5.

"My Fur Lady," the McGill Univ.-produced musical comedy, folded last Saturday night (2) at the International Cinema, after a total of five weeks here. The local engagement was broken for a week's stand in Victoria, on Vancouver Island.

The show, which opened in February, 1957, with an all-student cast, eventually played to an estimated 300,000 attendance in 82 cities, grossing over $750,000 and paying $250,000 in cast salaries. It became professional during its long run, eventually paying up to $125 a week.

Peter Saunders Leases Ambassadors in London

London, July 29.

Peter Saunders, producer of Agatha Christie's record-run meller, "The Mousetrap," at the Ambassadors Theatre, has negotiated a long-lease of the house, operative from Sept. 20. He will make various renovations, including reseating, during a 10-day pre-Christmas layoff of the show. As a result, the capacity will be increased by 32 to 432.

Saunders also has a new Christie meller in preparation. Entitled "The Unexpected Guest," it will star Nigel Stock, Rene Asherson and Violet Farebrother. It is due for a week's tryout in Bristol beginning Aug. 4 before coming to London. Also on the producer's schedule is Jack Popplewell's new play, "A Day in the Life of," to open Sept. 8 in Nottingham, with Alfred Marks starred. It is due in the West End after three weeks on the road.

Predict Bus-Truck, Then Planes Replacing Railroads for Touring

By LES REES

Minneapolis, Aug. 5.

It won't be long before all legit touring companies travel by plane. But in the meanwhile, buses and trucks will be increasingly and perhaps exclusively used instead of railroads for transportation. That is the opinion of Warren Caro, an official of the Theatre Guild and the Council of the Living Theatre.

Here last week for a "Friends of the Theatre" cocktail luncheon to open a Guild subscription drive at the State theatre, the new local legit stand, Caro revealed that plans already are in the formative stage for air travel for touring shows. CLT exec Willard Keefe and actress Nancy Kelly (Mrs. Caro) also attended the luncheon.

As in the case of the Los Angeles Dodgers and some other big league baseball clubs, a single plane, or at the most, a pair, jointly owned by New York producers, would be utilized, Caro predicted. He explained that the Dodgers' single plane transports not only the big league team, but also its three triple-A clubs in Montreal, Spokane and St. Paul.

The Guild official believes that such an arrangement would accomplish a considerable monetary saving, railroading being one of the biggest item in skyrocketing touring costs. One of the reasons why there are fewer and fewer Broadway shows, including the bigger hits, he says, is pyramiding rail costs. Moreover, the disruption of railroads' schedules and the elimination of so many trains, rather than merely financial considerations, are now driving producers to

(Continued on page 60)

Lake Whalom Silo Folds; Also Avalon, in Houston

Summer stock was hit with two casualties in recent weeks. One was the Lake Whalom Playhouse, Fitchburg, Mass., and the other was the Avalon Theatre, Houston, Tex. The former had been operating for 25 years, while the Houston venture was new this season.

The Fitchburg operation folded after operator Guy Palmerton was hospitalized because of illness. It had opened for the current season June 23. The Avalon, one of three professional theatres in Houston, opened May 20. George Lee Marks was the producer.

The Avalon, which utilized a star policy, had Gypsy Rose Lee in "Happy Hunting" skedded for a two-week run beginning last Monday night (4), with Joan Blondell in "Happy Birthday" as the followup bill.

Legits Touring In Spain's 'Layoff'

Madrid, July 29.

Hinterland tours are in full swing as two of Spain's leading legit troupes tie in with al fresco music and ballet festivals to bring grade drama to provincial masses.

Lope de Vega Company, headed by Jose Tamayo and Alfredo Marsillach's Theatre of Today (Barcelona) have already presented their repertories in ten provincial capitals with trips to Palma de Mallorca, San Sebastian, Valencia, Burgos, Santiago, Vitoria, Madrid and Gijon coming up.

Lope de Vega is featuring screen star Aurora Batista in Greek classic "Medea," Pirandello's "Henry IV" and "Hamlet." Last week a Vigo audience estimated at over 20,000 (mostly on Information Minister's give-away stubs) cheered Miss Batista's "Medea" performance.

Madrid is not without legit news, despite approaching vacation exodus. A new state-subsidized troupe, Teatro Popular Espanol, debuted last week outdoors on the fringe of Madrid with Caledron's "La vida es sueno" (Life Is a Dream). Highlighting TPE birth, was one-shot performance of screen-stage star Paco Rabal in lead. Permanent group includes Blanca de Silos, Marcela Yurfa, Marcelo Arroita and Leo Anchoriz. Directed by Aleman and Valdes, company will move footlights to Madrid's populated neighborhoods.

Premiere of "Pobre" Jorge" (Poor George) July 10 at Teatro Eslava was a distinguished event built largely on curiosity and the popularity of Tony Leblanc who wrote and stars in this one-character play. Taped voices of a dozen Madrid screen and stage personalities help Leblanc hold stage solo for an hour and a half. Luis Escobar directed.

Closing note concerns Madrid's showcase Teatro de la Zarzuela. Society of Authors, Zarzuela landlord, announced a change of administration for coming season. Formerly directed by Jose Tamayo, the music-dance-light opera salle has been leased to Lola Rodriguez Aragon, music conservatory topper and former diva.

Tyrone Guthrie Better

Stratford, Ont., Aug. 5.

Tyrone Guthrie, reportedly recovering from a sinus operation in a Belfast hospital, is expected to go to Tel-Aviv, in mid-January, to direct the long-planned production of "The Merchant of Venice."

If he does, Tanya Moiseiwitsch will do the decor.

An opera adaptation of "The Thief and the Hangman," originally a tv script by playwright **Morton Wishengrad**, with score by **Abraham Ellstein** and libreto by Wishengrad, copped first prize in an annual contest conducted by Ohio Univ. The work will be presented there next January.

Finance West End 'Mame' On the American Plan; Several Actors Invest

London. Aug. 5.

David Pelham, Broadway production aide who is here to make his managerial debut with the West End presentation of "Auntie Mame," is financing the project on the American plan. He's selling units to investors on the theory, as he explains, that "various small units are easier to find than one lump sum." As with New York productions, the backers will be repaid out of first operating profits, after which they will share profits equally with the management.

With Beatrice Lillie in the title role, in which she appeared briefly in the original Broadway production, following Rosalind Russell and Greer Garson, the Jerome Lawrence-Robert E. Lee adaptation of th Patrick Dennis novel will play a tryout Sept. 2-6 in Manchester and open Sept. 10 at the Adelphi, London.

Among the cast members who have invested in the comedy are Richard Greene, Sylvia Ashley, Tony Hubbard and Charles Hughesdon, whose wife, Florence Desmond, will have the second lead, the caustic actress-friend of the heroine.

Jack Minster will stage the show and the cast will include Donald Stewart, Geoffrey Toone, Patrick Holt, Jill Melford, Tom Gill, Natalie Lynn and Rosamund Greenwood.

'DIARY' TOURING PLAN ERASES STOCK DATES

Pittsburgh, Aug. 5.

Mountain Playhouse at Jennerstown, one of the oldest strawhats in the state, had to make a fast switch this week when "Diary of Anne Frank" was withdrawn from stock release following a decision to send it on tour next season. Elmer Rice's "Dream Girl" was substituted.

Another local strawhat, the White Barn, also had "Anne Frank" skedded and had to yank it. Barn stuck in "Fair Game." Latter play, as well as one following it, "Greatest Man Alive," were both directed by Elaine Perry, Broadway producer here as special guest stager to give White Barn's regular director Hale McKeen a breather.

Legit Bits

Pressagent **Sol Jacobson**, vacation-motoring in England, wandered in a hamlet called Broadway, and writes that seemed considerably more relaxing than its namesake capitol of show biz.

Leonard B. McLaughlin, former manager of the old Maryland and Auditorium Theatres, Baltimore, and for the last four years in the realty business there, has returned to legit as manager of Ford's Theatre, in the same town.

David Clive, succeeding **Paul Leaf**, joined **Bob Downing** and **Dan Broun** last Monday (4) in the stage management of "Say, Darling."

George H. Quinby, Professor of Dramatics in the Dept. of English at Bowdoin College, Brunswick, Me., is advisor-consultant this summer to the Government of Afghanistan in establishing a dramatic academy in the capital city of Kabul.

A revised version of the musical, "Flahooley," a 1950 Broadway flop, is planned for off-Broadway production next fall by **Sidney Bernstein**, with **Sam Hirsch** directing.

Jack Livesay, who's appearing in "Look Back in Anger," has received his American citizenship papers.

Producer-director **Shepard Traube** has succeeded **Joseph Anthony** as instructor for the Actors Repertory Theatre Workshop's advanced class in directing.

Warren Enters will direct "The Warm Peninsula," which begins a cross-country tour next Oct. 29. The sets and costumes will be designed by **Frederick Fox** and **Ken Barr**, respectively.

Maxwell Anderson's "The Golden Six," which preemed last April 30 at Boston U., is slated to open next Oct. 13 at the York Theatre, N.Y., under the production auspicies of **Warner LeRoy** and **Norman Twain.** LeRoy also operates the theatre.

The film rights to **Tennessee Williams'** "Sweet Bird of Youth," which **Cheryl Crawford** contemplates presenting on Broadway next March, have been purchased by Metro, which plans filming the property after the termination of its New York run.

Toni Darnay is current (Aug. 5-10) at Long Beach Playhouse in "Middle of The Night."

Richard Arlen will tour Australia in "Anniversary Waltz," beginning Aug. 14 the Princess Theatre, Melbourne.

Michael McAloney is producing and staging "Hole in the Head" as a strawhat touring vehicle for **Hal March.**

Future Touring

Continued from page 59

have their own buses for transportation, at a savings in cost, Caro says.

"This condition has made it almost necessary for shows on tour to eliminate railroads which are increasing their difficulties and letting it be known they don't want the business anyway," he asserts. "Also, it's cheaper for the shows to travel by leased or their own buses."

This year's subscription campaign will be an entire area project, instead of only Twin Cities. It will cover communities in Minnesota, North and South Dakota and western Wisconsin where United Paramount has theatres, according to Charles Winchell, the film theatre circuit's local head.

There were not quite 3,000 subscribers last season, and with each show to play a week in the 2,237-seat State, this year's goal will be 5,000. The Guild promises five shows, the same number as each of the last two previous seasons at the former legit house, the Lyceum. The top for a subscription will be $25.

Thus far, according to Caro, the Guild has set only three shows for the State, which will interrupt its regular film policy to play available legit bookings. The scheduled tourers are "Romanoff and Juliet," Jan. 5; "Look Back in Anger," Feb. 16, and "The Warm Peninsula," Feb. 24. Of course, the Guild rep concedes, some or perhaps even all of these may be cancelled. But in that case, he's confident, the Guild will have replacements.

Caro expects the new touring season to be numerically about as big as last. He figures that the certain road entries include "Look Homeward Angel," "Li'l Abner," "Bells Are Ringing," "Sunrise at Campobello," "The Music Man" and "Tunnel of Love."

DICK SMART

Currently Co-Starring In

"BLOOMER GIRL"

INDIANAPOLIS, IND.

Direction:
HENRY WILLIAM WEISE AGENCY

Stock Review

Sweet and Sour

Chicago, July 24.

George Kondolf (in association with Theatre Guild) presentation of three-act (five scenes) comedy by Florence Lowe and Carolyn Francke. Stars Melvyn Douglas. Staged by Don Richardson; setting and lighting, James Maronek; costumes, Gene Coffin. At Edgewater Beach Playhouse, Chicago, July 24, '58; $3.95 top.

Fanny	Connie Sawyer
Carrie	Ina Balin
Lottie	Martha Greenhouse
Tracy	Leslie Woods
Moishe	Gerald Hiken
Pa	Melvyn Douglas
Uncle Simon	Theodore Goetz
Mrs. Ansbacher	Alice Yourman
Dr. Morrissey	Daniel Reed
Dr. Ansbacher	Alfred Leberfeld
Mr. Tager	John Zee

This play is more tedious than funny, an overlong tapestry of Jewish middle-class family life in turn-of-the-century Syracuse. Carolyn Francke and Florence Lowe have written a sort of combination "Life With Father" and "Papa Is All," with quasi-Yiddish mannerism. Melvyn Douglas plays the dialect role of a pernickety patriarch who is eccentric but without charm.

The story concerns an uprising by four spinster daughters mostly because, he vetoes the youngest's marriage to a Jew of lowly Russian extraction. Naturally the girls succeed in taming Papa, but only (literally) with the help of God. Neither the basic situation nor the pedestrian dialog tickles as comedy nor touches as serious drama.

Douglas is both miscast and wasted in the one-dimensional role of the father who bellows at God, his daughters and nearly everyone else who comes onstage. He performs in an acceptable German accent.

Of the daughters, Ina Balin stands out for the poetic quality she gives to an undemanding role. As the sympathetic sister who knows how to get around the old man, Connie Sawyer spreads it on till it cloys; and Martha Greenhouse and Leslie Woods, as the obnoxious sisters, manage shallowly.

Gerald Hiken wins most of the laughs as the Russian-born suitor, playing the role in broad caricature and dialect.

James Maronek's ornate kitchen setting is impressive and serviceable, and Don Richardson's direction manages to give some movement to a long and gabby play.

Les.

The Broadway rights to **George Ross** and **Campbell Singer's** drama, "Any Other Business," currently running at the Westminster Theatre, London, have been optioned by **Irene Mayer Selznick** until November, 1959.

Legit Followups

Look Homeward, Angel

(BARRYMORE THEATRE, N. Y.)

Cast changes have not deprived "Look Homeward, Angel" of its aura of greatness. Something, however, has affected business, which has recently fallen as low as 60% of capacity.

Can cast switches from Anthony Perkins, as youthful Thomas Wolfe, Jo Van Fleet and Hugh Griffith, as the mother and father, to Andrew Prine, Miriam Hopkins and Ed Begley, respectively, be responsible for trade fall-off at the award winning play, or is it just the summer doldrums?

September will perhaps provide the definitive answer, but in terms of emotional impact there's no present evidence why "Angel" should be drooping. In the major replacements above, and with the substitution of Lenka Peterson, as the girl who falls in love with young Wolfe, for Frances Hyland who withdrew for a summer assignment at Stratford, Ont., producers Kermit Bloomgarden and Theatre 200, Inc. have done all possible to ensure that replacements be clear carbon copies of the originals.

From an overall production viewpoint, this kind of insurance is understandable, though it tends to make the task far greater for the replacement. Imitation may be the sincerest form of flattery, but not where actors of star calibre are concerned.

Miriam Hopkins has limited her resemblance to Miss Van Fleet, to the outer accoutrements. While the mother still emerges, as she should, as a driving, grasping, possessive woman, Miss Hopkins sacrifices a little of the memorable bitterness for a slight edge in motivation. It works nicely and Miss Hopkins presents a spirited, crisp portrait.

Ed Begley has lent considerable common humanity to his concept of the stone-cutter father. Although Begley can let loose with performance dimension when he has a mind, there is less of the giant-size quality that Griffith made his forte.

The assignment for Prine who, with an inconsequential professional background, was tapped to replace Perkins is both special and tough. The chances are that Prine is a good actor in his own right, but what has been demanded of him has been to be as close a replica of his predecessor as possible. The results are uncanny, for among other performance facets, Prine's voice and inflection are so close to Perkins' as to seem identical.

With similarly bent knees, ungainly stance, uncut touseled hair, practically down to the last shoulder twitch, some latter-day Svengali has made Prine a rubber-stamp of Perkins. Since it's so well done, the production balance is excellent, and it's a credit to Prine's imitative ability, as well as to his flexibility. Whether that's a credit may be matter of opinion, but they obviously haven't let him do what comes naturally.

As the sensitive girl boarder, Miss Peterson has a welcomely fresh pliability and individuality, and among the company who have been with the production since the opening, Rosemary Murphy as the gangling sister, Bibi Osterwald as the sentimental town madame, Victor Kilian as the doctor, and particularly Arthur Hill as sadly-fated brother Ben, add to production stature with their carefully wrought performances. *Geor.*

Romanoff and Juliet

(PLYMOUTH THEATRE, N.Y.)

"The more it changes, the more it stays the same" can be applied to Peter Ustinov's satirical comedy, "Romanoff and Juliet." With Tom Poston subbing for the vacationing Ustinov, and with five other cast changes since last October's premiere, matters in the capital city of the smallest country in Europe (per Ustinov geography) have not substantially changed. More importantly, risibility on the nether side of the footlights has not changed either.

Poston's portrait of the mincing general is somewhat more aesthetic than Ustinov's, less splutteringly pompous, but it is exceedingly funny and does not fundamentally alter the spoofish spirit of author Ustinov's intent. Without aping his predecessor, Poston has adopted the mannerisms and peccadilloes that served Ustinov so well, yet kept the character his own. For Poston, who had theatre on the mind before television claimed him, this should be an auspicious credit.

David White is now playing the American ambassador. His apoplectic attack is appropriate and a good contrast to Henry Lascoe's senior Romanoff, which is still one of the best yock provokers in the script. George Tyne is somewhat raucous as the first soldier, a legitimate enough approach. Michael Tolan is capitally in serio-earnest as the expostulating young Russian lover.

Tamzen Allan tends to underplay the juicy bit of the junior officer, Edward Atienza is still magnificently funny as the Archbishop, one of author Ustinov's brighter inspirations, while William Greene, as the debonair young American, seems somewhat jaded after his lengthy runs in this part both in London and here.

"Romanoff" is operating on two-fers to adequate business. It will close in August and take to the road with Ustinov back in his original starring stint. *Geor.*

'Sunrise' Terms

Continued from page 59

to get a cash credit on the number not used.

The IBO did not either accept or turn down the original Guild proposal, since the theatres make their own deals, with the booking office's financial interest covering a straight $75 fee. However, when informed of the Guild demands, several of the hinterland operators met in New York and subsequently notified the IBO that the Guild's terms were unacceptable.

The League of N. Y. Theatres' committee on bookings expressed the opinion that terms asked by the Guild were excessive. Under the modified terms, the tour is set to get underway Oct. 13 in Wilmington, with Leif Erickson as star. The Broadway production of "Sunrise," starring Ralph Bellamy, is currently in its 28th week at the Cort Theatre, where it dropped from sellout status to virtual capacity in recent weeks.

Glen Allvine is pressagenting the Stratford (Conn.) Shakespeare Festival.

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If TV Reviewed Newspapers

Phoenix Nest page in the Saturday Review indulged in a spoof by Gordon Cotler which has been raising chuckles among the literati. "If Television Reviewed the Newspapers" (instead of vice versa), the critique of a news report on the monsoons in Baluchistan by a Times correspondent would be given something like this, per the satirist:

"Fenstermacher begins his story in the classic, controlled style that has become his trade mark, stating where and when the storms occurred, the velocity of the winds, and the number of persons killed, injured, and made homeless. From here he builds to trenchant quotes from the local roads commissioner and district drains inspector, and an astute summing up by a taxi driver. An old resident, in perhaps the most sensitively drawn paragraph, is made to recall other monsoon seasons and compare them with this one. Whether it was Fenstermacher himself who wrote a long passage describing the number of hours that trains, buses, and trams, in and out of the stricken areas have been delayed, or whether an insertion was later made by Orvil E. Dryfoos, Turner Catledge, or one of their desk men, the decision to include the material was well taken, and reflects credit on the *Times* management.

"If this reviewer may be permitted one captious observation, it is directed at the make-up department, which must be held accountable for jumping the story—in the middle of a word, at that—to page 73, jolting the reader unceremoniously out of the mood Fenstermacher has spun. The error was compounded by the placing of the jumped story cheek-by-jowl with an R. H. Macy ad for ladies' cowhide bags! Could the *Times* have been unaware that the predominantly Hindu Baluchistani would be affronted by such a juxtaposition?"

Literati

Timesman's Guide

Theodore M. Bernstein, of the N.Y. Times' editorial staff whose periodic bulletins to Timesmen on better English usage in news reporting have intrigued newspapermen and others outside the Times' city room, has expanded it into a book titled "Watch Your Language." His bulletins are titled "Winners & Sinners."

Channel Press (Crown) will publish it in September. Jacques Barzun did the preface.

Brett-Smith Heads Oxford, N. Y.

John R. B. Brett-Smith has been named president of Oxford University Press, N.Y., succeeding Henry Z. Walck, who resigned last March 31.

Brett-Smith has been v.p. of Oxford New York since January, 1956, when he came to the U.S. to take charge of the company's book imports, principally those published at the Clarendon Press, Oxford, and by the London branch of Oxford University Press.

Jay Nelson Tuck's Shift

Jay Nelson Tuck, former tv columnist of the N.Y. Post, steps into the managing editorship of both Confidential and Whisper Magazines, published by Continental Magazines Inc.

The outfit recently purchased both publications from Bob Harrison. Hy Steirman is editor and publisher of Continental Magazines Inc.

After leaving the Post, Tuck worked for PR News Associations Inc. Under new management, both Confidential and Whisper state they will forsake their lurid, bedroom-peeping policies.

Macmillan's New Plant

The Macmillan Co., world's largest general book publishers, will occupy a 200,000-square-foot plant on a 20-acre tract near Riverside, N.J. George P. Brett Jr., president of the firm, announced that Gadley Inc., which purchased the property, is a subsidiary of the company.

The operation will be a primary distribution center stocking about 10,000,000 volumes initially, with some 3,000,000 more tomes to be added.

About 100 people will be employed to begin the undertaking in the fall. Conveyor equipment for filling between 2,000 and 2,500 orders will be installed and the plant will have its own postoffice and railroad siding. About 7,500 active titles in nine principal publishing departments will be stored at the center.

MacQueen-Pope's Books

Veteran show biz historian W. MacQueen-Pope is at work on a history of the theatre in the 1920's, which has been commissioned by Herbert Jenkins. He's also prepping a history of the Adelphi Theatre, as well as the story of seaside entertainments.

Latter is to be done in collaboration with Clarkson Rose.

Jock Whitney's 'Parade'

Parade, the nationally syndicated Sunday newspaper supplement, has been bought by John Hay Whitney, U.S. Ambassador to Great Britain. It was sold by Field Enterprises Inc. headed by Marshall Field, which also publishes The Chicago Sun-Times. This marks Whitney's second publishing venture. Last fall he made $1,800,000 investment in the N.Y. Herald Tribune. Parade is distributed in 59 newspapers with a weekly circulation of more than 8,000,000.

Meanwhile, Jess Gordon, ed. of Parade, has promoted Donald Wayne to managing editor. Robert P. Goldman, Edwin Kiester Jr. and James A. Bryans have been upped to associate editors.

Davies' Musical 'Mixture'

Robertson Davies' new novel for Scribner's ($3.95) reflects his former experience as a music critic. The heroine of his "A Mixture of Frailties" wins a foundation grant in Canada and goes to London to study. Uncultured and from evangelical, low-class parents, the girl's growth as a singer and as a person of understanding involves a good deal of insidey comments on composers, singers, conductors coaching methods, stagefright and the meaning of art.

Davies, once an actor with Old Vic, now editor of the Peterborough Examiner in Ontario, writes with verve, humor and literary gloss, and with many a sly passage. Full-bodied in its offbeat plotting (the Music Foundation is created out of the vindictive conditions of a will), this story seems a natural for screening. It abounds in highly pictorial characters in London's "Bohemia." One dreads the certainty of Hollywood making the heroine an American and throwing away the British-Canadian values, but even so the film to come ought to be very amusing. The novel surely is.

Davies not only has sport with the reading of the will, not by itself unusual in tales, but the shenanigans of the trustees, the absurdity of the forced spending of money, the desperate choice of a winner. These represent highly droll insights. The tyrant-mother's revenge on her son for marrying, forcing him to constant sex with his wife to produce the male heir which alone breaks the musical foundation, is piercingly psychological, a kind of matriarchal sadism beyond the grave. *Land.*

CHATTER

Adler Publishing Co. Inc. authorized to conduct a publishing business in N.Y.

St. John Books Inc. formed to conduct a publishing and printing business in New York.

Richard Hubbell, director of the recently-organized World Wide Information Services, includes many former INS reporters and editors, including six former INS bureau chiefs. Hubbell is a former INS sales exec.

Robert Van Riper, head of p.r. in the Philly office of N. W. Ayer, draws on his own ad agency and public relations background for "A Really Sincere Guy," a first novel which David McKay is publishing this month.

Fight referee Ruby Goldstein has signed a contract with Funk & Wagnalls for publication of his autobiography, "Third Man in the Ring," as told to Frank Graham, sports columnist of the NY Journal American for fall 1959 release.

A six-volume boxed edition of "The London Shakespeare," edited, with historical and critical commentaries, by John Munro (general introduction by G. W. G. Wickham) will be a $29.95 Xmas item (regular price $36), under Simon & Schuster imprint.

Wallace Brockway and Herbert Weinstock's "Men of Music," first published in 1939 and gone through 10 printings in hard-cover editions (including one extensively revised version), being reissued by Simon & Schuster as a $1.95 paperback. Deems Taylor authored the preface.

Scripps-Howard columnist Andrew Tully has authored "Treasury Agent: The Inside Story" for Simon & Schuster which is also publishing Drew Pearson's first book in 20 years, "USA—Second-Class Power?" written in collaboration with his legman, Jack Anderson, who gets joint billing.

Shubert

Continued from page 1

critics should be issued only when shows are playing the critics' home cities.

The reaction to the letter along Broadway was immediate and generally in violent opposition. Comment ranged from "stupid," "arrogant" and "self-defeating" to a shoulder-shrugging "it won't make any difference." In one case a protest was lodged with the Assn. of Theatrical Press Agents & Managers, with a suggestion that John Shubert be called before the union board on the ground that his move interferes with and jeopardizes the livelihood of fellow-members.

One producer was inclined to dismiss the matter. "I'm too busy doing a new show to bother about trifles right now," he said. "But I'll take it up if and when it becomes a problem. In general, however, this is just one more of the sort of things that make me prefer to book independent theatres."

Another active producer commented, "If necessary, I'll buy the seats for visiting press and charge it against the publicity account for the show. After all, the only cost involved is just the Shuberts' regular theatre share—30% at most. If Johnny Shubert, or more probably Jake, wants to make an issue of that amount I'm not going to have apoplexy over it."

As producers, managers and pressagents have often noted, the New York-resident patronage is generally enough to support a Broadway show for only a few weeks. Thereafter, the longer the run the greater proportion of attendance is from visiting out-of-towners. For that reason publicity in out-of-town papers is figured essential for Broadway, and even more valauble when shows ultimately go on tour.

'Ben Hur'

Continued from page 1

vince Talent Associates, NBC-TV and a potential sponsor to postpone the telecast. The film production, the most expensive undertaking ever launched by a film company, is perhaps the most important project in Metro's history and comes at a critical time in the company's fortunes, a period in which M-G needs every possible assist in making the film a rousing success.

According to TA topper David Susskind, the telecast is planned as a two-hour show and a total of $450,000 will be spent in the execution. Susskind said he had retained playwright-screenwriter N. Richard Nash to write the teleplay and Duane McKinney, remembered for his sets on Kraft's "A Night to Remember" telecast, to design the production. Susskind added that McKinney was building a treadmill gimmick so that the charlot races and mob scenes can be recorded on tape for integration into the telecast.

Susskind, who produces the DuPont Show of the Month over NBC-TV, said that both DuPont and another sponsor are interested in the "Ben-Hur" tv project. Alex March, of TA, has been set as the producer.

Industryites, analyzing the situation, fear that if Susskind proceeds with his plans and comes up with a bankroller, the telecast can have serious repercussions on Metro's blockbuster film. It's noted that a production in the scope contemplated by Susskind could possibly corral between 30,000,000 and 40,000,000 viewers, many of whom would be lost to theatres when the new theatrical film version is released at a later dates.

It's almost certain that Loew's-Metro prexy Joseph R. Vogel will do everything in his power to convince Susskind and the network to withdraw or at least delay the televersion of "Ben-Hur."

SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood, Aug. 5

Ted Post is a man whose work is known to millions. But only the stars known to millions know him personally. Among his directoral stints on stage, pix and tv in the last 10 years he has come to know more stars than an astrophysicist.

He started out knowing them at a good, safe distance when he was an usher at Loew's Pitkin in Brooklyn 20 years ago. Since then he has directed everything but traffic cops, and even they would do their work better under a Post refresher course.

Of small stature and sharp as a toy poodle, it is hard to catch him relaxed and resting. He won't even sit down while waiting for his turbo-jet on Hollywood Blvd. "I sat on one of those benches once. It was advertising a mortuary. I felt I was sitting on my own tombstone," he said.

This could lead into a commercial because this year he directed three "Tombstone Territory" films, but of course his fame in this field rests on more solid western terrain, notably "Gunsmoke." In two years he directed 34 of these Colt costumers and moved the two-gun territory up to where even adults could watch the gunplay with sustained interest.

Dark, intense, with shining white teeth that do not look as if he ever sacrificed his calcium lactate for any coal-tar or nicotine derivatives, he smiles readily and does not look as if any of the more common occupational diseases of the make-believe industry will ever poison his outlook or his dinner.

"I stay away from Hollywood restaurants," he confessed. "Especially their sauces. Embalming fluid."

He has been nominated by the Screen Directors Guild as one of the top five directors for three years running, and in that league you're not playing with kids. And as long ago as 1954 he was nominated for an Emmy Award. If he didn't get it, it must have been politix.

Since life is not a matter of years lived but the accumulation of experiences, Post, for all his youth, is an old man in show biz. Besides his "Gunsmoke" features he has knocked off about 20 for Schlitz Playhouse, 30 for the Armstrong Circle Theatre, another bunch for the Ford Theatre, Danger, Waterfront, Medic, Reader's Digest, West Point and Chesterfield, and everybody was more than satisfied.

A Post Grows In Brooklyn

A Brooklyn boy, born when World War I was reaching the mop-up stage, his idea in those days of the West was New York's West End. I understand his father was a rabbi but, according to the official record, he was a mechanic and an inventor. Well, a Brooklyn rabbi could be all three and even then not make a fat living. Ted himself attended Brooklyn College but as further proof that working fathers didn't have the kind of take-home pay they do today, he had to quit college and go to work. And work in his circle meant a factory.

But when he was 19 he got his foot in the door of Loew's Pitkin Ave. picture palace and from then on he was in show biz for keeps. He formed the Caravan players and things being tough all over in 1938 he had to write, act and direct his pieces for bagels over the borscht circuit.

Later he managed to wangle a scholarship to the Dayhahanova school of the stage across the river in New York and once in got a job teaching nights there. It didn't require much research or memory or even scholarship, because he taught at night what he learned in the day.

From that post he pitched for the directorship of the legit musical of the garment industry called "Pins and Needles" and landed the job as assistant. He thought if it were all as easy as this he might just as well study directing from experts. So he took the course of the New School for Social Research. The witchhunters of that era thought that the only directing the New School taught was how to direct a revolution, but Ted Post's subsequent career indicates that at least some of the students paid attention to the world of make-believe.

Feeling he now was established he married Thelma Feifel, a pretty non-pro, and worked around the small theatres which dappled Manhattan in those days.

The hepsters in Hollywood were lighting out for the Signal Corps in droves after Pearl Harbor, leaving huge gaps in studio crews. Metro offered Post a director's contract, but with the hot breath of Hitler breathing down everybody's back at the time, Ted said he lacked experience to handle a Culver City directorial assignment.

'Sponsors Wanted, No Experience Necessary'

Apparently the defense arm held no similar scruples. They took him and assigned him to an engineering battalion, on account, I suspect, his papers showed that his father had been a mechanic and inventor. But apparently he hadn't invented caution and Ted while in Italy drove over a Teller mine and nearly had his left leg blown off. He spent a year in a hospital and to this day walks with a slight limp.

While convalescing on Bill Mauldin's snarling cartoons of fleabitten "Willie and Joe" he thought they might make a funny musical revue to improve the morale of boobytrapped veterans like himself. So by "special request" of the 5th Army HQ he was ordered to cook up just that sort of show. It became "Bypass To Berlin" and must have given the high command an idea that bucking up the Italian boot wasn't the easiest way to knock out the krauts.

Whether he ever got a citation from General Mark Clark isn't stated. With the war won, I guess everybody did. Discharged from the U.S. Army, 235th Engineer Combat Battalion, Gimpalong Post went back to directing at the Cedarhurst Playhouse, doing very well with staples like "Claudia," "Old Acquaintance," "Tonight At 8:30," "Watch on the Rhine," "The Male Animal" and "Counsellor At Law."

Black Bottom Version of 'Rain'

In 1947 he tried a novelty, an American Negro Theatre version of "Rain." The relatives of Jeanne Eagels didn't sue, so I suspect it was okay. For the next few years he did a lot of directing at the Norwich Theatre, the Bridgehampton Playhouse, the Suffern Country Theatre, the Clinton (N.J.) Music Hall and the Yardley Theatre, with stars like Uta Hagen, Helen Parrish, Lynn Merrick, Lyle Bettiger, Ferdi Hoffman, Olive Deering, Anne Jackson, Dean Jagger, Glenda Farrell, Ernest Truex, Sylvia Sidney, Bela Lugosi, Janet Blair, Francis Lederer, Madge Evans, Gale Sondergaard and Edmund Lowe.

Peggy Wood, Louis Calhern, Fred Allen and Orson Welles sponsored him as director of Theatre Adventure and his work was so well thought of that crix went to the sticks to see how he was doing. Then Sidney Kingsley pitched for CBS to sign him, and between that major network and NBC he has been as busy as a marine protecting big biz ever since. In 1951 he even landed on the faculty of Columbia (the university, not the network) for pedagogical hitch and to this day likes to teach between directorial assignments.

He has shot more pilots than a guerrilla gunman, the Perry Mason initial film being the best known of them. Westinghouse once trusted him with $100,000 to shoot a commercial film in color. The year before when the name of Albert Camus was less well known than Albert Dekker, he directed "Cross Purpose" on stage and he also directed Anderson's "Triumph of the Egg" and Synge's "The Tinker's Wedding" for the Equity Library Theatre about that time.

For Armstrong and Schlitz he has directed a whole regiment of stars. Most of them were established stars of stage and screen but he picked Jack Lemmon for "The Last Chance" as long as seven years ago.

But it remained for "Gunsmoke" to prove that a good director could take a lowly oat opera and shoot it to the top of the heap. But I still wish he would try his hand at directing L. A. traffic.

Broadway

Wall Streeter Arthur (and Frances) Wiesenberger en route back from extended European vacation aboard the Cristoforo Columbus.

RCA board chairman David Sarnoff named chairman of the National Patrons Society of the Jewish Theological Seminary of America.

By error, the single-column caption cut advertisement by announcer-m.c. Bill Shipley in last week's VARIETY fallaciously credited him in connection with Kent Cigarets.

Glenn Gould the Canadian pianits says he hopes to quit piano in 10 years for composing and fiction writing. Doing 75 concerts this season, he's cutting down to 45 the next.

Jennie Grossinger hosting a pre-European farewell soiree Aug. 16 for George Jessel at her famed Catskill Mt. resort before the comedian takes off for Israel and European capitals.

RCA sales veepee Martin F. Bennett delivering the commencement address in the Auditorium of the School of Education of NYU to the 209 graduates of the RCA Institute on Aug. 8.

Jules Podell talking to Milton Blackstone for Eddie Fisher, at the Copacabana, as the New Year's Eve attraction. Singer hasn't had Gotham nitery exposure for several years, and that was only as courtesy for three days at Monte Proser's shortlived La Vie En Rose now Sardi's East restaurant.

Edith Piaf, longtime headliner at the now defunct Nick & Arnold's Versailles, makes her Waldorf-Astoria bow Sept. 18 when the Empire Room reopens for the winter season. Unlike Maurice Chevalier, who did only eight shows a week (one-a-night Monday-Thursday, and two on Fridays and Saturdays), Miss Piaf's schedule calls for 10 frolics a week.

N.Y. Philharmonic's recent tour of South America, a success made the more dramatic because in the wake of Vice President Richard Nixon's unhappy experiences is celebrated in a lively illustrated brochure just circulated, under the signatures of Bruno Zirato and George E. Judd Jr. of the orchestra. Robert Schnitzer, ANTA-State Dept. contact, gets billing as tour's booker.

Fire Island, N. Y.

By Mike Gross

Tony Randall, captain of "Oh Captain," on the beach for a looksee.

Louis Nye, Steve Allen's "Gordon Hathaway," prepping a disk bow.

Set designer Carl Kent goes on a keyboard kick with weekend jazz soirees.

Burt Sloane, UA p.a., in for a Sunday quickie with announcer Ken Roberts.

CBS veepee Oscar Katz made a farewell appearance at Ocean Beach at Mayor Arthur Silsdorf's before heading out on a motor trek to the Coast.

Archer Winsten, N.Y. Post film critic, spent an afternoon snorkling in the sea. Sez he got the habit after a junket with Jane Russell's "Underwater."

Al Tamarin, United Artists Records veep, doubling at Ocean Beach and Great South Bay Jazz Festival, some of the latter which his diskery is planning to record.

Mexico City

By Pepe Romero
(25-22-54)

Cantinflas collects the history of sound on tape.

Mexico's Silvia Pinal filming in Barcelona, Spain.

Orson Welles and Oscar Danzinger to co-produce here.

Sofia Alvarez, star of Mex stage and screen, is in Madrid.

Andy Russell will return to Mexico from Argentina in September.

Maria Felix back from Paree to star with Tony Quinn in "Cucaracha" film.

Samuel Alazraki to London to arrange coproduction of his Victor Hugo script.

Pedro Armendariz recovered from kidney operation performed in Hollywood.

Gonzalo Curiel, leading Mexican songwriter and composer, died here recently.

On way to Rio de Janeiro, Aldous Huxley spent a day with Dr. Eric Fromm in Cuernavaca.

Tin-Tan, comedian, admitted owing the Mexican treasury 44,000 pesos (almost $4,000) taxes.

Argentine star Libertad Lamarque signed for three films with producers Brooks & Enriquez.

Mexico and the U.S. have recently signed television agreement to cover the border of the two countries.

Vernon T. Dickins, Rank's rep in Mexico, will soon release 12 British films per Anglo-Mexican pact.

Rebecca Iturbide, film star, married Aureliano Torres, manager of Hotel Prince, and will honeymoon in U.S.

Spain's leading man Francisco Rabal here from Madrid with producer Manuel Barbachano to begin shooting.

Rosita Diaz Jimeno here from New York to produce and star in "Adorable Delinquent" play at Sala Chopan theatre.

Canada's Ambassador Douglas Cole offered a reception in honor of visiting Alexander Brott, leading Canadian musician.

Alfonso Pulido Islas of Cimex negotiating with Chinese film firm Shin Ho Shinag to distribute Mexican films in Formosa.

Hilda Kruger, former German film actress, who lived here, during World War II, divorced Cuban millionaire Julio Lobo in Havana.

Pedro Plascencia, pianist, introducing a new rhythm monikered "Chambo" which is a combine of cha-cha-cha, mambo and rock 'n' roll.

Dolores Del Rio, appearing for the first time on the stage in her own country, is a click in "Lady Windemere's Fan," directed by Rodney Brent.

Emilio Azcarraga Jr., director of Televicentro, labelled unconstitutional the decision of the department of Interior which prohibited the raffle of a house and 99 radio sets in a tv program, because tickets were not sold but distributed free among live tv visitors.

"Agreement for interchange of musicians between Mexico and the U.S. is cooking" said press secretary of the Musicians' Union. "As soon as it goes into effect next month, 'The Magic Violins' troupe now in Mexicali will go to Los Angeles to play at a night club."

Henry Fink, veteran U.S. songwriter, received original music sheet copy of his "The Curse of an Aching Heart," published in 1912, at fiesta from visiting Judge Walter Hart of Brooklyn Supreme Court. Also present was Bill O'Dwyer, remembered as the "cop" on the beat when Fink had a saloon in Brooklyn in those old days.

Blackpool

David Whitfield topping in lavish George & Alfred Black production at Opera House.

Sheila Buxton, tv thrush, replacing indisposed Shirley Bassey at South Pier Pavilion.

Ken Dodd, comedian, planning wedding bells with fiancee Anita Boutin in September.

Resort filled with vacationers from all parts of U.K. All live shows doing good biz.

Lonnie Donegan, English skiffler, heading six-weeks' matinee season for Harold Fielding at Palace Theatre.

Mal Hollander (& Hart) temporarily out of "You'll Be Lucky" revue at Queen's Theatre with stomach trouble.

Specially-strong cast (Winnie Atwell, Michael Holliday, Kaye Sisters, etc.) in Jack Taylor-Tom Arnold layout "Light Up The Town" at Hippodrome Theatre.

Las Vegas

By Forrest Duke
(*DUdley* 2-6100)

Hal Kemp, NBC talent buyer, at El Rancho.

Jules C. Stein, MCA chief, vacationing at Tropicana.

John Adomono, guitarist, a click in Fremont Carnival Room.

Joe Scott, new maitre d' at Silver Slipper, was an actor for 10 years.

Al Sherman of Mutual Entertainment Agency opened a local office.

Stage manager Eddie Lynch, who has worked the Minsky shows for 30 years, off to New York vacation.

Al Capp told Riviera veep Benny Goffstein that he would be on hand for Sept. 1 preem of "Li'l Abner."

Ed Sullivan, Milton Berle, Hank Henry, Pinky Lee and George Gobel acted as officials at local Soap Box Derby.

Seattle

By Don Reed

Jack Teagarden and All Stars at Orpheum Theatre.

Bob Hope to lead Seafair Grande Parade while on holiday visit with family.

Eric Johnston in to lecture in Walker-Ames series at U of Washington.

Keigo Japanese dancers into Norm Bobrow's Colony Club for extended run.

Seattle Players continuing run of "Desire Under The Elms" at Roycroft Theatre.

London

(*COVent Garden* 0135-6-7)

Alderman F. G. W. Chamberlain, Nicole Maurey in from Paris to start "The Scapegoat," an Ealing production for Metro.

Monique Van Vooren to the Riviera, where she'll star in a celebrity gala in Monte Carlo.

Felix King, bandleader at Colony restaurant, off on vacation to Mexico via New York and Buffalo.

Eric D. Morley, director of Mecca, whose operations include the Cafe de Paris, sailed for New York.

Andrew L. Stone in town. He's on the prowl for a liner which he wants to sink in a forthcoming pic.

Eric Johnston checks out for South America via Paris, after five day sessions with MPEA European toppers.

Rank Organization and RCA Records tossed a joint reception to Harry Belafonte, (who opens a season at Gaumont State, Kilburn.

Emil Wertheimer Trust Fund has donated $14,000 towards Variety Club's new home for training of blind, deaf and dumb children.

Peter Cushing and Christopher Lee again teamed by Hammer Films as stars of "The Hound of Baskervilles" which rolls next month.

Associated British Picture Corp. holding its annual stockholders meeting. Deputy chairman Eric G. M. Fletcher stands for reelection to the board.

Colan MacArthur, Rank's resident director in Buenos Aires and chief of their operations for Latin America, currently in town for confabs with organization toppers.

Lord Mayor of Bristol and chairman of local branch of Cinematograph Exhibitors' Assn., is leaving for New York this month for a five weeks' stay as guest of the Mayor.

Robert Aldrich back from Greece where he had been on location with "The Angry Hills," a Raymond Stross production for Metro. Studio work is being completed on M-G lot at Elstree.

Paris

By Gene Moskowitz
(28 *Rue Huchette; Odeon* 49-44)

Next year's Cannes Film Fest fill run from May 1-15.

Xavier Cugat and Abbe Lane doing the town before latter heads for Spain and a film chore.

Paul Graetz made a deal with Jean Renoir to direct one pic for him in '59. Subject has yet to be chosen.

Zizi Jeanmaire and Roland Petit back and saying they turned down three Yank pic offers because of prior commitments here.

Georgia Gibbs here from Monte Carlo en route to London for two appearances on "Sunday Night at the Palladium" video show.

Folies-Bergere star Yvonne Menard begins first film starring role this week. Pic is called "Enigme Aux Folies" and is about a murder there.

More than 100,000 disks of "Colonel Bogey" (Kwai) have been sold by Philips. Company reduced album price by 12% due to hikes in sales.

Harold Adamson, vet cleffer, in for talks with Paddy Crookshank of Robbins Music, and M. De Roquier of Chappells on placement of his ditties overseas.

Walter Reade feels it is better to dub foreign pix here than in U. S. with his Hispano "An Angel Passed Over Brooklyn" he recorded Peter Ustinov's role in the U. S. and will do the rest here.

Minneapolis

By Les Rees
2123 *Fremont Ave. So.; FR* 7-2609

Music Bar nitery has comedian Nate Wexler.

Wallace Bros. tent circus played six-day stand.

Oscar Peterson Trio on tap at Lakeview club.

Singer Erin O'Brien into Hotel Radisson Flame Room.

Glenn Miller orchestra into Prom Ballroom for one-nighter.

Les & Larry Elgart into Prom Ballroom for one-nighter.

Six "Tomcats" into St. Paul Hotel Lowry Gopher Grill.

Herbie Mann and his quintet continuing at Lakeview Club.

Gaslight Players at Stage Coach nitery presenting "The Drunkard."

Minneapolis Pops Orchestra into its ninth Lake Harriet park season.

More than 26,000 paid way into first national open women's golf tournament here.

Vice-president Richard M. Nixon to "salute" Minnesota's Centennial on a pre-Aquatennial parade.

"Wizard of Oz," "King and I" and "Rigoletto" to be St. Paul Civic Opera's offerings next winter.

Minneapolis Choralieres, mixed singing group, won fifth place at international musical contest in Wales.

Author MacKinlay Kantor and actor Burl Ives conferred here anent a play they plan to do together.

Annual, locally produced, "Aqua Follies," combined water and stage show, at Wirth Pool for 12 nights, scaled at $3.50 top.

Capital Airlines here starting week-end all-expense "New York Week-End Tours" including tickets to three Broadway shows at a $175 cost.

With pianist Roger Williams as guest artist, second Minneapolis Symphony's "Music Under Stars" series concert drew 7,000 payees at baseball stadium.

Pianist Van Cliburn stopped over en route to Little Falls, Minn., where he had given recitals in 1956 and 1957 and where he and his mother were honored at a fete.

With pianist Roger Williams as guest artist, second Minneapolis Symphony orchestra "Music Under The Stars" series at baseball stadium drew 7,000 people.

Minneapolis Symphony's 1957-58 season's gross and net receipts showed gains of $22,050 and $9,900 respectively over previous season and deficit was only $602, compared to $19,131 the preceding year. Orchestra earned 55% of its total budget against 53% previous season. Attendance for 17-concert season was also up 4,064, as compared to 3,680.

Rome

By Robert F. Hawkins
(*Stampa Estera;* 675 906)

Rossana Schiaffino to Spain for Festival appearances. May then start work on new William Dieterle production.

Giorgia Moll, only recently back in pix after skiing accident, temporarily overcome by smoke fumes in fake fire scene for current pic, "Dangerous Wives" (Morino) directed by Luigi Comencini.

Most Italo stars not working, and those who are, busy trekking from festival to festival. Take your choice: San Sebastian, Messina, Pula, Karlovy Vary, Locarno. Next: Vencie, starting Aug. 24.

John Derek on way to Greece aboard Yugoslav steamer with his wife, Ursula Andress, after completion of "Volga Boatmen" in Yugoslav capital. Dawn Addams and Elsa Martinelli were costars in pic.

Angelo Lavagnino completed musical score for Gardner-Franciosa starrer "The Naked Maja," now in its second month at Titanus Studios. His next composing stint will be for "Fiesta Grande" Italo-Spanish coproduction.

Juliette Greco's oft-postponed Rome opening at Casina delle Rose delayed again because of illness. Singer is recouping from "Roots Of Heaven" stint at Cap Hotel, Antibes. Suzy Delair was last name at alfresco nitery.

Sam Spiegel accepted Donatello David Gold Statuette awarded by Italo exhibs to best foreign pic of year ("Kwai") at Messina. Tennessee Williams accepted Marlon Brando's prize, Gina Lollobrigida the kudo for "Anna Of Brooklyn," while Anna Magnani received best actress "David" herself at Sicilian event.

Zurich

By George Mezoefi
(32, *Florastrasse;* 34-70-32)

Stadttheatre at Basle will present first German performance of Cole Porter's "Can-Can" next season.

Number of tv subscribers in Switzerland has now reached 41,159, nearly 10,000 more than six months ago.

Harry Belafonte stopped over in Zurich, coming from Rome, accompanied by his wife. No performances skedded.

Smallseater Theatre am Central shutters as legithouse, due to financial difficulties. It will re-open as a cinema this fall. This reduces Zurich's legit outlets to two again.

Schauspielhaus will open the 1958-59 season Sept. 11 with a revival of Shakespeare's "Julius Caesar," last staged here 17 years ago.

Kurtheatre Baden, summer theatre near Zurich, has set Swiss version of Irish playwright Paul Vincent Carroll's "Reluctant Saint," end of this month.

Switzerland's initial railway station newsreel theatre, Bahnhofkino, opened in Zurich central station. It is a 422-seater with eight daily one-hour shows, 3-11 p.m.

A huge lakeside exhibition here, the SAFFA (National Exhibition of Swiss Women's Work), is luring crowds away from cinemas and tv sets. More than 100,000 visitors registered during first week.

A cycle of recent U.S. films at the Bellevue is playing to good b.o. Included are "From Here To Eternity," "Waterfront," "Teahouse of August Moon," "Friendly Persuasion" and "Place in the Sun."

Hollywood

Sol Lesser returned from Denver holiday.

David Farrar sporting broken kneecap.

Ritz Bros. marked their 30th anni in show biz July 31.

N.Y. Mayor Robert Wagner hosted at AMPP luncheon.

Richard Bernstein in Veterans Hospital with slipped disk.

Charles Martin appointed merchandising manager of KTTV.

Mickey Neilan seriously ill at Motion Picture Country Hospital.

Ray Jones checked off Universal lot after 22 years as head portrait fotog.

Karl Tunberg to Paris for confabs with Jean Negulesco on Metro's "The Blessing."

Taina Elg suffered painful body cuts in fall on set of "Return To King Solomon's Mines."

Michael T. North upped to vp of artists management at tv packaging firm of Art Rush Inc.

Margaret O'Brien, now 21, court-awarded control of her past savings amounting to $152,460.

John Flinn installed as chairman and Al Horwits as co-chairman of Studio Publicity Directors Committee.

Chicago

(*Delaware* 7-4984)

Pete Seeger giving folk song concert at Masonic Hall.

Bernie Baker named stage manager at Drury Lane Theatre.

Robert Busch topping cast of "Brigadoon" at Music Theatre.

Blue Angel, calypso nitery, holding series of beauty contests for "Miss Blue Angel."

Georges Sebastian and Kiril Kondrashin inked as conductors for Lyric Opera this fall.

WBBM-TV's Ray Rayner has featured role in Tenthouse Theatre's production of "Career."

Ernesto Cristiani of Cristiani Bros. Circus recovering from emergency surgery at Alexian Bros. Hospital.

Harry Gaines, Milton Lamb and JoJo Pernell organized Universal Cabaret Theatre Co. with a mostly Negro cast.

Lil Armstrong, jazz pianist and former spouse of Louis Armstrong, holding forth at Golden Lion Inn of Sheridan Plaza Hotel.

Wayne Muir orch, usually at Glass Hat of Pick-Congress Hotel, doing brief stand at Tony De Santis' Martinique in Evergreen Park, Ill.

Jan Sterling here for two weeks in "Spider's Web" at Drury Lane, and Ann Sheridan doing a fortnight in "Kind Sir" at Edgewater Beach Playhouse.

Architects League of Chicago proposing to city a plan for a "living" cultural centre to house all performing arts on amateur, semi-professional and professional levels.

Washington

By Florence S. Lowe

Chantoosey Mary Lou Brewer, D.C. native, highlighted weekend cruises of Wilson Line.

Moral Rearmament's "The Crowning Experience," starring Muriel Smith, completed its fourth s.r.o. cuffo stanza at National Theatre.

Comic Dave Gardner, at Casino Royal, is fourth Jack Paar alumnus booked here, following Genevieve, Jonathan Winters and Sid Gould.

Fred Waring troupe and Jose Greco terpers in offbeat combo at Carter Barron Amphitheatre, following sock week of Louis Armstrong teamed with Ella Fitzgerald.

Julie Haydon, widow of George Jean Nathan, returned to footlights in nun's role in Philip Barry's "Joyous Season," at Catholic U., under direction of Father Gilbert Hartke, who helped guide star's career in early days on stage.

Athens

By Irene Velissariou
(*Tinou* 44, *Tel.* 614515, 814348)

Ella Kazan cruising Greek islands with family.

Katina Paxinou off to Hollywood to star in "Miracle."

Violinist Hedi Gigler appeared as soloist with Athens State Symph at Odean Herodus Atticus.

Greek Film Week will be held in Bari, Italy, during Fierra del Levante Fair in September.

Gia Scala returned to Rome after month's stay for her role in "Angry Hills" (MG) Raymond Stross production shooting here. Robert Mitchum has male lead.

Italian Producer Alfredo Bini searching locations to shoot his next pic which will be based on Greek story by Kostas Assimakopoulos. It will be directed by Renato Castellani with Anna Maghani and Anthony Franciosa.

OBITUARIES

EDDIE DAVIS

Eddie Davis, 58, gag writer and librettist, died early Wednesday (29) morning in his sleep at his New York home, only a week after being discharged from St. Luke's Hospital. A longtime victim of asthma, which for a number of years compelled residence in Arizona, he was believed on the road to recovery when he left the hospital, after a six-week stretch, but complications affecting his heart and lungs brought sudden death.

Two days prior thereto Davis, an incorrigible "idea" man, was on the phone to VARIETY with plans for a new "gag calendar of the month" project which comedian Jackie Kannon was underwriting.

Contributor to legit musicals like "Hold On To Your Hats," "Follow The Girls" and "Ankles Aweigh," and sketch writer for George White's 1939 edition of the "Scandals," Davis' metier was comedy. He once had Eddie Cantor as a captive audience of one in his cab and after a barrage of one-liners Davis turned in his hackie license and became a jokester. He later wrote for Jimmy Durante, Jack Haley, Al Jolson, Martha Raye, Kean Sisters, Lew Parker, Bob Hope, Milton Berle, Ed Wynn and Joe Penner.

He was born Edward Danziger on New York's lower east side and was a Western Union messenger before he became a taxicab driver.

His enforced hospitalization inspired books like "Laughter In Bed," "Flat On My Asthma," "Fun Voyage," etc., some of them ribald but always with a humorous twist.

Wife and daughter survive.

ALBERT E. SMITH

Albert E. Smith, 83, inventor of the early Vitagraph projector and one of the real motion picture pioneers, died at his home in Hollywood Aug. 1. He had been in retirement for many years.

Smith, partnered with the late J. Stuart Blackton, got his idea for a projector when he saw Thomas A. Edison's peephole device. Once he had perfected his projected, Vitagraph went into production, starting out with two shorts—one showing a speeding train and the other fire engines. This they followed with another very successful subject, "The Burglar on the Roof."

Vitagraph flourished and the Smith-Blackton partnership with it. Smith was an expert cameraman and he accompanied Theodore Roosevelt and his roughriders in the charge on San Juan Hill. Later, he faked a sea battle scene by photographing it on a table in his studio.

The Vitagraph company developed many of the early stars, including Clara Kimball Young, Norma and Constance Talmadge and Mabel Normand. Smith set down his experiences in a very entertaining book called "Two Reels and a Crank."

In 1925, Smith and Blackton sold their interests in Vitagraph to Warner Brothers. Blackton died in 1941.

Smith was born in England and came to the States at the age of 13. He leaves his wife, Lucile; three daughters, Mrs. Audrey Martin, Mrs. Edith Murin and Mrs. Ethel Brauninger, and three sons, Albert E. Jr., Lt. Col. J. G. Smith and Ronald Smith.

EPH CHARNINSKY

Eph Charninsky, 77, veteran musician and theatre operator, died on July 29 in San Antonio in a local hospital following an illness of several months. A native of Sherman, Tex., he later became a musician, orchestra leader and theatre owner in Dallas. He came to San Antonio in 1930 and opened the Palace. He acquired other theatre properties and was the builder of the city's first drive-in theatres, the Fredericksburg and Trail. For a time he was associated with Interstate, then became head of the Southern Theatres Co., operating several nabe house and ozoners purchased from Interstate Theatres. He was also associated with Claude Ezell, veteran ozoner circuit operator.

Survivors include the widow, two daughters, four brothers, two sisters, five grandchildren and two great grandchildrn.

MARTIN GEORGE SMITH

Martin George Smith, 66, Toledo theatre operator since the 1920s and active in national and state exhibitor associations for many years, died July 26 at his home.

He was president of the Smith-Beidler Theatres in Toledo. In 1923, he was elected president of the Ohio Motion Picture Theatre Owners Assn., and was the first president of the Independent Theatre Owners of Ohio. He was a past president of National Allied, and a v.p. of the MPTOA. He also was secretary-treasurer of the Toledo Theatres Assn. He was instrumental in having Ohio censorship of newsreels removed in 1952, when he served as defendant in a suit challenging the state statute. He was a past commander of the Toledo post of American Legion, veteran of World War I, and member of the local Selective Service Board during World War II.

Wife, daughter, son, and five grandchildren survive.

MRS. IRVIN FELD

Adele Ruth Feld, 31, wife of Irvin Feld, operator of Super Music Record Shops, Carter Barron Amphitheatre, and booker of touring attractions, was found dead in her garage in Washington, D.C., July 31.

Feld, along with brother Israel, parlayed a patent drug business into one of largest record store chains in area, plus a national booking agency, specializing in mass pop entertainment events. Brothers also operate Government-owned Carter Barron Amphitheater.

FRANK A. PAGET

Frank A. Paget, 63, president of New York's Hotel Pierre, died July 31 in Stamford, Conn. Born in France, he came to the U. S. in the early 1920's to work at the old Waldorf Hotel. In 1927, he went to St. Louis as manager of the Coronado Hotel there. After 14 years in St. Louis, he was brought to the Pierre by its owner, Paul Getty. There he became known as an expert in all fields of hotel work.

His wife survives.

GERALD R. KEYSER

Gerald R. Keyser, 60, director of foreign publicity and advertising for Warner Brothers Pictures International Corp., died July 29 in Darien, Conn. He was with Warners and its predecessor, First National Pictures, for more than 30 years.

His wife and two brothers survive.

DONALD M. KELLY

Donald M. Kelly Jr., 48, vice-president and general manager of July 25 in that city. He was a veteran Augusta radio-tv man having joined WGAC in 1943 as sales manager. He became station manager of WJBF radio in 1949, and in 1954 assumed his current post.

His wife and three children survive.

JUDY LEE

Judy Lee, 37, Philadelphia tv personality, died Aug. 3 in Alden, Pa. A former fashion model, she had been one of Philly's tv personalities since 1952. Three weeks ago, she became the city's first female newscaster on RCV. At one time she was married to songwriter-publisher Milton Kellems.

Her mother and four children survive.

WILLIAM A. KENNEDY

William A. Kennedy, 63, for 25 years tenor soloist in the actor's chapel of St. Malachy's Roman Catholic Church in New York, died Aug. 2 in Jackson Heights, N. Y. A tour director for Transmarine Tours, Inc., he formerly played in vaudeville as "The Minstrel Boy."

His wife, brother and sister survive.

EUGENE GOOSSENS SR.

Eugene Goossens Sr., 91, former conductor of the Carl Rosa Opera Co., died July 31 in London. His sons, Composer-Conductor Sir Eugene Goossens; Leon, a musician and two daughters, Marie and Sidonie, both harpists, survive.

OSCAR WALLICHS

Oscar Wallichs, 76, co-founder of Music City Store in Hollywood, died in North Hollywood July 30. With his eldest son, Glenn, now prexy of Capitol Records, he opened MCS in 1930.

Also surviving are his widow, another son, Clyde, head of Wallichs Music City, and two sisters.

HECTOR COWARD

Hector Coward, 58, general manager of the Film Casting Assn., died in London on July 29. He was formerly manager of Denham and Pinewood studios.

Survived by wife, son and daughter.

ALEX FRAZER

Alex Frazer, 58, film actor, died of heart attack in Hollywood July 30. He had been in Hollywood since 1945, and before that a stage and radio actor in Montreal.

Widow and daughter survive.

JOSEPH SIMPSON

Joseph Simpson, 26, saxophone player with Trevor Jenkins Band, dropped dead on stand after acknowledging applause for solo at terpery in Kanturk, County Cork, Ireland, July 27.

Irvin Turner, 61, veteran Pittsburgh projectionist, drowned when he fell from a small outboard motor boat in Deep Creek Lake, Md., where he and his wife were vacationing. For years Turner had worked for old Superior Motion Picture Supply house in Pitt, owned by his brother-in-law and sister, Mr. and Mrs. Arthur Morrone, both deceased.

Mother, 94, of showbiz Wolff family, died in Hollywood July 29. Surviving are three sons, Roy, prexy of Fanchon & Marco circuit; Marco, who formerly headed chain; Rube Wolff, former emcee now an exec with circuit; and a daughter, Mrs. Fanchon Simon.

Jack McFadden, 48, special effects man died Aug. 4 in Lone Pine, Calif., while on location for "Thunder in the Sun." A Boutane gas tank exploded while he was helping to create a "prairie fire," for the Susan Hayward-Jeff Chandler starrer.

Donald Gorman, 40, of Motion Picture Operators' Local 110 in Chicago, died July 30 in that city of cancer. Prior to his illness, Gorman worked in booth of the nabe Armitage Theatre. Survived by his mother.

Wife, 47, of Mitch Woodbury, amusement columnist for the Toledo Blade, died Aug. 3, after a long illness. Her son and parents also survive.

Father, 78, of Coast agent Abner J. Greshler, died Aug. 1 in Miami Beach, after a brief illness. A daughter also survives.

Eli Lahm, husband of songwriter Dorothy Fields, died July 31 in Brewster, New York.

Mother of George Gruskin, of William Morris agency, died in Hollywood July 30.

Wife, 74, of pioneer film producer Jesse J. Goldburg died in Hollywood July 29.

Joseph Willoughby Sr., stage carpenter at the Lyceum Theatre, N.Y., died Aug. 1, Yonkers, N.Y.

In Rememberance

BARRETT H. CLARK

August 5, 1953

His staff at Dramatists Play Service

Goldwyn

Continued from page 2

this as *"playing a shell game with directors."*

Reviewing the case, Guild declared it accepted Mamoulian's contention Goldwyn fired him because of his having a personal press agent, "apparently in the fear that such publicity, together with Mamoulians' long association with the play would diminish Goldwyn's own pre-eminence as the creator of the picture."

Guild added, "It seems apparent that Mamoulian made an extraordinary contribution to the production in persuading Sidney Poitier, Dorothy Dandridge and Pearl Bailey to join the cast after they had turned down the parts when approached by Goldwyn."

Guild also pointed out that Mamoulian has worked on the project for eight months, said at no time had Goldwyn found fault with his work as director, "but on the contrary often expressed himself as delighted with the more than an hour of the musical score and singing, and as enthusiastic over the script prepared by Richard Nash with Mamoulian's supervision."

Goldwyn has declined requests from the press to expand his original comment that he dismissed Mamoulian because they did not "see eye to eye on sundry matters." Meanwhile "Porgy" rehearsals are set to start Aug. 27, which happens to be Goldwyn's 76th birthday. Shooting is scheduled for mid-September.

MacKendrick Displaced

London, Aug. 5.

Alexander MacKendrick has dropped as director of the G. B. Shaw work, "The Devil's Disciple", set here for Hecht-Hill-Lancaster production (United Artists) with Sir Laurence Olivier and Lancaster heading cast.

Cause of the dispute between producer and director is cloaked in typical noncommittal *"difference of opinion involving concept of film version."*

Guy Hamilton takes over direction.

Friends have pleaded in vain with Goldwyn to speak up, saying he was being cast in role of "heavy" in a town where he ought to be, in the autumn of his career, a hero. By refusing details and standing on his rights to hire and fire as he pleases, Goldwyn collides with a Guild-conscious environment.

Meantime, agent Irving P. Lazar has lost Mamoulian as client because of the director's charge that he learned of his booting from the press. Goldwyn office says Lazar was informed on July 23 but only on July 27, in news dispatches, did Mamoulian get the word. The publicist involved, whom the director, by his charge, was told to drop, is Russell Birdwell.

If the directors do not like the implications, as they read them, of Goldwyn's slap-down of one of them, the film colony's army of publicists is not pleased that a producer objects to a director having a hired press agent.

(David O. Selznick last year summarily removed John Huston from "Farewell To Arms" during its shooting in Italy and there have been other instances of clash between strong-minded producers and the "director". The issue of the dignity and prestige of the director, in the present era of desperate competition and freelancing, has been a simmering stew on the Guild stove for some time.—Ed)

Opera Converts

Continued from page 2

opera company in the world that had only a 15% loss."

Last year's Frisco operating expenses ran slightly above $1,000,000. A $100,000 fund drive, plus a call on guarantors for 75% of their $80,000 guarantee, made up the deficit, but Adler admits he doesn't "know how long we can maintain this pace."

This year, the San Francisco season starts Sept. 12, ends in Los Angeles Nov. 9 and will average just over six performances a week. The breakdown is:

(a) Sept. 12 through Oct. 23 in Northern California, with 30 performances in Frisco, one in Berkeley and one in Sacramento;

(b) Oct. 24 through Nov. 9 in Southern California, with 14 performances in Los Angeles, three in San Diego and one in Pasadena.

Eventually, he says, he wants to lengthen this season to 24 weeks and cut down the number of performances to an average of four a week. His ideal would be eight weeks in Frisco, six to eight weeks in Southern California, a return spring season of three to four weeks at home base and then a three or four-week tour, possibly to the Pacific Northwest.

Right now a Northwest tour is unlikely because Seattle, biggest city in the area, has no adequate auditorium, though Portland is equipped and Vancouver, B.C., is building an auditorium.

"But you have to have seating capacity, at least 4,000 seats, to break even," Adler points out. This is one of his biggest bugaboos—he can't take his company into legit theatres ("too small") and many places he'd like to play have no facilities.

Policy on Talent

Adler has stayed out of the financial "race for singers" for two reasons: (1) He can't afford to pay the skyrocketing prices for "names"; (2) He doesn't want to depend on "names" to draw audiences, prefers to fill his houses with quality productions and prefers to scout his own singers and operas.

This policy has resulted in mass importations of foreign talent—or American talent which has been working in Europe.

This season, for instance, singers Eugenia Ratti, Ernest Blanc, Sebastian Feiersinger, Giuseppe Modesti, Rolando Panerai and Arnold Van Mill, conductors Jean Fournet and Leopold Ludwig, director Enrico Frigerio and designer Jean-Pierre Ponnelle will all be making their American debuts.

Probably Adler's greatest success in following this policy was luring the German soprano, Elizabeth Schwarzkopf, several years ago.

MARRIAGES

Terese Allen Phillips to Irwin Hamilton Kramer, Westhampton Beach, L.I., Aug. 3. She is the daughter of Mrs. Milton E. Cassel, a theatrical producer known professionally as Rita Allen. He's vice-president of the Edison Hotel in N. Y.

Eve Millais to Val Chevron, Trumbull, Conn., Aug. 3. He's a drama coach.

Gloria Haig to John Bash, London, July 26. Bride is an actress; bridegroom a film and tv producer.

Joy Beverley to Billy Wright, Poole, Dorset, July 27. Bride is one of the Beverley Sisters, tele, vaude and disk vocal trio. Bridegroom is captain of England and Wolverhapton Wanderers' soccer team.

Stephanie Voss to Frank Carson, London, July 31. Bride's an actress.

BIRTHS

Mr. and Mrs. Walter Brown, daughter, Pittsburgh, July 31. Mother was Eileen Donnelly, dancer, and father, now associated of booker Joe Hiller, used to be half of the brother and sister dance team of Jean & Walter Brown.

Mr. and Mrs. Ben Terry, son, Pittsburgh, July 28. Mother and father are cafe act of Ben & Lynn Terry.

Mr. and Mrs. Richard Spivak, daughter, Pittsburgh, July 24. Mother was Marianne Marcus, "Miss Pennsylvania" in "Miss Universe" '55 contest and until recently secretary to Cal Jones, program director of KDKA-TV.

Mr. and Mrs. Des O'Connor, daughter, London, recently. Father is a vaude and tv comedian-vocalist.

Mr. and Mrs. Charles Boyle, son, Pittsburgh, July 25. Father is news cameraman at KDKA-TV.

Mr. and Mrs. Johnny Perkins, son, New Orleans, July 25. Father is of the Crew Cuts, vocal quartet.

Mr. and Mrs. Brad Hunt, daughter, Pittsburgh, July 24. Father's a bandleader.

Mr. and Mrs. Stan Levycky, daughter, Pittsburgh, July 23. Father's the light man at Little Lake strawhat.

Dr. and Mrs. Gordon Ostlere, daughter, London, July 29. Father is Richard Gordon, author of "Doctor in the House" and other books in the "Doctor" sries.

Mr. and Mrs. Vincent Wasilewski, daughter, Washington, July 27. Father is government relations director for National Association of Broadcasters.

Mr. and Mrs. Jay Russell, son, Boston, July 30. Father is legit press agent, currently handling Lee Falk's Boston Summer Theatre.

Mr. and Mrs. Jack Morrison, daughter, July 27, Los Angeles. Father is on the faculty of the drama department of UCLA; mother is television-film-legit actress Jeanne Cagney.

Mr. and Mrs. Larry Laurents, daughter, Aug. 1, Washington. This the fourth child for the Washington Post & Times Herald's tv-radio columnist.

Mr. and Mrs. Edmund Williams, son, New York, July 31. Mother is actress-singer Bee Peters; father is an actor.

Mr. and Mrs. Tony Mordente, daughter, Mineola, L. I., July 30. Mother is dancer Chita Rivera; father also a dancer.

Mr. and Mrs. Mike Manuche, son, New York, July 30. Mother is singer Martha Wright; father is a restaurateur.

Mr. and Mrs. Mack Bing, daughter, New York, July 30. Mother is the daughter of the late Lawrence Corwin, president of the Corwin Theatre chain on the West Coast; father is an associate director at CBS-TV.

Mr. and Mrs. Philip M. Isaacs, son, New York, July 29. Father is a writer for Motion Picture Stages.

Mr. and Mrs. Danny Davis, son, Philadelphia, July 30. Father is deejay representative for Decca Records.

Mr. and Mrs. Lewis Miles Krohn, daughter, July 30, in Scarsdale, N.Y. Mother is Shirley Rich, former talent scout for M-G-M.

Mr. and Mrs. Jerry Pickman, daughter, Aug. 2, New York. Father is pub-ad v.p. of Paramount Pictures.

FRANK QUINN,
New York Daily Mirror:

"A highly amusing fellow is this Marty Allen who STIRS UP HOWLS with his inanities and insanities at the Copacabana. With partner Mitch DeWood this team bids to take the spot vacated by the split up of Martin and Lewis.

The Allen-DeWood duo now reaching its peak. DeWood is a good straight man and lets the fun bounce off him. Marty is a natural clown whose antics are of the free and uninhibited variety. The lads whip up some FRESH, TOPICAL QUIPS and GAGS to launch a series of impressions. The gem of their stint is Marty as an oafish Dodger player. This is PRICELESS FUN."

LEE MORTIMER,
New York Mirror:

"Cary Grant, the King of Zing, and Benny Goodman, the King of Swing, STANDING TO CHEER the comedy of Marty Allen and Mitch DeWood at their Copacabana opening."

ED SULLIVAN,
New York Daily News:

"Allen and DeWood, a BIG CLICK at Copa, SIGNED AGAIN."

ROBERT SYLVESTER,
New York Daily News:

"Allen and DeWood are VERY FUNNY at the Copa."

VARIETY

"Allen & DeWood . . . warrant beaucoup approbation.

"They are FRESH, VIBRANT, pack plenty of VERVE and BOUNCE in their variegated bits and business. They have a flock of one-liners interlarded with alternating catch-phrases of 'bye' and 'it's been cancelled' that is a good cohesive pattern.

"For a somewhat roly-poly comedian, Allen is limber of limb and some of his rubberlegmania is amazingly lithe considering the weight. Team has AUTHORITY and presence that comes from obvious schooling . . . THEY'RE BELLRINGERS."

Abel.

LOUIS SOBOL,
New York Journal-American:

"A ZANY PAIR, Allen and DeWood won HIGH FAVOR in their Copacabana debut."

EARL WILSON,
New York Post:

"GREAT young comedy team, Allen and DeWood."

HY GARDNER,
New York Herald Tribune:

"COMIC ZANIES Allen and DeWood co-starring at the Copa . . . FUNNY!"

FRANK FARRELL,
New York World-Telegram and Sun:

"The Copas new comic duet, Allen and DeWood, will remind you of Martin and Lewis with DIFFERENT approaches to laughter. They're so FRESH AND GOOFY that Copa boss Jules Podell signed them to five seasons."

GENE KNIGHT (Jim O'Connor),
New York Journal-American:

"Allen and DeWood doing a BIG job at the Copa.

JOHN J. MILLER,
New York Enquirer:

"Allen and DeWood opened at the Copa in New York City the other mad night and had most of Podell's patrons in tears from the laughter. The BRIGHTEST, FRESHEST, FUNNIEST, material used in Podell's Palace in some time. Marty Allen is the standout lunatic of the team.

"THE BIGGEST ENTERTAINMENT in the big town."

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BANKS EASIER ON FILM LOANS

Churchmen Score Las Vegas Nudity; See Wedge for Anti-Gambling Laws

By FORREST DUKE

Las Vegas, Aug. 12.

Despite Bishop Robert J. Dwyer's censure of nude shows on the Las Vegas Strip, apparently there will be no change of policy in most hotels involved, and the chorines will continue to appear naked from the waist up. Meanwhile, Protestant ministers have jumped on the situation as a possible wedge for an initiative petition which would kill legalized gambling in Nevada. Today (Tues.) Beldon Katelman, bossman of El Rancho Vegas, in a telegraphic communication to Bishop Dwyer assured him of "complete coverup" of his floor-shows.

Bishop Dwyer, of the Reno diocese of the Catholic Church, sent a letter to all pastors in the state which was read at Masses Sunday (10). The letter asked that all Catholics, not only in Nevada, but Catholics from all parts of the nation boycott the shows in question.

Harold Minsky, producer of the Dunes Hotel show which pioneered

(Continued on page 54)

Satchmo Swings For Maine Demos; Will GOP Come Back with Presley?

Old Orchard B'ch, Me., Aug. 12

Louis Armstrong wowed the Democrats at a wing-ding here, sharing the bill with Bette Davis and husband, Gary Merrill, last week. The Democratic bash drew more than 400 jazz buffs to Old Orchard Pier at $5 a head. Miss Davis did a parody from a Broadway musical with Satchmo working in his trumpet, and Merrill joined in the second chorus. They also did "C'est Si Bon" for an encore. The party was sponsored by Merrill to raise funds for the Demos.

Armstrong's appearance rated an editorial from the Kennebec Journal, indie newspaper in Augusta, Me., titled, "Tuneful, But Timely?" on Thursday (7). The editorial said: "A jazz trumpeter's appearance at Old Orchard Beach the other evening, at a dance given to help raise funds for campaigning Maine Democrats, may have swung a vote or two to the Democratic column as well. We wouldn't know.

"But this is an interesting political device and, but for the fact that Elvis is in the army now, we might look for a GOP reply in the form of a Presley rock-and-roll session which might be calculated to swing a few votes the Republican way.

"Or are the voters, by and large —in the present touch-and-go state of national and world politics—a little less inclined than they might be in 'normal' times to have their votes swayed by such considerations as which party stages the liveliest jam session?"

'Atomic Submarine'

Hollywood, Aug. 12.

The line is forming at that title registration bureau. Alex Gordon is first away from the barrier with a script being readied for "Atomic Submarine" for indie production.

Natch, it's about the Nautilus' epic under-ice voyage.

U.S. Jazz Zowie, Longhair Yawn

Brussels, Aug. 12.

Jazz events playing at the Brussels World's Fair July 29-Aug. 3 period drew 12,500 attendance, six nights, five matinees. Attractions included (1) Sarah Vaughan and Trio, (2) Sidney Bechet backed by George Wein on piano, Buck Clayton on trumpet, Vic Dickenson on bass and (3) the International Jazz Band under Marshall Brown's beat.

Wein served as producer, as at Newport Festival, which lent its auspices to this phase of U.S. Performing Arts setup. The jazz invasion was in marked contrast to the longhair Julliard Quartet which drew pitifully small audiences. Even Benny Goodman had not tackled matinees here.

It's now being said that Europeans are yawny when Yanks dish straight European classical stuff, respond only to the message from New Orleans.

(Critically the reaction to the jazz show at Brussels is divided, per reports reaching N.Y. and the anger of the N.Y. Times critic, Howard Taubman, amounted to an attack. Performing Arts program over-all has been clique-ridden and somewhat clacqued.—Ed.)

BLAME BRITISH TATTOO CRAZE ON U.S. 'IDOLS'

Manchester, Eng., Aug. 12.

U.S. entertainers are inspiring a new tattoo craze now sweeping this north-of-England city. Teenage youths are having names of leading entertainers, such as Elvis Presley, the late James Dean, et al., branded on their arms and legs. Names of boy friends and girl friends are also tattooed.

Some medicos are against the habit. Dr. Derek Bunting, city specialist, describing the tattooing as "tragic mutilation." In a letter to the British Medical Journal, he stresses the tragedy of young people going into hospital wards to have recent tattoos removed.

STILL LOTSA CASH AT BOX OFFICE

By HY HOLLINGER

Bank money for independent film productions is more readily available presently than it was a year ago. Easing of the tight money market, which had affected the American economy over-all, has worked to the advantage of the theatrical feature market. Nor are bankers ready to "write off" the motion picture industry yet—not when 40,000,000 to 60,000,000 people are attending theatres and drive-ins each week—and paying cash. According to New York banking sources, the money merchants are again earmarking a respectable percentage of their loan funds for the theatrical films.

The upbeat view of the bankers does not mean, however, that an indie producer can walk into a bank with a package and come out with the necessary coin to produce a picture. The key to the money that's available at the banks rests

(Continued on page 14)

National Theatres Seen on Verge Of Taking Over NTA

Hollywood, Aug. 12.

Agreement on National Theatres' acquisition of Natonal Telefilm Associates is reported to be virtually complete. The two companies, dickering since last May, are understood to have worked out a deal under which the theatre circuit would acquire controlling stock interest in NTA.

As part of the deal, NTA's present management group would remain intact, led by Ely A. Landau, chairman of the board; Oliver A. Unger, prez, and Harold Goldman, exec v.p.. It's also understood that Landau and Unger would function as execs in National Theatres, as the parent company.

The theatre company, the second largest circuit in the U. S., has

(Continued on page 40)

'Lots' of Talent

San Jose, Aug. 12.

There's no people like show people to sell a subdivision tract. To promote the sale of 750 new homes in Trolicana Village, real estater A. L. Branden put on a show with Harry James, Gogi Grant, Harpo and Chico Marx, Alvino Rey and the King Sisters.

New bill of performers had to be cancelled. The entire tract was sold out in less than three weeks.

Negro Entertainer Beaten by Major In Germany 'For Being Tardy'

A report from a reliable source indicates that Negro entertainer Timmie Rogers, who left the U. S. on April 7 to appear at the London Palladium in the Liberace show, and then proceeded on a tour of GI installations in Europe, was severely beaten by a major in charge of the Officers' Club on Saturday, Aug. 2, at the Baumholder Sub-Area at the U. S. Army installation in Baumholder, Germany. The cause of the contretemps was the late arrival of Rogers' unit at the club.

It was midnight when the major in charge of the club greeted Rogers, "You are late, who is in charge of this show."

"I am the m.c.," Rogers is said to have replied.

The officer reportedly retorted, "You black b——, I'll teach you not to be late." As he said this he struck Rogers, knocking the entertainer down. As Rogers got to his feet he was hit again and pushed into a small ante-room, knocked down again and kicked in the chest, breaking three ribs.

It is reported that two other U. S. Army officers watched the

(Continued on page 54)

Michael Todd Theatre

Chicago, Aug. 12.

When the Harris Theatre becomes the renamed Michael Todd Theatre this fall, it will be booked by Mike Kavanagh.

He will also book the next-door Cinestage and continues booking the Wilbur, Boston legiter.

Bardot-Sinatra Fiscal Equals

Hollywood, Aug. 12.

Brigitte Bardot, French actress, who during the past year has scored a sensation via film imports in this country, has snagged one of her biggest contractual deals to date. The sexy actress' co-star stint with Frank Sinatra in the Hobart - Raoul Levy co-production "Paris By Night," for Columbia, calls for her to receive the same amount of coin as Sinatra.

Miss Bardot and Sinatra will each spear $200,000 in salary, in addition to 6% of the profits. Sinatra's Hobart Productions will get 40% of the "Night" net. It's understood that the remaining 48% will be divvied between Levy and Columbia.

Latter will also finance the production, which rolls next May in Europe. Harry Kurnitz is penning the screenplay.

JANE AND GYPSY GIVEN A CUT—BY U.S. SENATE

Washington, Aug. 12.

Three USO performers, injured in a plane crash in the line of duty, have been awarded $23,403 each by the Senate Judiciary Committee, and may hope to get more in court.

Singer Jane Froman, originally awarded $138,205 in a House-approved bill, was slashed by the Senate committee to $23,403. Accordionist-singer Gypsy Markoff was cut from House-awarded $33,236 to the same. The Senate also added, for the same amount, Lorraine Rognan, a dancer injured in the crash.

However, the Senate committee bill would refer the payments to the U. S. Court of Claims to rule whether the three performers are entitled to more money on the basis of hospital and other bills.

The three were injured in a crash of a Pan American plane when it attempted a landing in Lisbon Feb. 22, 1943. The Army was footing the cost of transporting the performers.

A Man's World on Disks Sez Randy Wood; Femmes' Platter Sales Off Mucho

Hollywood, Aug. 12.

Everyone in the music business, especially the recording companies, keeps wondering why the femme singers just can't sell platters like they used to. The wonderment is, of course, with good reason, since the bulk of best selling disks are of vocal groups or of male vocalists.

The situation, according to Dot prexy Randy Wood, will continue in this same trend—that is, as long as the majority of record buyers are girls.

Wood opines that there's no loyalty among girls—that is, when it comes to spending their money. The label topper's contention is based on the fact that girls are more interested in boys than other girls singing romantic and sentimental songs. Wood feels that the only way the chirps can overcome this is to come up with an unusual or different type of recording, but as long as they stick to the usual and more common stylizations while singing, they will continue to dominate the cellar in record sales.

The Dot prexy among girl singers prefers; Gale Storm, Patti Page, Peggy Lee and Doris Day as the better biscuit sellers. The man from Tennessee also said that the "recession" must be over because record sales in general are on the upbeat and distributors are ordering more and more pressings.

Same Biz Blight on the Volga as In U.S.; Too Much Cuffo TV K.O.s B.O.

By IRVING R. LEVINE
(*Moscow Correspondent, NBC*)

Moscow, Aug. 5.

Now that there are a 1,500,000 television sets in the Moscow area, a simple phenomenon is coming into play. It's familiar to America, but something that Soviet tv must contend with for the first time. The phenomenon is: when an event is carried on television a great many people would prefer to stay home and watch it rather than pay money for a ticket to attend in person.

Soviet sports officials were rather jarred to discover this fact during recent U.S.-U.S.S.R. track and field meet. The huge Lenin stadium, holding 104,000, was more than 35% empty on the opening Sunday of the event. Until that day it seemed that Russians, curious and eager to see Americans after so many years of isolation, would fill any theatre or arena to see "Porgy and Bess" or a Philadelphia Orchestra or an ice hockey team. Such was not the case for the track meet, though, which was carried on both of its two days on Moscow television.

Since the Government is the owner of all stadiums and theatres as well as of television transmitters there has been no problem until now about carrying an event live. In fact, almost without exception, visiting American cultural and sports troupes have been viewed on television. However, even managers of Government-owned stadiums and theatres must

(Continued on page 40)

Save Your Confederate Money; South Sore at 4c Lincoln Postage Stamps

Atlanta, Aug. 12.

Although there has been considerable grumbling about increased postage rates hereabouts, main squawk in this Deep South area has been the necessity for using the Abraham Lincoln 4-center on ordinary, first-class letter mail. Honest Abe simply isn't popular down thisaway and with centennial of War Between the States approaching in 1961—plus the Segregation issue—Confederacy spirit is on upsurge once more.

Pointing out that dyed-in-the-wool Southerners do not have to use the red violet Lincoln postage since they have a choice to switch to the outsize Stars and Stripes 4-center in use for quite some time, is no help. Fact is, Old Glory itself isn't getting much more than minimum respect from Southerners, who resent Negro equality legislation and court decisions emanating from Washington.

While South is not contemplating anything like secession, approach of the anniversary of Fort Sumter is fanning embers of 1861-

(Continued on page 14)

PRESLEY'S ATTRACTION IN TEXAS ARMY BURG

Austin, Aug. 12.

Military and civilian personnel have swelled the population of Killeen, Texas, from 7,045 to 29,146 in eight years, latest newcomers including parents of Elvis Presley. Parents of the now crewcut rock 'n' roller have taken a house in Killeen to be near Presley during his basic training and advanced training at nearby Fort Hood.

Presley home naturally has become No. 1 on the local sightseeing circuit, so much so neighbors are complaining about dust fog raised by curious motorists turning around in an unpaved area near the house. Elvis has remained in relative obscurity, but has added fillip to the local scene by whipping about in a brilliant red auto when on leave.

He faces immediate overseas duty upon finishing advanced tank training at Fort Hood. He's due to ship out in late September and is skedded to be overseas between 18 and 23 months.

Philly Theatre Church For Visiting Players

Philadelphia, Aug. 12.

The First National Church of the Theatre will be set up here next month to provide early Sunday morning religious services for visiting show people. Sponsor of the project is the Rev. W. Carter Merbrier, of St. Matthew's Lutheran Church, who obtained the support of members of the entertainment industry.

William Goldman, owner of two Philly legit houses, the Erlanger and the Locust Street, offered the use of the Randolph Theatre, flagship of his firstrun film chain. The Variety Club, Tent 13, and the Junior Chamber of Commerce have also pledged cooperation.

The ceremonies will be non-denominational and are to provide accessible weekly worship, both in time and place.

Paris Nudie Producer Wants Baker, Astaire

Paris, Aug. 12.

Henri Varna, owner of the Casino De Paris which rates second to the Folies-Bergere for big production nude revues, has big plans for next season. He wants to mount a new lavish show in December or February, with top star names as of yore instead of depending on plush production and undraped femmes only.

Varna was the man who starred such figures as Gaby Deslys, Josephine Baker, Maurice Chevalier and Mistinguett in his shows. Now he would like Miss Baker and Fred Astaire to top his next show. It would be called "Fastes De Paris."

Jimmy McHugh's Series

Hollywood, Aug. 12.

Composer Jimmy McHugh and V. D. "Port" Portianko are forming an indie television company to produce a new vidseries titled "Jimmy McHugh's Musical Workshop," for which a $2,000,000 overall production budget reportedly has been established.

McHugh said he would draw from hundreds of topflight names associated with him in the past to guest on segments of the series of 39 half-hour dramatic-musical shows. Production is slated to get underway upon McHugh's return from a Honolulu vacation next week.

Poll in France: U.S. Films 5th In Popularity

Paris, Aug. 12.

French people seem to be attending American films in large numbers, but a recent survey among them establishes that they prefer their own, Italian, British and even German films over the Hollywood imports.

Study was undertaken by the Dourdin Institute on orders from France's Centre National de la Cinematographie. Total of 3,613 persons from various regions were polled. It showed, among other things, that 61% of all Frenchmen attend theatres whereas 39% do not. However, out of those 61%, a sizable 29% said they'd cut down on seeing films for a variety of reasons including the price of admissions, health, unsatisfactory quality of films, etc.

The Dourdin survey had 55% of those interviewed saying they thought French films were good; 20% rated them good-to-excellent; 19% though them average and nobody considered them poor. In sharp contrast is the popular evaluation of the American attractions. Ther largest number (35%) rated them average; 24% thought they were good; only 4% called them good-to-excellent; 16% rated them as just fair, and 13% said they were poor.

The Italians fared a lot better. 47% called their pictures good, 16% good-to-excellent, 17% average, 3% fair and only 2% poor.

Asked whether they would like to see films from other producing countries, 37% mentioned Russia and 30% Japan.

The attitude vs. American films,

(Continued on page 16)

Colleagues Pitch In And American Ballet Plays Expo Per Sked

Brussels, Aug. 12.

The American Ballet, last seen here during American national days at the Fair was faced with the impossibility to open at the American Theatre when a truck containing scenery and costumes for 12 ballets, music scores and the dancers' personal wardrobe completely burned out just outside Cannes. But generous assistance came to the rescue; the Royal Ballet of Great Britain sent the costumes for Tchaikowsky's "Theme and Variations," also the needed ballet tights; Anton Dolin's London Festival Ballet contributed the "Pas de Deux" costumes; the Royal Danish Ballet loaned the needed garbs for the "Sylphides" and "Graduation Ball" productions; a score of "Giselle" was sent by the Rambert Ballet; orchestra parts of "Giselle" were offered by the Royal Theatre de la Monnaie of Brussels; Claude Bessy, the French ballerina, loaned her tutus for "Don Quixote" and "Nutcracker," French dancer Pierre Le Cote, his "Nutcracker" costume.

All that had additional help from Parisian shoemaker Mme. Repeto, Capezio of New York, Max Factor (Hollywood), Elizabeth Arden and Jay Stockings, enabled the company to open last week and score a triumph with a much revised program of course.

Adversity has not hampered the good spirits of the performers; the tour of Europe is still very much on.

Culture Hits Drab Factory Town

General Motors Turns Art Patron in Flint— Dentist Headrests for Star Gazers

By PATRICK D. HAZARD

Flint, Aug. 12.

General Motors' year-long Golden Anniversary celebration ground into high gear today with the opening of Flint's $1,362,000 Enos A. and Sarah DeWaters Art Center. Auto brass are pretty touchy about artistic wholesomeness of their yearly contributions to the visual landscape in America. The new art gallery was clearly their way of saying: "Look, ma, we're art patrons." No questions about it, the handsome Center is a welcome addition to this dreary factory city of 340,000. And when you consider that it is but a part of a $25,000,000 College and Cultural Development (not to mention the new $7,400,000 Municipal Center that Robert Moses will dedicate next week), the amenities are really picking up horsepower in the "cultural desert" of the Mid-West.

Buick is sponsoring the first exhibit—on "Contemporary American Art." Following the suggestion of their McCann Erickson art director, Buick invited the controversial Brussels 17 to exhibit—and then hedged this first bold bet by adding 31 more "Representative American Artists." It was clear on opening night that out in Flint the New York School was mainly "abstract inexpressivism." It wasn't like the Armory Show, however. There was much laughter; little if any indignation at canvases like Grace Hartigan's grandiose wreck on "Montauk Highway," or Corrado di Marca-Relli's mill-end sale

(Continued on page 62)

SEAN O'CASEY BANS OWN PLAYS IN IRELAND

Dublin, Aug. 5.

Expatriate Irish dramatist Sean O'Casey, long resident in Britain, has banned all professional productions of his plays in Ireland. Last May, he nixed the proposed production by Radio Eireann. He took the stand on stage plans last week which cancelled a revival of his "Shadow of a Gunman," planned for the Abbey last night.

Attitude is the outcome of row over his latest play, "The Drums of Father Ned" which was to have been staged at Dublin International Festival earlier this year. He withdrew "Father Ned" when asked to make revisions in it. Samuel Beckett withdrew his Fest entry in sympathy with O'Casey. O'Casey is said to blame the Catholic Church for requesting changes in "The Drums of Father Ned." Catholics took no exception to his previous play, "Bishop's Bonfire," an anti-clerical piece which was staged by Cyril Cusack at the Gaiety here five years ago.

Capital Circuit

By LIZ & LES CARPENTER

Washington, Aug. 12.

It was at a meeting of the high-level Senate Republican Policy Committee—and some Senator was complaining because Sen. Homer Capehart (R-Ind) had failed to get a certain bill approved by the Senate Banking and Currency Committee.

According to Vice President Richard M. Nixon, who told VARIETY the story, Capehart painfully rose from his chair to defend himself:

"I would have taken care of that bill—if I hadn't had to go to the hospital to get my bottom bored!"

(*Added Nixon, in a confidential tone: "At least half the Senate has had that trouble!"*)

Making conversation with Postmaster General Arthur Summerfield at a party, a lady asked him the obvious question: "And how are the four-cent stamps doing?" "Oh," replied Summerfield, "they're sticking!"

Honest, this is true: The latest Agriculture Department bulletin, published for farmers, lists this available booklet: "Hot Beds in Cold Frames."

Robert Weede, completing two weeks of "Happy Fella" in Carter Barron amphitheatre, confessed hazards of outdoor warbling to The Washington Daily News.

"In Cincinnati, a mosquito flew right down my throat and bit my

(Continued on page 18)

'Creole' Flivs in Loop But Local Critic Converted: Elvis Presley Can Act!

Chicago, Aug. 12.

"King Creole," Elvis Presley's latest release for Par, was yanked from the Chicago Theatre after its initial week for what was described as "immensely disappointing" business. Balaban & Katz quickly rushed in WB's "Naked and the Dead" at the flagship, several weeks ahead of schedule.

If nothing else, Presley derived at least one benefit from the abbreviated downtown run—personal encomiums from one of the critics who declared himself one of the singer's "over-age fans." Sam Lesner, Daily News caller, said he was disappointed in the melodrama. "Elvis," Lesner wrote, "has a good deal more acting talent than the producers of his films care to utilize . . . The fast-buck producers apparently haven't any interest in developing the real Presley who is so astonishingly representative of his time."

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LOPERT AS U.A.'S O'SEAS UNIT

Theatre Diversifies, Cops Arrive

Chicago, Aug. 12.

The local cops know biz isn't too good in nabe houses, so they became suspicious last week when only half of those entering the Lane Court theatre bothered to buy tickets. Too big a pass list, they reasoned.

Inside, the gendarmes did a nose count and found only five persons watching the double feature. In the manager's office the count was seven men—plus a battery of telephones, record of bets, and other handbook paraphernalia.

House manager Robert Tampler said he had rented the office to a man he didn't know. He and the other six were hauled off to jail on gambling charges.

Free Parking for B'way Houses Teaches Some Lessons; Only About 120-Cars-a-Week-Per-Theatre

With the addition this week of Loew's State and the Capitol, the majority of the first-run Broadway theatres now provide free parking on a limited basis to patrons. The service is offered for four hours after 6 p.m. from Monday to Saturday and all day on Sunday. Each theatre has an arrangement with a specific garage or parking lot whereby no parking charge is made if patrons have their parking tickets stamped at the box-office.

So far the free parking service is offered only by theatres operating on a regular grind basis. Houses with hard-ticket, reserved-seat operations have not introduced the policy. In addition to Loew's State and the Capitol, theatres offering the parking service include the Paramount, Odeon, Astor and Victoria. The Radio City Music Hall has long provided parking for 50c at the Rockefeller Center garage.

The new service is regarded by the Broadway houses as an "added plus" and not as a means for stimulating the b.o. greatly. Experience has shown that only about 120 cars a week take advantage of this service at each of the theatres. With the Broadway houses charging about $2 per person for admission at night, it's felt that the parking charge can easily be absorbed, particularly since two to four people show up with each car.

For many years, it had been thought that the parking problem had been a serious obstacle in attendance at the Broadway houses, but the 120 a week per house average seems to indicate that this problem has not been a major one. The parking situation, however, has been a major headache for other cities, especially in those lacking the mass transportation facilities that are available in New York. At any rate, Broadway has been one of the last places to institute free parking service, although it serves only as an "added plus" for a few patrons.

'Shadowbox' For Ozoner Screen Fights Twilight

Grand Forks, N. D., Aug. 12.

At an approximate $10,000 cost the Eddie Ruben Welworth circuit drive-in theatre here, where daylight saving time prevails, is installing a wood shadowbox—an idea borrowed from oil paintings—with various appurtenances in front of the screen.

Inventor Russell Tweedy intends the device to eliminate twilight effects and permit ozoners to start their shows an hour earlier than they're now doing.

The process, Tweedy explains, will eliminate the atmosphere dust in the air which continues to reflect light after the sun has sunk below the horizon. Patents have been applied for and the device will be marketed, he says.

Ill Omen?

Hollywood, Aug. 12.

Jack Carson, decked out as a pilgrim, strolled on the "Rally 'Round the Flag, Boys" set leading a turkey on a leash.

Flipped Leon Shamroy, cameraman, "look what we've got and the picture isn't even finished yet."

First Step to Build Biz Still the Same: Raise Enough Coin On Time

Despite the enthusiastic handouts from the industry's business building executive committee about exhibitor contributions, it appears that the fund drive is still lagging seriously. An emergency meeting of the co-chairman, Abe Montague and Ernest G. Stellings, may take place this week to reappraise the situation and possibly delay the start of the proposed radio campaign again.

Originally, the radio drive had been set for July 1. It was postponed to Sept. 1 and now it appears that a later date will have to be scheduled. Cost of the radio campaign has been put at $300,000, with exhibitors pledged to contribute half. So far only about $115,000 in cash has been received, but there are hopes some theatremen will shortly convert their pledges into cash.

As far as the overall business building campaign is concerned the outlook is extremely dreary. Entire campaign has been budgeted at $2,300,000. Exhibitors are down to put up half, but at the rate the contributions are coming in, it appears that many of the planned activities will have to be abandoned.

At any rate, the business building committee is crowing about the more than $7,000 which came in on one day last week from a group of California exhibitors. This sum is said to represent the fund's biggest day in two months. The amount of cash received, it was reported, was the third highest since the collections started in May. The California checks were exceeded only by a $16,000 day on May 9 and an $8,500 day on June 13. In addition to the $7,000 in installment payments, it was revealed that $18,000 in more pledges had been received.

COSTUMERS DELIGHT

60 to Work Throughout on 'The Miracle'

Hollywood, Aug. 12.

Warner Bros. has called 60 costumers for its production of "The Miracle," and a total of 100 are expected to be working on film during its long shooting sked.

Figure is understood to be a record for any picture, topping even Mike Todd's "Around the World in 80 Days," which previously held record.

TIE SIMILIAR TO KINGSLEY AT COL.

United Artists is buying out Lopert Films and will set up its own foreign film distributing subsidiary. Lopert in the past has had a close association with UA and presumably will head the company's new section.

He's associated in Lopert Films with City Investing Co. His last two deals with UA involved "La Parisienne," the Brigitte Bardot entry, and "The Horse's Mouth," a UA release in which Lopert Films has an interest.

New setup will generally parallel that of Columbia Pictures with Edward L. Kingsley in which the latter handles the sale of certain Col pictures aimed either at the art houses or tagged with a condemned rating from the Legion of Decency. However, Col only got an interest in, and didn't buy out, Kingsley-International. The Kingsley outfit has been handling the (condemned) "And God Created Woman" for Col.

Among the Lopert releases which UA is taking over under the new setup are "Gates of Paris," "Cabiria," "Guendallna" and "Maigret," the latter still unreleased. Though Lopert paid heavy coin for the first three, they turned out to be disappointments in the States. For UA he'll handle another upcoming Bardot starrer, "The Woman and the Puppet."

Possibly unrelated, but apparently tying in with the deal, is the recent sale of Lopert's two Washington houses—the DuPont and the Playhouse—to the K & B circuit in Washington. Lopert at one time also planned to produce films in the wake of his "Summertime." These plans appear to have been abandoned.

There has long been a feeling that, in order to service the foreign film market in the U.S. adequately, the majors must make a special effort. Col paved the way with its Kingsley tieup and Universal once maintained a special department and staff to sell the J. Arthur Rank releases. Another angle is the release via the majors of films which are condemned and which can't get a Production Code seal. UA, like the rest of the majors, is committed to a policy of not handling films without a Code seal. This can be circumvented via a subsidiary geared to sell imports.

Telemeter Makes Haste Cautiously

International Telemeter is running into some problems. This Paramount subsidiary, which has plans to get off the ground before the end of this year, still believes the objective can be attained.

But Telemeter execs apparently are cutting down on their pace. They particularly are anxious to avoid any of the mistakes experienced in the Bartlesville, Okla., tryout with home toll television.

Key matter is that of programming. Originally, it was blueprinted that franchise operators in each locality would, on their own, provide the film and live shows to subscribers. There's a change now; Par is going to "assist" the local operators in this respect. In other words, Par will undertake in helping bring about the acquisition of motion picture prints and setting up the special live events.

Still undecided is the teeoff points. Par and Telemeter spokesmen have said right along that two communities would be the launching point, and hinted than these would be in the east. These still have yet to be identified.

Further complications involve tieups with local communications interests (telephone) and financing.

Joseph R. Vogel, Loew's president, left for Europe yesterday (Tues.) for a 10-day business trip.

English-Dub Work Upbeat in N.Y.; Screen Actors Guild's TV-Stake Fee Formula Finds No Takers

By FRED HIFT

With more and more foreign films being dubbed into English in New York, the Screen Actors Guild (East) has devised a new formula of payments to actors which is described as a "share-the-risk" arrangement.

It's available to everybody who wants it, though to date none of the dubbing outfits have signed the new contract. It involves an advance payment to the Guild against the possibility that a picture dubbed for theatrical exhibition may be sold to television.

The formula, regarded with mixed feelings by the dubbers, was hammered out a few months ago when Richard Brandt, prez of Trans-Lux Distributing, arranged for Titra Laboratories to do the English dubbing on "The Case of Dr. Laurent." Brandt at that time got in touch with Herman A. Gray, counsel for the east Coast section of the actors' union and argued that tv proceeds from the film, if it was ever sold to tv, would be too insignificent to allow payment under the then existing—and still pertinent—SAG contract.

Under the minimum basic agreement of the Guild, the dubbers must pay actors $90 a day for seven hours of work. There exists a modified agreement which allows the dubbing studios to use the same actor for several parts. However, the studios in turn must agree to pay 100% of the applicable minimums of the dubbed picture is, later on, sold to television.

25% In Advance

When Brandt argued that it wasn't profitable to pay double, SAG then hit on its new formula, i.e. the modified agreement with its basic wage scales remains, but

(Continued on page 18)

Gotham's Own 'Rumble'

"The Rumble," original story by David Lee Jones, has been acquired by Ulysses Productions Ltd. for filming in Manhattan this summer.

Anne Howard Bailey is preparing the screenplay and casting should be completed in mid-August.

Harrison, in From Japan, Says New Story Trend Is To World Circulation

The Japanese studios are beginning to turn their attention to the world market and to think in terms of internationally acceptable themes, Edward Harrison reported last week on his recent return from Japan.

The N.Y. importer-distributor, who has a tieup with Japan's Daiei Films, said he considered the Japanese expert filmmakers. But, he added, "they come to grips with reality like no other country does. Their pictures reflect this, and yet the important elements which would create wide appeal aren't necessarily in these pictures."

While in Japan, Harrison acquired two new Japanese films—"Gan" (Wild Geese), which he described as a modern story with a "Gate of Hell" appeal, and another, as yet untitled release. Harrison, who handled "Gate" in the States, said the picture had grossed $500,000 in 750 dates. By contrast, "Rashomon" grossed $250,000.

Harrison, who has been handling offbeat imports, reported that his Indian film, "Pather Panchali," would open at the Fifth Ave. Cinema, N.Y., Sept. 22. Its director, Satyajit Ray, will come to the U.S. to attend the premiere. Harrison also has acquired "The Unvanquished," the second film in the trilogy of which "Pather" is a part. "Pather" is an intrenational prizewinner.

Adding to an old controversy, Harrison said that, going by his experience, "there are no more than 300 'art' theatres in the U.S., at the very outset." He said additional houses would book imports once in a while. There have been several statements in past months putting the number of art situations at anywhere between 500 and 800.

GENE KELLY'S FUTURE

Staging Legit Musical Then Joining Reynolds O'Seas

Hollywood, Aug. 12.

Gene Kelly and Sheldon Reynolds, both of whom have been operating out of Europe much of the time in recent years, have formed a partnership for production of theatrical properties for films, television and legit, with the first project to roll in Europe late this year.

Kelly, who recently wound directing Metro's "Tunnel of Love," is en route to New York next to stage Rodgers and Hammerstein's "Flower Drum Song." On completing that he plans to take off for Berlin to begin prepping the first project he and Reynolds have in the works, a film, "Lukardis," with a pre-World War II, Berlin locale. He will star under Reynolds direction and both will produce.

Reynolds is now in Europe where he has been for several years, off and on, mainly doing teleseries.

Art Kramer Goes Free

Holyywood, Aug. 12.

Arthur Kramer's request for release from his contract as story editor was granted by 20th-Fox.

He plans to get into the production end.

Half of Owners Okay Cinerama Stock-Swap Idea

Approximately half of the stockholders of Cinerama Productions Corp. have accepted the offer of Stanley Warner to exchange their shares for an equal number of shares in Cinerama Inc., the parent holder and equipment manufacturing and installation firm. The offer, made by Stanley on June 27, expired on Aug. 2.

Stanley, which itself acquired a substantial block of Cinerama Productions stock, also holds approximately 35% of the voting stock of Cinerama Inc. It's believed that Stanley's aim in making the exchange is to eliminate Cinerama Productions as a force in the Cinerama setup. Under the present agreement between Stanley and the latter firm, Cinerama Productions splits the profits from the exhibition of Cinerama films on a 50-50 basis with SW after production and installation costs are recouped. This deal has prevented SW from making deals with independent producers for additional films in the three-strip process, since these producers having been demanding a hefty percentage of the profits.

Stanley's next move in its effort to eliminate Cinerama Productions is unclear. Officials of Cinerama Productions, an organization that operates merely as a watchdog group in collecting royalties in return for transferring its rights to SW, are taking a hand offs attitude and are waiting to see what action SW will take now that it holds at least one-half of the company's stock. Cinerama Productions' board of directors is convening next week to discuss the situation.

Texas Sure of Harris, If Others Not; Can Kahn's Bally Beef Up Bout's B.O.?

Predictions on the boxoffice results of Monday's (18) theatre telecast of the Floyd Patterson-Roy Harris heavyweight championship fight now range from the acme of optimism to the nadir of pessimism. The most enthusiastic, to nobody's surprise, is Irving B. Kahn, president of TelePrompter Corp., which holds the closed-circuit tv rights to the bout. Kahn is predicting a new record for a closed-tv fight, basing his estimate on the 516,000 available seats in 151 theatres and arenas.

Exhibitors, however, seem hopeful rather than enthusiastic. Unless there is a tremendous pickup in interest between now and the date of the fight, it appears that the attraction will be considerably less than a smashing success. Advance sales have lagged seriously in many areas throughout the country, with the exception of Texas, Harris' home state. According to one chain executive who has had experience with closed-tv bouts in the past, the situation "looks bleak."

Against him, however, other circuit executives take a more sanguine view. They feel that Kahn and his organization have done an outstanding job in promotion and are convinced that this will pay off in last-minute demand for seats. Although they acknowledge that the advance sale is far below that of the Ray Robinson-Carmen Basilio bout in March, the most successful theatre telecast of a fight ever experienced, some theatremen are convinced that the Patterson-Harris bout has appeal and will catch on at the last moment.

Question of match-making and boxoffice is debated. Patterson-Harris fight is seen by some as so-so attraction, but they decided to book the fight to maintain the continuity of the theatre as the site for the telecast of important fights. The objective, it was admitted, was to keep the event away from home television.

Kahn's No-Radio Rule

What has boosted the morale of exhibitors considerably has been TelePrompter's decision not to peddle the radio rights to the match. The Robinson-Basilio bout, which went to CBS Radio for $35,000, attracted an estimated audience of 20,000,000, far above expectations. Belief is that if 1% of this audience is attracted to theatres it can make a tremendous difference in the b.o. take.

Kahn maintains that he had received several bids of $60,000 to $70,000 for the radio rights, but had held out for $100,000 because he believed that what it was worth based on the audience the Robinson-Basilio fight had attracted. A check of the radio networks, however, indicated that none of them were willing to go as high as even $60,000. One report has it that Gillette had offered $20,000 for the AM rights. One network executive said he believed that Kahn had deliberately raised the price so that he would not have to make the radio sale, thus giving him added protection at the theatre boxoffice.

With the majority of the nation's important sports writers currently filing daily dispatches from the Patterson and Harris training camps in Los Angeles, where the fight will take place, theatremen are hopeful that this will serve as a reminder and an incentive to fight fans between today (Wed.) and Monday night.

Film rights to the bout have been acquired by United Artists, with the understanding, however, that UA will not be required to release the films if the match does not turn out to be a sufficiently exciting one.

Palace, Albany TelePrompting

Albany, Aug. 12.

Fabian's 3,660-seat Palace will carry the TelePrompter closed-circuit of the Patterson-Harris heavyweight championship bout, Aug. 18. Tickets went on sale Thursday (31), at $3.50.

One of the first theatres in the country to participate in a fightcast hookup—Nathan L. Halpern's Theatre Network Television — the Palace, was capacity for the second Robinson-Basilio match — at $3.30 admission.

The Palace will be the only house in area to televise the Patterson-Harris engagement.

UA's 40c Dividend

Board of directors of United Artists declared a quarterly dividend of 40c per share on the company's common stock at a meeting last week.

Melon is payable Sept. 26 to stockholders of record Sept. 12. Divvy represents a hike in the regular quarterly dividend rate on the common stock from 35c to 40c per share.

Zanuck's 'Roots' Follows 'Kwai' At Palace, Times Sq.

Though it has not as yet seen a print, 20th-Fox is slotting Darryl F. Zanuck's "Roots of Heaven" into the Palace Theatre, N. Y., as a roadshow starting Oct. 15 or 16. Current tenant at the house is "Bridge on the River Kwai."

"Roots" won't go into general release until Christmas. The Palace date is something in the nature of a trial balloon, with 20th not yet decided whether or not to roadshow the picture in other spots.

This is in effect 20th's first roadshow film, the company in the past having stayed clear of the two-a-day, hard tix policy. It had been planned to roadshow "Barbarian and the Geisha" but pressure from American Broadcasting-Paramount Theatres dissuaded the 20th sales brass and the John Wayne starrer now goes out as a regular release. However, some other 20th films, notably "Diary of Anne Frank," may be roadshown. The exhibitors have opposed a roadshow policy on the grounds that it impedes the "orderly release" pattern.

'Big Country' Radio-Minded

Hollywood, Aug. 12.

Campaign of around-the-clock spots on local radio, budgeted in excess of $12,000, will herald United Artists' release, "The Big Country," opening Aug. 23 at Stanley Warner Theatre here.

Campaign, biggest spot announcement saturation in memory for L. A. radio, begins Aug. 17 on eight local stations.

RADIO TO 'RE-CREATE' BOUT OFF TELETYPE

Although radio and home television have been shut out since Monday's (18) Floyd Patterson-Roy Harris heavyweight championship fight is going exclusively to theatres via closed-circuit television, stay-at-homes will still get an opportunity to get a blow-by-blow description of the bout.

WOR Radio will broadcast a round-by-round "re-creation" of the fight at 11:15 p.m., EST. WOR sportscaster Stan Lomax will handle the re-creation, utilizing the blow-by-blow accounts of the wire services. The broadcast will run the actual fight at Wrigley Field in Los Angeles.

Open Seats in Atlantic City

Atlantic City, Aug. 12.

Summer vacationists here will be afforded the chance to see Floyd Patterson defend his heavyweight title against Roy Harris Aug. 18 when the fight will be shown in the boardwalk Warren theatre (formerly the Warner) by closed circuit.

This is the first time the 4,200-seat theatre, now operated by George Hamid & Son, has been so utilized.

Hamids are asking $3.95 for the orchestra, $2.90 for balcony. All tickets are general admission, first come, first served.

Minneapolis' $4.95 Top

Minneapolis, Aug. 12.

United Paramount will present the Patterson-Harris heavyweight championship fight closed circuit telecast at the St. Paul Paramount as well as the 4,100-seat Minneapolis Radio City. The top will be $4.95.

All of the previous theatre fight telecasts have been on view at Radio City and, without exception have proved highly profitable. Several have been offered in both of the Twin Cities.

Europe to N. Y.

Robert Buckley
Yul Brynner
Doris Cole
Arthur J. Funk
Sol Jacobson
Domenico Modugno
Lester Osterman
Joseph R. Vogel

National Boxoffice Survey

Biz Holds Steady; 'Indiscreet' Again No. 1, 'Pacific' 2d, 'Naked' 3d, 'Gigi' 4th, 'Days' 5th

More heat is taking a cut into grosses over the country this session although an unusually high standard of product is helping out in many key cities covered by VARIETY. First four strongest pix at the wickets will rack up near $850,000 gross total.

"Indiscreet" (WB) again is No. 1 pic, the fourth successive week it has been champ. "South Pacific" (20th) is landing in second spot, same as a week ago.

"Naked and the Dead" (WB), just out this stanza and playing in only eight key cities so far, is landing third money. This initial strength indicates it will be heard from additionally in the future. "Gigi" (M-G), with one of its best weeks in some time, is finishing fourth.

"Around World in 80 Days" (UA) is landing in fifth position. "Search For Paradise" (Cinerama) is taking sixth place.

"Twilight For the Gods" (U), just getting around, will be seventh. "Imitation General" (M-G) is winding up in eighth slot.

"La Parisienne" (UA) will be ninth while "Vikings" (UA) is finishing 10th. "Fly" (20th) is taking 11th position. "Key" (Col) rounds out Top 12.

"Light in Forest" (BV), "Night Heaven Fell" (Kings), "Time To Love" (U) and "Time For Sergeants" (WB) are the runner-up pix.

"A Certain Smile" (20th) shows promise as a newcomer, being okay and big in three keys. "Matchmaker" (Par), big in Philly, hefty in Chi and fine in Balto, indicates it will be in the VARIETY ratings soon. Two Frankenstein pix are doing okay. One of them, "Revenge of Frankenstein" (Col), is great in K.C., and looks nice in Balto. "Frankenstein 1970" (AA), big in Boston, looks good in Denver.

"Snowfire" (AA) is fairly good playing in some four locations in Denver. "Gunman's Walk" (Col), brisk in Boston, looks mild in Seattle.

"Law and Jake Wade" (M-G) shapes so-so in Frisco. "Blue Murder at St. Trinians" (Cont) is rated big in same city.

"Rock-A-Bye Baby" (Par) is not showing too well this round although fairly good in N.Y. and Balto. "King Creole" (Par) is hot in Cincy.

"Bridge on River Kwai" (Col), which has finished its initial first-run playdates, still is smash in N.Y.

"Bravados" (20th), fair in Toronto, shapes slick in Boston and neat in Portland. New Cinerama picture, "South Seas Adventure," continues great on its initial engagement at the N.Y. Warner Theatre.

(Complete Boxoffice Reports on Pages 8-9)

Amusement Stock Quotations

Week Ended Tuesday (12)

N. Y. Stock Exchange

1958 High	1958 Low		Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for 2 wks.
19¼	14	ABC Vending	58	18¼	17⅞	18⅛	+ ⅛
19⅛	13	Am Br-Par Th	105	19½	18½	19⅛	+ ½
32⅜	24½	CBS "A"	202	33⅜	31⅛	32⅞	+1¾
33¼	24⅛	CBS "B"	121	33¼	31⅜	32¾	+1⅜
16½	12½	Col Pix	62	18⅝	17⅜	18	+1
16¼	13⅞	Decca	92	14⅝	13⅞	14	—1
30⅜	14	Disney	325	30⅜	26⅜	30	+3⅜
119⅞	97⅛	Eastman Kdk.	114	119⅞	116	118	+1
5½	3¾	EMI	708	5½	5¼	5¼	— ⅛
7⅞	6¾	List Ind.	25	7⅛	6⅞	6⅞	+ ⅛
17¾	12⅞	Loew's	529	17¼	16¾	17¾	+ ¾
9½	7⅜	Nat. Thea.	483	9⅛	8¼	9½	+1⅛
42⅜	30⅝	Paramount	103	42⅜	41	41	— ¾
18¼	12⅜	Philco	179	18¼	17⅝	18¼	— ¼
69¼	43½	Polaroid	148	63¼	61	61½	— ¾
35⅞	30¼	RCA	369	35⅞	34⅞	35⅛	— ½
7⅛	5	Republic	187	6⅝	6½	6⅞	+ ⅜
12⅞	9½	Rep., pfd.	11	12⅞	12⅝	13	+ ½
18	14½	Stanley War	70	16⅞	16⅜	16⅝	+ ⅜
25⅜	20	Storer	52	25½	24	25⅜	+1⅝
33¾	21¾	20th-Fox	464	33¾	30½	32¾	+ ⅝
24⅜	15¼	United Artists	252	24⅜	24	24	+ ⅛
22⅝	19	Univ. Pix	5	20⅛	19⅞	19⅞	— ⅛
71	58½	Univ. pfd.	200	60⅞	60¼	61	+1
21	16⅞	Warner Bros.	21	20½	20¼	19⅞	— ⅝
97⅛	67½	Zenith	160	97⅞	91	95¾	+5

American Stock Exchange

4⅝	2⅞	Allied Artists	46	4⅝	4½	4⅜	+ ⅛
10½	8⅜	Assoc. Artists	259	10½	10	10½	+ ½
6⅞	⅜	C & C Tele.	19	6⅞	6¾	6¾	+ ⅛
4⅝	3	DuMont Lab.	84	4⅜	4⅛	4¼	— ¼
4¼	2½	Guild Films	271	4¼	4	4⅛	+ ⅛
9⅝	5⅝	Nat'l Telefilm	709	9⅝	8¾	9⅜	+ ½
6	3⅝	Skiatron	312	6	5	5⅞	+ ½
5⅜	3½	Technicolor	76	4⅞	4⅝	4⅝	— ¼
6⅛	3½	Trans-Lux	9	6⅛	6	6⅛	—

Over-the-Counter Securities

	Bid	Ask	
Ampex	88	92¼	—
Chesapeake Industries	2⅛	2⅜	— ⅛
Cinerama Prod.	2¼	2⅞	—
Official Films	⅞	1⅛	—
U. A. Theatres	5¼	5¾	+ ¼

* Actual Volume.

(Quotations furnished by Dreyfus & Co.)

Writers Guild Deprecates 'Insecurity' of the Breed, As Told in Cosmo Mag

Hollywood, Aug. 12.

Writers Guild of America West spokesmen have taken sharp issue with the statement that Hollywood screenwriters—even the most successful—don't know where their next job is coming from. This and other allegations made in an article by Irving Paul Wesley in the current issue of Cosmopolitan mag are met with rebuttal and denial by the guild.

WGAW scoffed at the Wesley charge of insecurity among top-rate screenwriters, saying they're working continually. What's more, added a guild spokesman, Wesley erred when he wrote "there are about 2,500 members of the Screen Writers' Guild. Less than 40 of them, however, are under contracts to studios." WGAW pointed out (1) there is no SWG anymore, it's now the Screen Writers Branch of WGAW; (2) guild records show 80—not 40—writers under contract to the major studios, without even taking in allowance the number of writers toiling for the indies; (3) there are 554 screenwriters and 2,500 members of WGA East and West, which includes television and radio writers.

N. Y. to Europe

Ira Ashley
Marcella Cisney
Zino Francescutti
Elinor Green
Walter Klinger
George Lee
Goddard Lieberson
Harry Sosnik
George Margolin
Tyrone Power
Robert Mason Pollock
Robert Schnitzer
Edward Small
Edward Williams

N. Y. to L. A.

Kermit Bloomgarden
Stan Z. Burns
Peggy Cass
Herb Eisman
Hillard Elkins
Arthur Freed
Fred Hift
Dean Jennings
Mary Ellen Terry

Smallies Holler 'Vikings' Terms Are Homicidal

Minneapolis, Aug. 12.

United Artists has riled the hornet's nest of local neighborhood subsequent-run and the territory's smalltown drive-in exhibitors as a result of terms for "The Vikings" following the picture's smash four-week downtown firstrun here.

Among those voicing their "indignation" is Lowell Kaplan, Berger circuit buyer-booker. Bitterly denouncing UA for commiting what he considers "mayhem" against this city's "smallest" exhibitors by demanding from them for "The Vikings" a $100 guarantee against 30%, he claims such deals will sound the death knell for "those still fighting desperately to survive."

Being in the last clearance slot, 42 days after the loop firstrun's end, these "smallest" theatres—the Berger circuit operates one of them—get the pictures, of course, after they've played all the other uptown houses. And, ordinarily, they are allowed to buy even the top ones at a low flat rental.

It's rare, too, that a guarantee is demanded of any of the uptown subsequent-run theatres and the 42-day houses never before have been required to give one, not even in the case of "The Ten Commandments," undoubtedly the boxoffice champion of the mall.

The "Vikings" terms for these subsequent-run houses are a $750 guarantee against 40% for the earliest 28-day slot theatres and

(Continued on page 10)

L. A. to N. Y.

Jack Benny
William B. Duff
Viola Harris
Billy Mathews
Gregory Peck
John Raitt
Jerry Sager
Oliver Smith
Hunt Stromberg Jr.
Bretaigne Windust
Nat Wolff

MEN, MONEY AND MORTALITY

Roxy May Go To Rockefellers

Rockefeller Center Inc. may take over operation of N. Y.'s Roxy Theatre, National Theatres' showcase. National's lease on the property, owned by the Rockefeller interests, expires and the possibility exists that it will not be renewed.

In the event Rockefeller Center does take over, the house would be run hand in hand with Radio City Music Hall, of which Russell V. Downing is president. There is, too, the chance that Rockefeller Center might lease the theatre to another outfit.

Dan Dailey's Mex Film Project With Sister Of La Bardot as His Lead

Boston, Aug. 12.

Dan Dailey, closing in "Burlesque" at the strawhat Carousel Theatre in Framingham after two week stint Saturday (9), said he plans to produce a picture of his own in the fall in Mexico City. The title is "Brief Illusion."

Dailey said he will depict a jewel thief and his leading lady will be Brigitte Bardot's younger sister in her first role on this side of the Atlantic.

By filming in Mexico, Dailey said, he can produce the picture for $500,000. In Hollywood, he said, the cost would be $1,500,000. The film will be made in Spanish and English.

SEES SCIENCE FICTION NAME SPELLING MUD

Hollywood, Aug. 12.

With the explanation that "I'm disgusted at what's happened since the B picture producers took over the science fiction field with their $60,000 budgets," sci-fi producer Ivan Tors disclosed here he has dropped a pair of scientifiction theatrical film projects. Tors has produced several sci-fi features and a series for Ziv syndication.

Tors, currently producing "The Sea Hunt" series for Ziv, accused most sci-fi producers today of so distorting the purpose of such films that "science fiction has become an ugly word." He said "they made it vulgar. They emphasized horror to such a degree that the scientific aspects have become secondary."

"I believe a picture with a scientific background stimulates the minds of young people. The pictures made now are in bad taste and have a bad effect on juveniles because they are so sensational and vulgar. I dropped my projects because I can't compete with this low-budget sensational type of product. Today the average theatre owner will only pay about a $30 rental for such pictures; they're not paying for better ones," he said.

Metro's States Handle Of British 'Dunkirk'

"Dunkirk," a British-made film, has been set for release in the U.S. in September by Metro. John P. Byrne, M-G general sales manager, has set two test dates for the Michael Balcon-Ealing production late this month prior to the general release. Engagements are in Richmond, Va., and Columbus, O., starting Aug. 20.

At the same time, Byrne has scheduled the national release of "Andy Hardy Comes Home" for late this month, with special engagements in Ft. Worth (Aug. 14), Oklahoma City (Aug. 20) and Richmond and El Paso (Aug. 21).

Placid's Pastoral Punishment Prompts Nation-Wide Mail, Talk, Questions

Mail from many sections of the United States has reached Lake Placid, N.Y., in the wake of the quarrel involving the Brigitte Bardot starrer, "And God Created Woman." The incident, in which the local Roman Catholic pastor imposed a six-months ban on the Palace Theatre for playing the film, got a prominent play in the national press after being broken by Baltimore Sun.

Locally, Msgr. James T. Lyng circularized some 2,000 persons—Catholics and non-Catholics alike—stating that "God Created Woman" was "an assault on each and every woman of our community and nation, living or dead" and that its presentation had to be considered "one of the contributing causes in the steady decline of our society."

"God Created Woman," a Kingsley-International release, has a "C" (Condemned) rating from the Roman Catholic National Legion of Decency. However, it has been passed by the N.Y. censor.

The Palace Theatre, managed by James P. McLaughlin, a Protestant, has been receiving what is described from resort as "mountains of letters," the majority applauding showman's decision not to pull the Bardot release despite the pastor's pressure. Some of the letters included checks, money orders and dollar bills to demonstrate the writers' support of the theatre's position. The money is being returned.

The theatre so far has not felt any drop in attendance, which is explained by the fact that it is the only house in town and the region during the summer is crowded with vacationers. Normally, the town is about 50% Catholic.

Second Biggest

"Woman" played the house July 20 through 22 and it did the second largest gross in its history. The top grosser at the Palace for the same period of time was "No Time for Sergeants," which preceded the Bardot booking.

Asked whether he would be willing to play another condemned film, McLaughlin said: "We don't book pictures on the basis of their rating. If a condemned film comes along, and it's a good picture, and we don't consider it indecent, we certainly would play it."

Prior to the imposition of the priest's ban, the theatre did offer to finish out its contract of "Woman" and, thereafter to promise not to play condemned films. Offer was turned down. Instead, Msgr. Lyng suggested paying $350 to his Sunday collection, whichever was greater. This the theatre turned down, preferring to play out the engagament.

Msgr. Lyng has been at his post at Lake Placid only since last February. He said that, as far as he knew, the Palace had not played any condemned films in recent years.

'Unfair, Also Absurb'

McLaughlin said the crucial test of the ban would come in the fall, when the theatre once again will have to fall back on the local population for patronage. He did not feel that even the Roman Catholics in Placid would observe the ban "which isn't only unfair, but so patently absurd."

There has been talk of a possible legal test of a local priest's right to impose a ban of this type. A well known Manhattan censorship lawyer last week opined that there was nothing illegal in a pastor exhorting his flock not to go to a certain theatre. The situation may change, however, due to Msgr. Lyng's mailings, which repeated the six-month ban ("regardless of the merits of any motion pictures which may be presented") and which were sent through the regular U.S. mails. Contention is that the circular constitutes a secondary boycott, which is illegal.

Meanwhile, in Gotham, the Lake Placid incident roused a good deal of comment in distributor circles. One of the questions asked was why the French Film Office, presumably established to safeguard the commercial interests of the French industry, has not been heard from at all. The ban on the Palace, which Msgr. Lyng clearly implied should be heeded by Catholics and non-Catholics alike as an expression of "concern for the common good," has brought out the by now almost traditional charge that, in bringing economic pressure to bear on the theatre, the local priest was violating the rights of non-Catholics and depriving them of their freedom of choice.

Msgr. Lyng's reply to this is that standards of morality and decency are universal and cannot be restricted to Catholics alone. If the N.Y. State censor has passed the picture, he argues, then it simply proves that the censor is not capable or equipped to distinguish right from wrong and it is the duty of the priest to impose what he knows to be right.

This is in sharp contrast to the usual Catholic position which has been that any "protective" movcs made by the Church apply logically only to Roman Catholics and only incidentally affect non-Catholics.

Msgr. Lyng, in his circular, said that "To associate a production such as this with the Holy Name of God is an act of blasphemy." "God Created Woman" shapes as the biggest foreign grosser ever to be brought into the States.

Msgr. Lyng's circular said the directors and the manager of the Palace had, in the past, been advised that "many of their presentations were offensive to the taste of a large segment of our community (and should have been offensive to the taste of everyone in the community). There is no evidence to indicate that any positive and effective steps were taken to avoid the potentialities of the situation."

Hoare Helms Lion Int'l, R. S. Bromhead Chairman; 50% Holding Bought In

London, Aug. 12.

Victor J. Hoare has been appointed managing director of Lion International Films Ltd., in succession to Ralph S. Bromhead, who has become chairman.

British Lion Films has acquired the 50% stockholding in Lion International Films Ltd., which was previously owned by Independent Film Distributors, so that Lion International is now a wholly owned subsidiary of British Lion.

Bromhead is also deputy managing director of IFD, and was recently appointed managing director of the British Commonwealth Film Corp. Hoare joined Lion International on its formation in 1955 as deputy managing director after resigning from his post as director and vice president in charge of distribution of the Selznick Releasing Organization.

HOWARD TAUBMAN SCRIPT

20th to Glorify Tanglewood Music Festival At Lenox

Hollywood, Aug. 12.

The Tanglewood Music Festival at Lenox, Mass., will backdrop an upcoming 20th-Fox production with a classical music background, tentatively tagged "A Tanglewood Story."

Howard Taubman, N.Y. Times music critic, and late James Agee wrote original screenplay for film which will location starting next July in Lenox. Deal was finalized by Buddy Adler, 20th-Fox production vp, with Dr. Charles Munch, conductor of Boston Symphony, which sponsors Tanglewood concerts.

When Is Church Boycott 'Legal'?

New York.

Editor, VARIETY:

In a recent issue of your publication, a story appeared that the Palace Theatre in Lake Placid, N.Y., has been boycotted for a period of six months for playing "God Created Woman" in the theatre. It should be brought to the attention of every theatre owner in the country facing a similar situation, that such action is illegal. In recent times, churches of many denominations have been involved in similar cases. It would appear that such boycotts are allowed by the courts when the goods in question are harmful to a man's faith. Going beyond this, churches are in danger of being liable for damages.

No one can deny the right of the Catholic Church to prevent Catholics from seeing a motion picture which is condemned by the Legion of Decency. What is objectionable is the pressure employed by the Church to prevent pictures from being shown by any methods at hand. Above all, by applying a general boycott to all pictures over a certain period, the sole purpose in doing so could only be to employ economic sanctions against a particular theatre.

This field of law has been discussed in "Slander From the Pulpit," Harvard Law Record, March 20, 1958, and many leading cases are cited. In discussing one of them, the author David F. Binder writes, "The Kuryer case should be interpreted to mean that a clergyman may exhort his congregation to boycott goods produced by a man, but only for the reason that these goods, in themselves may have a detrimental effect upon a man's faith, not because any particular individual produced them. This principle applies to the blacklisting of 'obscene' or 'blasphemous' books and movies and the urging of boycotts against them."

It is to be hoped that some exhibitor will soon test such a boycott in the courts as men in other businesses have done, and thus end this abuse once and for all.

Cyrus I. Harvey Jr.
(Janus Films)

BOB O'DONNELL'S 'FIGHT'

Dallas, Aug. 5.

R. J. O'Donnell, veepee and general manager of the Interstate Theatre Circuit, is spearheading negotiations for the Archie Moore-Yvon Durelle light heavyweight championship fight to be held in the Cotton Bowl in October. Proceeds would go to charity.

O'Donnell pointed out that a lucrative radio-television agreement would be necessary before Dallas could seriously bid for the bout.

Disney 'White Wilderness' Preems in Ottawa Oct. 9

Ottawa, Aug. 12.

Walt Disney's nature film, "White Wilderness," lensed in the Canadian north with co-operation from federal and provincial (Alberta and Manitoba) government bodies, given high kudos by wild life officials, press, others after special screening in the Capitol filmer.

"Wilderness" scheduled for posh world premiere in Ottawa Oct. 9, proceeds to go to Ottawa Community Chests.

ANXIETY CLIMATE OF 'TRANSITION'

By ROBERT J. LANDRY

What is the cost in mental strain, heart-load and sudden demise of the present transitional era in the American film industry? Has peace of mind become only a fond memory? Are job insecurity anxieties now so prevalent that nearly everyone wonders about career and tenure?

These are nowadays almost commonplace questions along Manhattan's Film Row. For answer there can be, of course, no definitive data, no measurable correlation between private tension and black-bordered announcements. Nonetheless the 1958 climate of anxiety can hardly be denied and necessarily carries a bad repute, though statistics do not bleed.

The numerous mortalities of the past two years among film pioneers are not here under discussion. Mostly these men had lived to reasonably ripe years and had enjoyed the best of the industry's (1) youthful and (2) mature cycles, respectively. Men with more at stake in today's immediate trends, men with cause to dread premature dumping, sometimes with little or no notice, have borne the brunt of the transitional era blues.

The two departments of apparent greatest anxiety-threat at the present time are sales and publicity, though the heart attack which killed Hollywood producer Don Hartman after the disappointment of "Desire Under The Elms" was widely attributed in the trade to emotional distress.

Sales is, of course, the quivering solar plexus of the distribution system. In such departments crises occur hourly, clashes are constant, and with the "independent" producer adding to the turmoil as never before, the quality of mercy is strained indeed.

By long custom and automatic availability as scapegoat, the publicist is everybody's sparring partner, and with perhaps more frustration, gets paid less than his harassed colleagues in sales

Whispered Only

Out of regard for the unknown X's present in any death certificate, and out of respect for the feelings of survivors, some of the links between corporate cause and funeral parlor effect are secretly whispered rather than openly asserted. One harassed expellee who felt, with some accuracy, that his successor was warming up in the next office, became careless in the matter of self-medication and his partisans used the strong, but wholly unestablished, word "suicide" in connection with his death.

Toil and trouble was not invented during the prevailing film industries transition, but their aggravation is obvious. As sudden death becomes an "obsessive" conversational theme with many employees, it follows that staff morale increasingly presses itself upon the attention of management. Preoccupied with strenuosities of its own, management sometimes wishes the staff morale problem would go away and get lost, but every now and again serious heed must be given it.

It is told, with irony, that one recent veteran who died suddenly prompted a comment from a high official, "*He had nothing to worry about. We would have taken care of him.*" Unfortunately, nobody had told the fellow.

The unions have not hesitated to brand certain actions of certain companies as "callous" or even "cruel," but there is a contrary interpretation which argues that sheer reluctance to communicate bad news often results in botched handling of unavoidable staff economies, adding a sense of indignity to injury in terms of the affected individual.

Disappointment during transition is common. Death, fortunately, is rare. Still it is hardly an exaggeration to say that there is a growing tendency among Manhattan film men to articulate an un-

(Continued on page 14)

Cat on a Hot Tin Roof
(METROCOLOR)

Tennessee Williams stageplay in color. Everything in favor of this Metro film version. With Elizabeth Taylor and Paul Newman, it looks big b.o.

Metro release of an Avon Production. Stars Elizabeth Taylor, Paul Newman, Burl Ives. Co-stars Jack Carson and Judith Anderson. With Madeleine Sherwood, Larry Gates and Vaughn Taylor; also, Patty Ann Gerrity, Rusty Stevens, Hugh Corcoran, Deborah Miller, Brian Corcoran. Vince Townsend, Jr., Zelda Cleaver. Produced by Lawrence Weingarten. Directed by Richard Brooks. Screenplay by Richard Brooks and James Poe, based on play by Tennessee Williams; camera (Metrocolor), William Daniels; editor, Ferris Webster. Previewed at the studio, Aug. 6, '58. Running time, 108 MINS.

Maggie	Elizabeth Taylor
Brick	Paul Newman
Big Daddy	Burl Ives
Cooper	Jack Carson
Big Mama	Judith Anderson
Mae	Madeleine Sherwood
Dr. Baugh	Larry Gates
Deacon Davis	Vaughn Taylor
Dixie	Patty Ann Gerrity
Sonny	Rusty Stevens
Buster	Hugh Corcoran
Trixie	Deborah Miller
Boy	Brian Corcoran
Lacey	Vince Townsend Jr.
Brightie	Zelda Cleaver

"Cat on a Hot Tin Roof" via Avon Productions' is an intense, important motion picture which, with the help of Elizabeth Taylor, Paul Newman and Burl Ives should give meaty returns to Leo the Lion.

By no means is this a watered-down version. It's a hard-hitting and pointed about sex, though "immature dependence" has replaced any hint of homosexuality. Motivations remain psychologically sound. Credit producer Lawrence Weingarten's adroit approach and Richard Brooks' direction with achieving a powerful, well-seasoned film produced within the bounds of good, if "adults only," taste.

Brooks and James Poe co-scripted an emotion-laden screenplay that gathers momentum. Deep hatred it describes is extended and belabored before getting around to causes, and that produces some rather repetitious action on the part of guzzling Paul Newman who has left his material bed for the solace of the bottle. For any man to thwart the advances of an Elizabeth Taylor, there must be a deep-rooted reason, and filmgoers are kept wondering perhaps too long. To the credit of the writers, however, is their handling of exposition—those events that "happened" before the film's opening—and Miss Taylor's explanation of prior events is both vivid and exciting. From that point on, the Brooks-Poe script is impassioned and stimulating.

"Cat," per Williams, is set in the South, but the land is not as decadent as he has so often pictured it. The earth is fertile, the plantation is large and Big Daddy's wealth now amounts to $10,000,000. Burl Ives, playing Big Daddy, unknowingly is dying of cancer, and his first son (Jack Carson) is out for more than his share of the estate. He and his obnoxious wife (Madeleine Sherwood) make capital of the problems besetting Big Daddy's favorite son (Newman) and his wife, he being a drunk and she being childless. It's an often gruesome, often amusing battle and one that is highlighted by skillfully drawn scenes. Newman's displeasure with his wife, it turns out, stems from his blaming her for the suicide of his close friend. Only when he faces the fact that it is he who must bear the blame, if anyone must, that love begins to replace the smouldering deceit and discord that is impacted in this large, unfriendly house.

Elizabeth Taylor has a major credit with her portrayal of Maggie. The frustrations and desires, both as a person and a woman, the warmth and understanding she molds, the loveliness that is more than a well-turned nose—all these are part of a fell-accented, perceptive interpretation. That she performed in this manner under the stress of recent tragedy makes her performance certain to provoke conversation.

Newman again proves to be one of the finest actors in films, playing cynical underacting against highly developed action. His command of the articulate, sensitive sequences is unmistakable, and the way he mirrors his feelings is basic to every scene. Ives, repeating his legit role, is a vibrant and convincing plantation king.

As the first son, Carson hits what probably is a dramatic high spot in his film career, and Judith Anderson, as "Big Mama" is excellent, as is Madeleine Sherwood as the sister-in-law.

"Cat on a Hot Tin Roof" is the first of Tennessee Williams' works to be transcribed to the screen in full color, and the richness of William Daniels' Metrocolor lensing spreads through the entire film as a warm change from the stark realism of black-and-white. Art directors William A. Horning and Urie McCleary have most ably created the Southern mansion, and set decorators Henry Grace and Robert Priestly have done a fine job in filling it, doing especially good work in adorning the cellar with sundry bric-a-brac and antiques. Top credit is due film editor Ferris Webster and recording supervisor Dr. Wesley C. Miller. And Helen Rose's limited wardrobe for Miss Taylor is effective, with the star's white slipe a pure delight.

"Cat on a Hot Tin Roof" is, in part, heavy stuff. It tells of many things Big Daddy can only describe as 'Bull!" Along with everything else, it's wonderful entertainment, and that's no bull. *Ron.*

A Cry From the Streets
(British)

Very good comedy-drama about child welfare. Name of Max Bygraves and some talented moppets makes this a sound booking for family houses.

London, Aug. 12.

Eros release of a Lewis Gilbert (Lan Dalrymple) production. Stars Max Bygraves, Barbara Murray, Colin "Smiley" Petersen, Dana "Shiralee" Wilson. Directed by Lewis Gilbert. Screenplay, Vernon Harris from novel by Elizabeth Coxhead; editor, Peter Hunt; camera, Harry Gillam; music, Larry Adler. At Plaza, London. Running time, 100 MINS.

Bill Lowther	Max Bygraves
Ana Fairlie	Barbara Murray
Georgie	Colin Petersen
Barbie	Dana Wilson
Mrs. Farrer	Kathleen Harrison
Don Farrer	Sean Barrett
Gloria	Eleanor Summerfield
Mrs. Daniels	Mona Washbourne
Mr. Daniels	Toke Townley
Derek	Charles McShane
Alex	David Bushell
Tony	Tony Baker
Police Sergeant	Glyn Houston
Mrs. Jenks	Dandy Nicholls
Police Inspector	Basil Dignam
Rachael Seymour	Avice Landone
Mr. Robbins	Vi Stevens
Mr. Hodges	Fred Griffiths

Stage and tele star Max Bygraves gets his first major screen break in "A Cry From The Street," and promises to become just as big a film personality. "Cry" is an unpretentious film which comes off because it is directed with warmth and insight, because the characters are human and mainly credible and because Vernon Harris's screenplay skillfully blends laughter and pathos. Max Bygraves as its star, this will be a big draw in Britain. American, who know him mainly for song and comedy on tv, may be puzzled that he sings only once and plays a straight role.

But his relaxed and amiable personality permeates the film. This will win over the most cynical audiences. He is ably supported by his co-star, Barbara Murray, several fine features players and an engaging bunch of child actors.

Story has Bygraves as an electrical engineer who meets Barbara Murray, a children's welfare officer. She is concerned with the fate of several children, who are either orphans or have been abandoned by their parents. Notably there are three kids whose father has been hanged for the murder of his wife, another whose mother is a drunken actress and an older boy, who is anxious to find the mother abandoned him eight years before. This is a large handful for Miss Murray and, almost against his will, Bygraves finds himself becoming drawn into her activities.

Although the adults do a very sound chore, audience reaction mostly will center around the children. Lewis Gilbert has directed them with a sure touch and much sympathy. Miss Murray is a sure touch and such sympathy. Miss Murray is a sensitive, pretty heroine who blends nicely with Bygraves' light humor and throwaway technique. Outstanding among the children are Dana Wilson, a precocious, tough but endearing infant; Charles McShane also winning, and Colin (Smiley) Petersen, a cute snub-nose cherub with a sense of fun. Kathlene Harrison, Eleanor Summerfield, Mono Washbourne and Toke Townley offer useful performances among the adult thesps.

Highlights in this include a comedy act by the youngsters which nearly turns into grim drama when one of them gets hold of a loaded gun, a picnic scene in which Bygraves and the kids join in a song called "Gotta Have Rain". Incidentally, the star wrote and composed this tune which may well click as a pop number The Welfare home and the London street sequences are realistically handled and lensed. Larry Adler's music has the polished touch expected of a musician of his standing.

In a film world where everybody is apparently trying to make an epic, "A Cry From the Streets" is a refreshing little film with the golden ingredient of heart. *Rich.*

The Big Country
(TECHNIRAMA-COLOR)

Big western with big b.o. potential.

United Artists release of Anthony-Worldwide (Gregory Peck and William Wyler) production. Stars Gregory Peck, Jean Simmons, Carroll Baker, Charlton Heston, Burl Ives and Charles Bickford. Features Chuck Connors and Alfonso Bedoya. Directed by William Wyler. Screenplay, James H. Webb, Sy Bartlett and Robert Wilder; screen adaptation, Jessamyn West and Robert Wyler from a novel by Donald Hamilton. Camera (Technirama-Technicolor) Franz F. Planer; editor, Robert Belcher and John Faure; music, Jerome Moross. Previewed in N.Y., Aug. 4, '58. Running time, 166 MINS.

James McKay	Gregory Peck
Julie Maragon	Jean Simmons
Patricia Terrill	Carroll Baker
Steve Leech	Charlton Heston
Rufus Hannassey	Burl Ives
Major Henry Terrill	Charles Bickford
Ramon	Alfonso Bedoya
Buck Hannassey	Chuck Connors
Rafe	Chuck Hayward
Dude	Buff Brady
Cracker	Jim Burk
Hannassey Woman	Dorothy Adams
Terrill Cowboys	Chuck Roberson, Bob Morgan, John McKee, Jay Slim Talbot

"The Big Country lives up to its title. The Gregory Peck-William Wyler production, starring Peck and directed by Wyler, is massive in its pictorial splendor. Technicolor-Technirama camera has captured a vast section of the southwest with such fidelity that it leaves an awe-inspiring effect on the viewer. The long stretches of dry country, in juxtaposition to tiny western settlements, and the giant canyon country in the arid area, have been recorded with almost three-dimensional effect. This is one of the best photography jobs of the year and compares favorably with anything that has been accomplished with Cinerama, Todd-AO or CineMiracle.

Although the story—based on Donald Hamilton's novel, with James R. Webb, Sy Bartlett and Robert Wilder credited with the screenplay and Jessamyn West and Robert Wyler with the screen adaptation—is dwarfed by the scenic outpourings, "The Big Country" is nonetheless armed with a serviceable, adult western yarn which should find favor with audiences of all tastes. It perhaps represents how well a carefully-conceived theatrical sagebrush drama can overwhelm and render puny anything the western telepix producers can possibly place on a 21-inch screen.

The combination of United Artists' promotional push, one of the largest in the company's history, the value of the names of Peck, Charlton Heston, Jean Simmons and Carroll Baker, the reputation of Wyler as a meticulous and creative director, and the excellent production job should help in making "The Big Country" one of the big 1958 b.o. pictures.

Deficiencies in the story have been overcome by the excellence of the production, the trouping, the numerous Wyler touches. The story carries some philosophic comments about the meaning of bravery and the value of a sane, peaceful approach to hot-headed issues.

Basically it concerns the feud between Major Henry Terrill (Charles Bickford) and Rufus Hennassey (Burl Ives), rugged individualists who covet the same watering area for their cattle. The water spot is open to both camps since it is the property of Julie Maragon (Jean Simmons) who has been willed the property by her grandfather. In their desire to destroy and drive out each other, Bickford and Ives constantly make overtures to acquire Miss Simmon's ranch. She holds, out, knowing that either Bickford or Ives will utilize her land to ruin the other.

Bickford is the "have" rancher of the area, with a fine home, a large head of cattle, a beautiful daughter (Carroll Baker), and a full crew of ranch hands. Ives is the "have not," with a brood of unruly and uncouth sons, a bunch of shacks, and an army of "white trash" relatives.

Into the atmosphere of hate and vengance comes Peck, a genteel eastern dude, to marry Miss Baker, a tempestuous girl with a strong attachment to her father and her father's mode of living. It's obvious early in the story that Peck and Miss Baker will not marry and that he will eventually wind up with Miss Simmons.

Peck arouses Miss Baker's displeasure when he refuses to ride a wild horse and backs away from a fight with Heston, Bickford's truculent foreman who's after Miss Baker himself. Peck, however, proves himself in his own way and serves as the catalyst that eventually brings an end to the feud, not until, however, blood is spilled and a number of people are killed.

As the peace-loving easterner, Peck gives one of his better performances. Ives is topnotch as the rough but fair-minded Rufus Hannassey; Bickford is fine as the ruthless, unforgiving rancher and so is Heston as the jealous foreman, Miss Simmons as the sedate schoolteacher-ranch owner, Miss Baker as Bickford's strong-minded daughter, and Alfonso Bedoys as a Mexican ranch hand. Chuck Connors, a former professional baseball player, is especially convincing as Ives' uncouth son who attempts to rape Miss Simmons.

Cinematography of Franz F. Planer and Wallace Chewning deserves special mention. Jerome Moross' musical score is also on the plus side. *Holl.*

Queen of Outer Space
(COLOR: C'SCOPE)

Girls and science-fiction blended with some humor. Lends itself to exploitation.

Hollywood, Aug. 8.

Allied Artists production and release. Stars Zsa Zsa Gabor. Producer, Ben Schwalb; director, Edward Bernds; screenplay, Charles Beaumont; based on a story by Ben Hecht; camera, William Whitley; music, Marlin Skiles; editor, William Austin. Previewed at the studio in Hollywood, Aug. 6, '58. Running time, 80 MINS.

Talleah	Zsa Zsa Gabor
Capt. Patterson	Eric Fleming
Queen Yllana	Laurie Mitchell
Prof. Konrad	Paul Birch
Keel	Babara Darrow
Cruze	Dave Willock
Motiya	Lisa Davis
Larry Turner	Patrick Waltz
Odeena	Marilyn Buferd

Most of the female characters in Allied Artists' "Queen of Outer Space," look like they would be more at home on a Minsky runway than the Cape Canaveral launching pad, but Ben Schwalb's production is a good-natured attempt to put some honest sex into science-fiction and as such it is an attractive production. There is considerable humor, the CinemaScope, DeLuxe color photography is good, and with Zsa Zsa Gabor as the regal star, the presentation lends itself to profitable expoitation.

The year is 1985, and Eric Fleming, Patrick Waltz and Dave Willock are U.S. officers in charge of a space ship assigned to check on an American satellite space station. They are deflected from their course by mysterious energy rays from the planet Venus, where their ship is eventually wrecked. Taken prisoner by a malignant queen, Laurie Mitchell, they are about to be destroyed, when they are rescued by a pro-masculine group headed by Miss Gabor.

The cast, under Edward Bernds' direction, is predominantly feminine and attractively garbed in the brief raiment that appears to be customary on other planets than this one. Miss Gabor makes a handsome leading lady, romanced by Fleming, and the others, including Miss Mitchell, Paul Birch, Barbara Darrow, Willock, Lisa Davis and Waltz, lend the necessary ingredients to their roles.

Technical credits are adequate and the screenplay, by Charles Beaumont, occasionally contains some amsuing lines. *Powe.*

Guld Og Gronne Skove
(Golden Mountains)
(DANISH-COLOR)

Berlin, Aug. 5.

Vinod S. Pathak release of AS Nordisk Films Kompagni (Copenhagen) production. With Axel Bang, Verner Tholsgaard, Mogens Viggo Petersen, Cay Christiansen, Karl Stegger. Directed by Gabriel Axel. Screenplay, Johannes Allen; camera, Joergen Skov; music, Svend Erik Tarp; editing, Carsten Dahl; settings, Kai Rasch. At Berlin Film Festival. Running time, 89 MINS.

This Danish comedy is quite amusing and enjoyable. Its best exploitation chance for America lies in fact that it centers much around Americans.

Story concerns two small Danish islands which have been feuding fussing and fighting with each other for years. Not even the romantic angle (three boys of island A love three girls of island B) can wipe out this dispute since their parents are against unions. Then oil is found on one of the islands and this registers an unexpected boom for one community through an American oil company. Finally it's the Americans who end the general dispute between the two islands. And they also manage that a three-couple wedding can take place.

Feature pokes some fun at youths. Its done in a cute way that should amuse American audiences, with English titles on dubbing. Adequate acting is turned in by the entire cast. Direction by Gabriel Axel is competent and Eastmancolor lensing first rate. In all, a handsomely made film that surpasses the quality of so many a comedy turned out by the big European film nations these days. *Hans.*

Cop Hater

Limited by budget and cast to double-bills, New York-locationed pic is still superior to average; imaginative and interesting.

Hollywood, Aug. 8.

United Artists release of a William Berke production. Stars Robert Loggia, Gerald O'Loughlin; features Ellen Parker, Shirley Ballard. Directed by William Berke. Screenplay, Henry Kane; based on a novel by Ed McBain; camera, Burdi Contner; editor, Ed Sutherland. Previewed at the Goldwyn studio, Hollywood, Aug. 7, '58. Running time, 75 MINS.

Steve Carelli	Robert Loggia
Mike Maguire	Gerald O'Loughlin
Teddy	Ellen Parker
Alice	Shirley Ballard
Lt. Byrne	Russell Hardie
Mercer	Hal Riddle
Kling	William Neff
Killer	Gene Miller
Mama Lucy	Marion Goldina
Dave Foster	Lincoln Kilpatrick
Willis	Ralph Stantley
Havilland	Ted Gunther

"Cop Hater," produced and directed by William Berke for United Artisis, is a compact melodrama with a touch of poetry. It is not big enough to carry marquee weight on its own, but it will be a good addition to double-bill programming. Robert Loggia and Gerald O'Loughlin are starred.

The screenplay by Henry Kane, based on a novel by Ed McBain, concerns the hunt by fellow cops Loggia and O'Loughlin through the hot and steamy streets of Manhattan for a cop-killer. It is essentially a murder mystery, but it has romantic overtones and achieves a social significance without making a point of it.

"Cop Hater," despite its exploitation title, is a good example of the New York school of film-making. It is imaginatively conceived and intelligently presented, with a detail of character that is not usual in small budget productions made in Hollywood. Manhattan backgrounds and interiors are authentic and good.

Loggia and O'Loughlin, as the cop buddies, are engaging figures, showing intelligence and sensativity without indulging in any excess dramatics. Ellen Parker is appealing as Loggia's fiancee, a deaf-mute, and Shirley Ballard is effective as O'Loughlin's wife. Others who give strength to the performance include Russell Hardie, Hal Riddle, William Neff, Gene Miller and Marion Goldina.

Burdi Contner's photography is good and so are other technical credits. *Powe.*

Saga of Hemp Brown
(COLOR; C'SCOPE)

Program eater with fair action, romance, production values.

Hollywood, Aug. 8.

Universal production and release. Stars Rory Calhoun; costars Beverly Garland, John Larch. Produced by Gordon Kay; director, Richard Carlson; screenplay, Bob Williams; based on a story by Bernard Girard; camera, Philip Lathrop; music, Joseph Gershenson; editor, Tony Martinelli. Previewed at the studio, Universal City, Aug. 5, '58. Running time, 80 MINS.

Hemp Brown	Rory Calhoun
Mona Langley	Beverly Garland
Jed Givens	John Larch
Hook	Russell Johnson
Bolanos	Fortunio Bonanova
Sheriff	Allan Lane
Judge	Trevor Bardette
Bo Slauter	Morris Ankrum
Colonel	Addison Richards
Chang	Victor Sen Yung
Murphy	Theodore Newton
Prosecutor	Francis MacDonald

Although Universal's "Saga of Hemp Brown" contains some divertingly off-beat plot ideas, it is basically a budget western that will have to depend for its success on the strength of Rory Calhoun as the star, Gordon Kay produced and Richard Carlson directed the screenplay by Bob Williams, whose values have been ably conveyed in the Eastman Color-CinemaScope presentation.

Calhoun is a maligned U.S. cavalry officer, stripped of his uniform and sentenced to disgrace because he has been falsely accused of allowing an ambush in which several fellow troopers and his colonel's wife were murdered. Calhoun, out to find the real murderer, hitches a ride with a medicine show man, Fortunio Bonanova, and his lissome assistant, Beverly Garland. Miss Garland eventually saves him from lynching by an irate mob and he proves his innocence by exposing the true killer, John Larch, and then his romantic nature by joining up with Miss Garland.

Although some of the situations seem stock, the show wagon is a nice touch, and lends itself to Philip Lathrop's photography, giving the production, at times, a feeling of bigness and importance. Calhoun plays it mostly taciturn, but Miss Garland has dignity as well as allure. Larch does well as the heavy, Russell Johnson is effective as a drink-soggy villain and Bonanova is good as a double-dealing spieler. Others who give good account of themselves include Allan Lane, Trevor Bardette, Morris Ankrum and Addison Richards. *Powe.*

QUALITY ERA: TV MINOR VEX

'Runaway Production' (Not Patriotic!) Generates Heat & IATSE Resolutions

St. Louis, Aug. 12.

There's too much theatrical and vidfilm production abroad, which is unAmerican and unfair to U.S. labor according to the picture craft unions.

Issue was the most salient at last week's convention here of the International Alliance of Theatrical Stage Employes, and reached the floor in three strongly-worded resolutions.

New York Lab Technicians Local 702 urged "retaliatory action" against guilty producers. One delegate, assailing the practice from the floor, shouted, *"It's a shame when these negatives come in (to be processed). For every picture made overseas, you have that much unemployment here."*

Resolution got passionate support from Hollywood Cameramen's Local 659 ,with business agent Herbert Aller labeling the Yanks-abroad movement an "indictment" of those who died in wars for this country, and suggesting that stars and producers who work abroad be widely exposed for trial in the "court of world opinion."

IATSE resentment fingers such releases as UA's "Vikings" and Metro's "Ben Hur," latter now shooting in Rome. The lensers and lab chaps point out that these films, among others, involve either nominal or frozen funds, the given "excuse" (as IATSE calls it) for overseas production.

The Coast local, per VARIETY, Aug. 6, wants a congressional study of the runaway production situation to see if the U.S. can somehow match the favorable tax structure and subsidies offered abroad. Lensers blame the exodus mostly on the natural desire of murderously high-bracketed stars to pocket more loot in Europe (and incidentally live it up).

Good Dick Walsh

Third proposal was a restatement of one offered at the 1956 convention, and which condemns American business sponsorship of foreign-made vidfilms. Hollywood Makeup Artists Local 706 thought, after two years, resolution had had ample time to percolate in IA's general office and that now some action was in order. Alliance prexy Richard Walsh replied to this goading with a promise to "advance the principle" of the resolution, but pointed out that the reverse sentiment prevails in Europe, where many American-made vidpix are plucking sock ratings.

Howard J. Smit, for the local, implied the Walsh answer wasn't relevant and finally extracted a pledge from the chair to carry out the spirit of the motion by the widest possible publicity, including use of the IA Bulletin. Idea is to list names of firms bankrolling foreign vidpix "so that all members of organized labor may know who they are." Resolution, as it stands, doesn't actually call for a boycott of such firms, but leaves that implication clear.

For all the fuss, the convention "voicings" on these instances can mean little unless given forceful implementation. It's thought doubtful IA will push it much further as the International, but the lensers and others behind the proposals say they're willing and able to make a campaign of it, mainly by alerting the central offices of other unions around the country.

COLOR-LINE CROSSING

Alternate Titles Available For Dixie Exhibitors

Hollywood, Aug. 12.

Touchy racial issue has Metro and producer Albert Zugsmith juggling titles on his upcoming "Night Of The Quarter Moon" to both (a) provide the picture with exploitation value and (b) avoid offending South.

Other titles proposed are "I Crossed Color Line" and "Quadroon". Prints with choice of titles would be made available to exhibitors.

'Adam & Eve' Not Sexy?

Minneapolis, Aug. 12.

It's a jump from sex lecturer to advance agent for a biblical picture, "Adam and Eve," for Roger T. Miles.

He's in town now beating the drum for the picture which opens at the RKO Orpheum Aug. 18.

Last time, a year ago, he was a lecturer on sex and selling sex books in connection with a sex picture playing at a local drive-in theatre.

Peace Breaks Out In SDG Tussle With Goldwyn

Hollywood, Aug. 12.

Both sides seem to have grown weary of the quarrel over the propriety of Sam Goldwyn firing one director, Rouben Mamoulian, and hiring another, Otto Preminger, for his "Porgy and Bess." Screen Directors Guild has now persuaded the producer that a meeting is essential to smooth out the relationship. Goldwyn has agreed to meet SDG, having previously refused but now, in his phrase "exhausted from not saying anything."

Peace pipe goes round the camp fire tomorrow (Wed.) here.

Long-memory tradesters see the Preminger taking-over-from-Mamoulian incident as history repeating itself in part. Preminger directed "Laura" in 1944 with Gene Tierney, Dana Andrews, Clifton Webb, Vincent Price and Judith Anderson in replacement of Mamoulian. It was a 20th-Fox release.

Agent Irving Lazar, dismissed by Mamoulian for charged failure to protect his interests, cabled the Guild from Paris that he is cutting his holiday short to return to Hollywood and answer Mamoulian. Apparently a crucial issue is clause in Mamoulian's pact signed Dec. 12 allowing his dismissal on notice if paid, which he has been.

An apparent attempt to throw an element of racial prejudice into the already tumultuous "Porgy and Bess" hassle was made when Leigh Whipper, president of the Negro Actors Guild of America, publicly ankled his minor role of the "Crabman." He additionally declared he would not participate in the film under any other director than Rouben Mamoulian, who was dropped by producer Samuel Goldwyn.

Whipper, in a handout to newsmen prior to a press conference, stated, "I have first hand information concerning the new director (Preminger) which brands him, to me, as a man who has no respect for my people." The Negro actor would not disclose details of the "first hand information" but said it stemmed from an incident 10 years ago between a close friend and Preminger.

Prodded by Mamoulian's press agent, Russell Birdwell, Whipper still declined to name names but admitted on Birdwell's questioning that the friend was a Negro girl and that a "great American star" was present. "Weren't the girl's initials 'I. C.?'" asked Birdwell, but Whipper refused to answer.

Whipper had no comments, per se, about Goldwyn, but neither did he except the producer when he stated, "I believe that the proposed 'Porgy and Bess' is now in hands unsympathetic to my people."

Whipper, who created the original "Crabman" role for Mamoulian in the 1927 stage ver-

(Continued on page 10)

FILM BIZ GETS BACK CONFIDENCE

Film company executives, who in years past have tended to blame the oncoming of the fall television season for any drop in box-office, are considerably more sanguine this year re the potential effects of tv. In fact, there is a good deal of feeling that in 1958, for the first time since tv began to affect the theatre business, films will be performing pretty much on the strength of their own quality.

While they have no surveys to back them up, the film men say they're convinced tv has reached its crest and from now on will have to work as hard as motion pictures to keep its audiences before the tv sets. In addition, it's noted in the film trade that tv's summer programming has hit a new quality low this year and that the fall schedules also seem to lack the excitement of former years.

In this connection the words of Barney Balaban, the Paramount Pictures prez, are recalled. Addressing the Par stockholders last June, he said: "It is interesting to note that television . . . is now experiencing more or less the same problems that motion pictures have faced in recent years due to greater public selectivity of entertainment, mounting costs of production and the shortage of personalities who can deliver requisite ratings." He added that these problems had been temporarily alleviated in recent years via the transfusion of old feature films on television.

Though its recalls, still with a shock, the way the business got socked last fall (probably a combination of tv and the flu epidemic), the film industry is optimistic that these eras of sharp fluctuations may be over, largely thanks to what appears to be fairly steady supply of top-quality productions. If not all of these will actually pan out that way at the boxoffice, at least they have a paper potential that looks promising. There is more confidence than ever in the industry today that the important pictures that click can and will roll up record grosses, proving that the public, far from turning on pix, can actually be corralled in unprecedented numbers if the attraction has the required want-to-see appeal.

Helping along this general upbeat feeling is the summer business racked up so far, which has been very good and in many instances ahead of last year. The theatres which did suffer are the drive-ins, handicapped until quite late in the season by rainy weather. It's a disadvantage which, incurred at the start of the season, is difficult to make up.

There are those in the film biz who claim that, even with good programs this fall, television would have an uphill fight on its hands. The argument is that the public's fascination with the medium has hit the downward curve in the approximate ratio to set saturation and that it will take both fascination and imagination in programming to keep the viewing spiral from descending steadily downward. Any sizable decrease in tv viewing, the film people feel, almost automatically must manifest itself in a boost for other entertainments since the big tv threat to films and theatres is as much a time factor as anything else, i.e., people's theatre attendance drops because of the demands tv makes on their normal leisure time.

There is a strong conviction in film circles that, if the deterioration comes true this fall, and continues, the pressures on the majors to sell their post-'48 pictures to tv will increase. Many see this as the crucial point in the films-tv relationship and a decisive factor in the future of the film business.

N. T. Hodge has sold his Pioneer and Queen Theatres at Merkel, Tex., to Reed Whatley.

Stagehands Don't Come to Grips With (a) Layoffs or (b) Videotape; But Predict Lively 1960 Convention

By JACK PITMAN

St. Louis, Aug. 12.

Seen in perspective, last week's convention here of the International Alliance of Theatrical Stage Employees was notable more for what didn't transpire than what did. Put simply, the stagehands failed to come to grips with the twin spectres of (a) layoffs and (b) videotape. A few of the craft chaps (notably the New York and Coast delegations) made some feeble efforts to make the conclave pay off, but were aborted by a parliamentary pace and delegate ennui that wrapped the sessions up a day ahead of schedule.

Chief result, thus, was to sweep the problems under the Alliance carpet and defer till 1960 the exigencies that by then may have passed beyond IA control.

Videotape, it seemed, barely drew notice, apart from a resolution classifying the magnetic system as film production, and therefore a matter of IA jurisdiction. Related to the problem of tape is a proposed action of New York's Film Producers Assn. for a congressional probe of the broadcast networks based on antitrust charges (see separate radio-tv story). Copy of this document baring its plan was in St. Louis but for reasons unknown wasn't disclosed to the IATSE delegates. Had it reached the floor, the document might have galvanized the delegates; but those who could have made the disclosure seemed dispirited with the conclave's pirouetting around the realities threatening the craftsmen.

Both Coasts

On the prime issues, what sparse action there was was generated by the Hollywood and New York locals. Not by happenstance, the cameramen from the Coast and the lab technicians from Gotham aligned to assail theatrical and vidfilm production abroad as imperiling jobs at home. The lensers, in fact, want a congressional look-see with the hope federal action will obtain to counter the subsidies and tax advantages dangled by foreign countries.

One of the resolutions approved by the stagehands International urges repeal of the 1948 divorce decree "as the most effective immediate means of restoring eco-

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'10 C's' O'Seas Take

"The Ten Commandments" has chalked up a foreign gross equal to $5,000,000 in U.S. dollars, according to James E. Perkins, president of Paramount International.

Take is for a nine-month period. Special engagements of the film have so far been held in 20 countries and 70 cities abroad. Thirty engagements are currently in progress.

See Long Delay Of Judgment In Goldwyn Case

San Francisco, Aug. 12.

A ruling on Sam Goldwyn's antitrust suit against 20th-Fox and the Fox circuit is still many months away, Federal Judge Edward P. Murphy indicated last week as a subsequent film antitrust trial concluded.

Judge Murphy was hearing final testimony in the 4½-month-long Embassy Theatre trial. As the lawyers discussed when proposed findings of fact might be submitted and final arguments might take place, the Judge said:

"What I have in mind, I would like to decide this case before the case gets too cold in my own mind. I probably will decide it before I decide the Goldwyn case. But I have no particular time in mind. Take whatever time you want."

Lawyers for the Embassy, which wants $8,000,000 from the eight major distributors and the Fox circuit, and defense lawyers eventually decided to submit their findings in early November, with final arguments thereafter. This sets the Goldwyn decision timetable well into 1959.

Leland C. Dibble and Daniel O. McLean, Embassy co-owners, claim the eight majors and Fox froze them out of any chance for first-run films, 1938-50, and any chance for second-runs, 1938-47.

Dibble and several minor witnesses for both the plaintiffs and defense testified last week, but affected the 9000-page record very little.

SCHULBERGS NEXT FOR WB RHINE-CROSS SAGA

The Schulberg brothers (Bud and Stuart), having delivered "Wind Across the Everglades" to Warner Bros., now are negotiating a new deal with the company. One of the first films they may make under this deal is "The Bridge at Remagen," based on the story by Ken Hechler.

Film will detail the story of the Remagen bridge, the only bridge the Germans left standing across the Rhine and the bridge over which the Americans poured into Germany. Picture will be shot in its entirety in Germany.

The Schulbergs' "Wind Across the Everglades" preems at several Florida State theatres Aug. 20 and opens up in a territorial saturation throughout Florida and Georgia immediately thereafter.

Film was the first color picture to have been shot in its entirety in the Everglades. It cost $1,400,000, going quite a bit over budget due to the unusually bad weather.

Budd Schulberg said his new play, based on his novel, "The Disenchanted," would open on Broadway Dec. 3. Chances are good it'll eventually be turned into a motion picture.

PREMINGER TV DATE NIXED BY GOLDWYN

Hollywood, Aug. 12.

Appearance of Otto Preminger on George Fisher's "Hollywood Closeup" on KHJ-TV last night (Mon.) was abruptly cancelled by the Sam Goldwyn office which told Fisher the "Porgy and Bess" director was not available. Preminger replaced Rouben Mamoulian, who claimed Goldwyn fired him because he wouldn't discharge his publicity director, and refused Goldwyn's demand not to make press statements.

Fisher said Goldwyn publicity chief Mervin Houser told him over the weekend that Preminger couldn't make the tv date "because he would be in San Francisco on assignment from Goldwyn and couldn't return in time for the show."

Fisher said he was "enraged at last-minute cancellation."

Tashlin's O'Seas Ventures

Hollywood, Aug. 12.

Frank Tashlin will produce and direct "Here We Go Again" in France next spring with his wife, Mary Costa, and Maurice Chevalier in top roles.

Tashlins leave for London in three weeks where she will separately confer with British producer Geoffrey Russell on starring in "Candida."

L.A. Holds Well; 'Indiscreet' Giant $150,000 in 18 Spots, 'Vertigo' 117G, Also 18, 'Puppet'-'Beast' 100G, 14

Los Angeles, Aug. 12.

Despite continued hot weather, record attendance at beaches and lure of homecoming Dodgers, three high-grossing multiple-runs are helping the b.o. in these parts. "Indiscreet," playing in 10 hardtops and eight ozoners, looks to hit a sensational $150,000 in an area booking.

Dual combo of "Attack of Puppet People" and "War of Colossal Beast" is heading for boff $100,000 for nine drive-ins and five hardtops, showing greatest strength of any American International pic combo since 1956. Also strong is "Vertigo," heading for $117,000 in 10 hardtops and eight ozoners.

Aside from these leaders, other pix mainly are only fair except for hard-ticket films which are holding steady or ahead of last week. "Gigi" looks boffo in fifth round at Hollywood Paramount which "Around World in 80 Days" is moving up to a terrific figure for $6th stanza at Carthay.

Estimates for This Week

Hillstreet (RKO) (2,752; 90-$1.50) — "Brave One" (RKO) and "The Ring" (RKO) (reissues) dull $2,700. Last week, Hillstreet with Hawaii. Fox Wilshire, "Time To Love" (U) and "Wild Heritage" (U), $10,227. Hawaii (G&S) (1,106; 90-$1.50) holding "A Time To Love" (U) and "Wild Heritage" (U), mild $2,700.

Fox Wilshire, Iris, Rialto (FWC-Metropolitan) (2,296; 825; 839) (90-$1.50) "Indiscreet" (WB). Huge $19,000 since fourth week at Iris. State and Four Star (UATC) (2,404; 868; 90-$1.50)—"La Parisienne" (UA), strong $11,000; second week; last week, $7,914 and $8,198.

Pantages, Loyola (RKO-FWC) (2,815; 1,298; 90-$1.50)—"Certain Smile" (20th). Fair $19,000. Last week, Pantages (2nd wk), $12,200, "Imitation General" (M-G). Last week, Loyola with Los Angeles, New Fox, Ritz (FWC)—(2,097; 765; 1,320; 90-$1.50)—"Bravados" (20th) (1st multiple run) and "Desert Tell" (20th), $19,200.

Fine Arts (FWC) (631; 90-$1.50) — "Matchmaker" (Par) (3d wk). Fair $4,000. Last week, $4,700.

Los Angeles, New Fox, Ritz "Adventures Tom Sawyer" (NTA (reissue) and "The Space Children" (Par) Dull $9,700.

Orpheum, Hollywood, Uptown

(Continued on page 10)

Frisco Oke; 'Indiscreet' Wow 24G, 'Matchmaker' 13G, 'Days' 12G, 85th

San Francisco, Aug. 12.

Real strength this session lies largely with the longruns, especially the high-priced admission pix like "Around World in 80 Days," sensational in 85th session at Coronet, and "South Pacific," dandy in sixth week at the Alexandria. "Indiscreet" is standout newcomer, with a great session at the St. Francis. "Matchmaker" is rated just okay at Golden Gate. "Blue Murder at St. Trinian's" still is standout among the arties with big takings in third Vogue week. "Gigi" also is doing great among hard-ticket pix, with a near-capacity round at Stagedoor in fifth round.

Estimates for This Week

Golden Gate (RKO) (2,859; $1.25)—"Matchmaker" (Par) and "Across Bridge" (Rank). Just okay with $13,000. Last week, "Time To Love" (U) and "Married Woman" (U), $13,500.

Fox (FWC) (4,651; $1.25-$1.50)—"Certain Smile" (20th) and "Rx Murder" (20th). Modest $11,500. Last week, "Adventures Tom Sawyer" (Par) and "Tammy and Bachelor" (U) (reissues), $10,500.

Warfield (Loew) (2,656; 90-$1.25)—"Law and Jake Wade" (M-G) and "Tarzan's Fight For Life" (M-G) (2d wk). So-so $8,000. Last week, $12,000.

Paramount (Par) (2,646; 90-$1.25)—"Camp On Blood Island" (Par) and "Snorkel" (Par). Light $13,000 or less. Last week, "Rock-A-Bye Baby" (Par) and "Colossus of New York" (Par), $17,000 for 10-day week.

St. Francis (Par) (1,400; $1.25-$1.50)—"Indiscreet" (WB). Great $24,000 or over. Last week, "Key" (Col) (3d wk), $9,000.

Orpheum (SW-Cinerama) (1,458; $1.75-$2.65)—"Search For Para-

(Continued on page 10)

Broadway Grosses

Estimated Total Gross
This Week $538,700
(Based on 22 theatres)
Last Year $586,400
(Based on 23 theatres)

'Twilight' Big 12G, Toronto; 'Key' 15G

Toronto, Aug. 12.

Although biz generally is hurt by current heat wave, some newcomers are doing well. "Twilight for Gods" looms lofty while "The Key" is fine. "Bravados" looks okay "Cole Younger, Gunfighter" is barely okay at a four-house combo. Of the holdovers, "Seven Wonders of World" is topping last week's take. "Gigi" shapes well, both in third frames.

Estimates for This Week

Beach, Downtown, Glendale, State (Taylor) (1,288; 1,059; 995; 694; 50-75)—"Cole Younger, Gunfighter" (AA) and "Hong Kong Affair" (AA). Oke $12,000. Last week, "Left-Hand Gun" (WB) and "Dangerous Youth" (WB), $10,000.

Carlton (Rank (2,518; 75-$1.25)—"Bravados" (20th). $11,000. Last week, "Happy Feeling" (U), $12,000.

Eglinton, Palace, Runnymede (FP) (1,080; 1,485; 1,385; 50-$1)—"Light in Forest" (BV) (3d wk). Neat $7,000. Last week, $10,000.

Hollywood (FP) (1,080; $1-$1.25)—"10 North Frederick" (20th) (4th wk). Satisfactory $5,000. Last week, $7,500.

Hyland (Rank) (1357; $1)—"Truth about Women" (Rank) (2d wk). Okay $5000. Last week, $6,000.

Imperial (FP) (3,344; 75-$1.50)—"The Key" (Col). Fine $15,000 or close. Last week "No Time for Sergeants" (WB) (3d wk), $9,000

International (Taylor) (557; $1)—"Lost Continent" (IFD) (2d wk). Holding nicely at $3,00. Last week, $3,500.

Loew's (Loew) (2,098; 75-$1.25)—"Imitation General" (M-G) (3d wk). Okay $7,500. Last week, $11,000.

Tivoli (FP) (995; $1.75-$2.40)—"South Pacific" (20th) (6th wk). Nice $12,000. Last week, same.

Towne (Taylor) ($1-$2.50) — "Gigi" (M-G) (3d wk). Fine $10,000. Last week, $11,500.

University (FP) (1,233; $1.50-$2.40)—"Seven Wonders of World" (Cinerama) (3d wk). Perked to big $12,000. Last week, $10,000.

Uptown (Loew) (2,074; 60-$1)—"Twilight for Gods" (U). Tall $12,000. Last week, "Time to Love" (U) (2d wk), $6,500.

'Indiscreet' Wham 11G In Indpls; 'Twilight' 7G

Indianapolis, Aug. 12.

"Indiscreet" shapes wow at Keith's to easily lead the city this stanza. It looks set for substantial run. "Naked and Dead" also is doing fairly well at the Indiana. "Twilight for Gods" is modest at Circle while "South Pacific," now in 16th week, continues big at Lyric. "Kings Go Forth" has fallen off sharply in second week at Loew's.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 75-90) — "Twilight For Gods" (U). Modest $7,000. Last week, "Time to Love" (U) $6,500.

Indiana (C-D) (3,200; 75-90) — "Naked and Dead" (WB). Fairish $9,000. Last week, "Attack 50-Ft. Woman" (AA) and "War of Satellites" (AA), $8,000.

Keith's (C-D) (1,300; 75-90) — "Indiscreet" (WB). Wow $11,000. Last week, "No Time For Sergeants" (WB) (6th wk), $7,500.

Loew's (Loew) (2,427; 75-90) — "Kings Go Forth" (NA) and "Outlaw's Son" (Indie) (2d wk). Mild $4,000. Last week, $9,000.

Lyric (C-D) (850; $1.25-$2.20) — "South Pacific" (20th) (16th wk). Big $10,000. Last week, $10,200.

'FLY' FANCY $10,500, L'VILLE; 'SGTS.' 7G, 6TH

Louisville, Aug. 12.

One new entry this week, "The Fly," and it is turning out a good draw at the Rialto. H.o.'s dominate this session. "Night Heaven Fell" at the Kentucky is still lively. "No Time for Sergeants" in sixth week at the Mary Anderson looks hefty. Saturday nights, which usually catch full house biz at most situations, of late has slackened up. "Imitation General" looks slow at United Artists in second session.

Estimates for This Week

Brown (Fourth Ave.) (1,200; $1.15-$2)—"South Pacific" (20th) (14th wk). Big $8,500 after the 13th week's $9,000.

Kentucky (Switow) (900; 50-85)—"Night Heaven Fell" (Kings) (3d wk). Still potent for this small-seater at $6,000. Last week, same.

Mary Anderson (People's) (1,000; 85-$1.25)—"No Time for Sergeants" (WB) (6th wk). Maintaining hefty pace at $7,000 after last week's $8,000.

Rialto (Fourth Ave.) (3,000; 60-80)—"Fly" (20th) and "Space Master X-7" (20th). Good $10,500. Last week, "Light in Forest" (BV) (2d wk), $8,000.

United Artists (UA) (3,000; 60-90)—"Imitation General" (M-G) (2d wk). Slow $6,000 after first week's $11,000.

'Smile' Tasty 13G, Cleve.; 'Gigi' 6G

Cleveland, Aug. 12.

First-run trade is a bit uneven here this stanza. The few newcomers around will contribute to this status. "Certain Smile" looks passable at the Hipp. "Seven Wonders of World" is pushing to great take in 28th week or biggest of run. "Vikings" looks brisk in second round at State.

Estimates for This Week

Allen (S-W) (3,800; 80-$1.25)—"Indiscreet" (WB) (2d wk). Oke $11,000. Last week, $20,000.

Continental Art (Art Theatre Guild) (850; $1.25)—"Hulot's Holiday" (Indie) (reissue) and "Golden Age of Comedy" (Indie). Oke $3,000. Last week, "Man Escaped" (Indie), $1,200.

Heights Art (Art Theatre Guild) (925; $1.25)—"Night Heaven Fell" (Kings) (4th wk). Nice $3,200 after $3,600.

Hippodrome (Telem't) (3,700; 90-$1.25) — "Certain Smile" (20th). Passable $13,000. Last week, "Light in Forest" (BV), $13,500.

Palace (SW-Cinerama) (1,523; $1.25-$2.40) — "Seven Wonders of World" (Cinerama) (28th wk). Great $18,300 after $15,600 last week.

Stillman (Loew) (2,700; $1.50-$2.75) — "Gigi" (M-G) (6th wk). Okay $7,000. Last week, ditto.

State (Loew) (3,500; 75-90)—"Vikings" (UA) (2d wk). Brisk $15,000. Last week, $16,000.

'Forest' Good $11,500, Denver; 'Snowfire' 7G

Denver, Aug. 12.

"South Pacific" is going into 17th week at the Tabor, with only three pix holding in a fair to good session. "Light in Forest" stays at the Denver where it is good. "Blue Murder at St. Trinians" gets a third round at the Vogue. "Snowfire" looms fairly good playing at four hardtops.

Estimates for This Week

Aurora (Fox) (673; 50-65)—"Snowfire" (AA) and "Littlest Hobo" (AA). Good $1,500 in 4 days. Last week, on subsequents.

Centre (Fox) (1,247; 90-$1.25)—"Indiscreet" (WB) (3d wk). Hep $11,000. Last week, $16,000.

Denham (Cockrill) (1,429; 70-90)—"Rock-a-Bye Baby" (Par) (3d wk). Fair $4,500 in 5 days. Last week, $8,500.

Denver (Fox) (2,586; 70-90)—"Light in Forest" (BV) and "Ama Girls" (BV). Good $11,500 but stays. Last week, "Attila" (Indie) and "Hot Shots" (AA), $13,000.

Gothic (Yaeger) (600; 50-65)—"Snowfire" (AA) and "Littlest Hobo" (AA). Nice $1,500. Last week, on subsequents.

Lake Shore Drive-In (Monarch) (1,000 cars; 65c) — "Frankenstein 1970" and "Spy in Sky" (AA). Good $6,500. Last week, "Never Love Stranger" (AA) and "Beast Budapest" (AA), $3,500 in 4 days.

Monaco Drive-In (Wolfberg) (800 cars; 65c)—"Lost City of Gold" (UA) and "Steel Bayonet" (UA). Fair $2,500 in 3 days. Last week, on subsequents.

Oriental (Yaeger) (730; 50-65)—

(Continued on page 10)

'Twilight' Boffo $23,000, Det.; 'Fly' Lofty 26G, 'Love' Great 13G, 4th

Detroit, Aug. 12.

"Twilight For Gods" looms as a standout here this session, with a sockeroo session at the Michigan. In about same class is "The Fly," with big returns likely at Fox. "Adam and Eve" is rated lofty in opening round at Broadway-Capitol while "A Time To Love" continues great in fourth round at the Madison.

"Gigi" is steady in seventh stanza at Adams while "Night Heaven Fell" still is fancy in fourth frame at the Krim. "Imitation General" looks fast opening week at the Palms.

Estimates for This Week

Fox (Fox-Detroit) (5,000; $1.25-$1.50)—"Fly" (20th) and "Space Master X-7" (Col). Big $26,000. Last week, "Naked Earth" (20th) and "Sierra Baron" (20th), $15,000.

Michigan (United Detroit Theatres) (4,000; $1.25-$1.50) — "Twilight for Gods" (U) and "Kathy O" (U). Socko $23,000. Last week, "Peter Pan" (BV) (reissue) and "Snowfire" (AA), $22,000.

Palms (UDT) (2,961; $1.25-$1.50)—"Imitation General" (M-G) and "Tarzan's Fight for Life" (M-G). Fast $16,000. Last week, "Key" (Col) and "Last of Fast Guns" (U) (2d wk), same.

Madison (UDT) (1,900; $1.25-$1.50)—"A Time to Love" (U) (4th wk). Great $13,000. Last week, same.

Broadway-Capitol (UDT) (3,500; 90-$1.25)—"Adam and Eve" (U) and "Wild Heritage" (U) (2d wk). First week was giant $20,000.

United Artists (UA) (1,667; $1.25-$3)—"South Pacific" (20th) (18th wk). Holding strong at $13,500. Last week, same.

Music Hall (SW-Cinerama) (1,205; $1.20-$2.65)—"Search for Paradise" (Cinerama) (27th wk). Held at big $16,000. Last week, same.

Trans-Lux Krim (Trans-Lux) 1,000; 90-$1.65) — "Night Heaven Fell" (Kings) (4th wk). Fancy $7,500. Last week, $10,000.

Adams (Balaban) (1,700; $1.25-$2.65) — "Gigi" (M-G) (7th wk). Steady $9,000. Last week, same.

Key City Grosses

Estimated Total Gross
This Week $2,575,900
(Based on 23 cities and 246 theatres, chiefly first runs, including N. Y.)
Last Year $2,913,000
(Based on 22 cities and 247 theatres.)

'Naked' Socko 12G, Mpls.; 'Fly' Big 8G

Minneapolis, Aug. 12.

Although warm, sunshiny weather plus daylight saving time undoubtedly is causing boxoffice damage, a trio of newcomers, comprising "Naked and Dead," "Imitation General" and "The Fly," are sailing along hereabouts. "Naked" shapes unusually fast at State. Holdovers also are giving a good account of themselves.

It's the 24th and seventh weeks, respectively, for "Search for Paradise" and "South Pacific," both being great. In its fourth week "No Time for Sergeants" continues to click big, while the second "La Parisienne" and "Indiscreet" stanzas also are reasons for the cheerful local situation.

Estimates for This Week

Academy (Mann) (947; $1.50-$2.65)—"South Pacific" (20th) (7th wk). Sturdy $12,000. Last week, $13,500.

Century (SW-Cinerama) (1,150; $1.75-$2.65) — "Search for Paradise" (Cinerama) (24th wk). Into its sixth month now and still mighty healthy at $11,000. Last week, $12,000.

Gopher (Berger) (1,000; 85-90)—"Imitation General" (M-G). Off to a fast start with $8,000 likely. Last week, "Naked Earth" (20th) and "Desert Hell" (20th), $2,500.

Lyric (Par) (1,000; 85-90)—"The Fly" (20th) and "Space Master X-7" (20th). Big $8,000. Last week, "Colossus of N. Y." (Par) and "Space Children" (Par), $3,800.

Radio City (Par) (4,100; 90-$1.25)—"Indiscreet" (WB) (2d wk). Crix praise and highly favorable word-of-mouth helping it hold at sturdy $9,000. Last week, $13,500.

RKO Orpheum (RKO) (2,900; 90-$1.25)—"No Time for Sergeants" (WB) (4th wk). Still has lots of vitality at $9,000. Last week, $11,000.

State (Par) (2,200; 90-$1.25)—"Naked and Dead" (WB). Book's prestige and strong selling landing real biz. Sock $12,000. Last week, "Light in Forest" (BV), $7,000 at 85-90c.

Suburban World (Mann) (800; 85)—"Summer Winds Blow" (Indie) (2d wk). Fair $1,500. Last week, $2,200.

World (Mann) (400; 85-$1.25)—"La Parisienne" (UA). Still brisk at $6,500. Last week, $7,500.

'Kings' Robust $10,500, Prov.; 'Fly' OK $7,000

Providence, Aug. 12.

"Kings Go Forth" is a happy choice for the State because it leads an otherwise fairly slow city. Majestic shapes okay with "The Fly" while "A Time To Love" shapes fair at Albee. "Rock-A-Bye Baby" is way down in second round at Strand.

Estimates for This Week

Albee (RKO) (2,200; 65-80)—"A Time to Love and A Time to Die" (U) and "I Married A Woman" (U). Fair $6,000 or near. Last week, "Bravados" (20th) and "Gang War" (20th) (2d wk), $4,000.

Majestic (SW) (2,200; 65-80)—"The Fly" (20th) and "Space Master X-7" (20th). Oke $7,000. Last week, "Indiscreet" (WB) and "Dangerous Youth" (WB) (3d wk), $4,000.

State (Loew) (3,200; 65-80)—"Kings Go Forth" (UA). Neat $10,500. Last week, "Key" (Col) and "True Story Stuart" (Col) (2d wk), $6,500.

Strand (National Realty) (2,200; 65-80)—"Rock-A-Bye Baby" (Par) and "Colossus of N.Y." (Par) (2d wk). Way off at dull $3,000 after $9,000 in first.

Hot Spell Sloughs Hub; 'Bravados' Brisk $12,000, 'Frankenstein' Fat 21G

Boston, Aug. 12.

Biz leveling off at the b. o. and the eight new film productions launched this week are being hurt by the hot spell. "Frankenstein 1970" at Paramount and Fenway combo looms good. "Naked and Dead" is limp at the Met. "Imitation General" is trim at the State.

"Bravados" shapes slick at the Memorial. "Indiscreet" is still healthy at the Astor in fifth round. "La Parisienne" is okay at Gary in third.

Estimates for This Week

Astor (B&Q) (1,372; 75-$1.50)—"Indiscreet" (WB) (5th wk). Nice $9,500. Last week, $10,000.

Beacon Hill (Sack) (678; 90-$1.50)—"Key" (Col) (4th wk). Oke $7,000. Last week, $6,000.

Boston (SW-Cinerama) (1,354; $1.25-$2.65) — "Search for Paradise" (Cinerama) (38th wk). Oke $13,000. Last week, ditto.

Capri (Sack) (990; 90-$1) — "I Accuse" (M-G) and "Escapade in Japan" (U). Slick $6,000. Last week, "Key" (Col) (3d wk), $4,000.

Exeter (Indie) (1,300; 75-$1.25)—"Rooney" (Rank) (3d wk). Third week started Sunday (10). Second week was fine $6,200.

Fenway (NET) (1,373; 60-$1.10)—"Frankenstein 1970" (AA) and "Spy in Sky" (AA). Good $5,000. Last week, "Attack of Puppet People" (AI) and "War of Colossal Beast" (AI), $2,000.

Gary (Sack) (1,340; 90-$1.75) — "La Parisienne" (UA) (3d wk). Sharp $10,000. Last week, same.

Kenmore (Indie) (700; 75-$1.25)—"Golden Age of Comedy" (DCA) and "Silken Affair" (DCA) (3d wk). Good $8,500. Last week, $11,000.

Memorial (RKO) (3,000; 60-$1.10)—"Bravados" (20th) and "Thundering Jets" (20th). Slick $12,000. Last week, "Time to Love" (U) and "Oregon Passage" (AA) (2d wk), $7,500.

Metropolitan (NET) (4,357; 70-$1.10)—"Naked and Dead" (WB). Disappointing $15,000. Last week, "Rock-A-Bye-Baby" (Par) and "Colossus of New York" (Par) (3d wk), $6,500.

Paramount (NET) (2,357; 70-$1.10)—"Frankenstein 1970" (AA) and "Spy in Sky" (AA). Nice $16,000. Last week, "Attack of Puppet

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Chi Perking; 'Naked' Strong $36,000, 'Indiscreet' Huge 40G, 'Night' Loud 25G, 'Forest' Wow 20G, 'Vikings' 19G

Chicago, Aug. 12.

Pleasant weather, an influx of tourists and new product should stimulate grosses this week. "Naked and Dead" at the Chicago and "Night Heaven Fell" at the Woods look like the first-week top moneymakers. However, the big smash is "Indiscreet" at United Artists where its mighty.

Among the strong holdovers are "The Matchmaker" at the Esquire (set a house record there opening week), "La Parisienne" in third frame at Loop, and "Twilight for Gods" at Oriental, also in its third.

Also durable are "Vikings" in eighth frame at State-Lake, and "The Key" in sixth at Roosevelt.

Of the hard-ticket films, softest is "Windjammer" in seventh week at the Opera House. Others, all in good shape, are "Gigi," in stout fifth at the Harris; "South Pacific," hep in 20th at McVickers; "Search for Paradise," steady in 17th at Palace, and the 71-week old "Around the World," big at Todd's Cinestage.

Estimates for This Week

Capri (Dowd) (585; $1.25-$1.50) —"Mitsou" (Indie) (2d wk). Okay $3,700 after $4,300 first week.

Carnegie (Telem't) (485; $1.25)— "The Goddess" (Col). Good $5,500. Last week, "Ship Was Loaded" (Indie) and "Virtuous Scoundrel" (Indie) (2d wk), $3,300.

Chicago (B&K) (3,900; 90-$1.80) —"Naked and Dead" (WB). Strong $36,000. Last week, "King Creole" (Par) yanked after disappointing $19,500 in first week.

Esquire (H&E Balaban) (1,350; $1.50)—"Matchmaker" (Par) (2d wk). Hefty $18,000. Last week, house record at $24,300.

Garrick (B&K) (850; 90-$1.25)— "Light in the Forest" (BV). Boffo $20,000. Last week, "Peter Pan"

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H.O.s Hamper K.C. But 'Indiscreet' Hep 6G, 4; 'Kathy O' Moderate 8G

Kansas City, Aug. 12.

Town is high on holdovers currently, as "Indiscreet" won an unexpected fourth week at the Paramount, "Imitation General" made it a second stanza at the Midland, and "No Time for Sergeants" is unusually strong in sixth session at the Roxy. Only newcomer in conventional theatres is "Kathy O'" getting moderate play in three Fox Midwest houses. "Revenge of Frankenstein" and "Curse of Demon" combo is rated great, heading up an area saturation campaign in a hook-up of three Fox Midwest houses.

Estimates for This Week

Crest Drive-in, Riverside Drive-In, Regent (Commonwealth) (1,000 cars; 540; 60-85)—"How To Make a Monster" (AI) and "Teenage Caveman" (AI). Sturdy $15,000. Last week on subsequent-run.

Glen, Dickinson, Shawnee Drive-in, Leawood Drive-in (Dickinson) (700; 750; 1,100 cars; 900 cars; 75-90) "Girls on Loose" (U) and "Live Fast, Die Young" (U). Okay $11,000. Last week, "Snowfire" (AA), same.

Kimo (Dickinson (504; 90-$1.25) —"God Created Woman" (Kings) (27th wk). Breaks previous long-run record here. Advertising upped this to nifty $1,900. Last week, $1,500.

Midland (Loew) (3,500; 75-90)— "Imitation General" (M-G) and "Handle with Care" (M-G) (2d wk). Trim $6,500. Last week, $9,500.

Missouri (SW-Cinerama) (1,194; $1.25-$2)—"Search for Paradise" (Cinerama) (16th wk). Handsome $11,000; holds. Last week, same.

Paramount (UP) (1,900; 90-$1.25) "Indiscreet" (WB) (4th wk). Continued strength won holdover at 11 hour, springly $6,000. Last week, $8,000, big for third round.

Roxy (Durwood) (879; 90)—"No Time for Sergeants" (WB) (6th week). Fat $6,000, but probably will wind run. Last week, $6,500.

Uptown, Fairway, Granada (Fox Midwest) (2,043;700; 1,217; 75-90— "Kathy O'" (U) and Last of the Fast Guns" (6). Mild $8,000. Last week, "Twilight for Gods" (U) and "Desert Hall" 20th okay $11,000

Vista, Isis, Brookside (Fox Midwest) (700, 1,317, 1,000; 75-90) "Revenge of Frankenstein" (Col) and "Curse of Demon" (Col) heading an area saturation, as three subsequents are grouped for first-run date. Great $13,000, may hold or move over. Last week, on subsequents.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Smile' Stout 18G, D.C.; Hudson 16G

Washington, Aug. 12.

"A Certain Smile" shapes as standout this stanza here with a smash take at Palace. Only a step behind is the Rock Hudson pic, "Twilight For Gods," with fine biz at the Capitol. "Light in Forest," with great dependence on kiddie trade, looks fine at the Ambassador and Met (where day-dating. "Gigi" is still strong in seventh week at the Columbia. "Vikings" continues socko in sixth stanza at Keith's.

Estimates for This Week

Ambassador - Metropolitan (SW) (1,490 1,000; 90-$1.25)—"Light in Forest" (BV). Fine $17,000 or close. Last week, "No Time For Sergeants" (WB) (5th wk), $15,000.

Capitol (Loew) (3,434; 90-$1.25) —"Twilight for Gods" (U). Shapes lofty $16,000 for Rock Hudson pic. Last week, "Fly" (20th), $17,000.

Columbia (Loew) (904; $1.25-$2.50)—"Gigi" (M-G) (7th wk). Big $12,800. Last week, $14,000.

Palace (Loew) (2,390; 90-$1.25)— "Certain Smile" (20th). Smash $18,000. Last week, "Kings Go Forth" (UA) (5th wk), $9,500.

Keith's (RKO) (1,850; 90-$1.25)— "Vikings" (UA) (6th wk). Socko $10,000. Last week, $12,000. Stays on.

Plaza (T-L) (276; 90-$1.50)— "God Created Woman" (Kings) (39th wk). Smash $2,900. Last week, $2,000. Stays on.

Trans-Lux (T-L) (600; $1.25-$2.50)—"Bridge on River Kwai" (Col) (21st wk). Oke $7,000, same as last week. Holds.

Warner (SW-Cinerama) (1,300; $1.25-$2.40) — "Search for Paradise" (Cinerama) (31st wk). Smash $10,500 after $10,000 in pervious week.

Uptown (SW) (1,100; $1.25-$2.50) —"South Pacific" (20th) (18th wk). Big $10,000. Last week, $10,500.

'LOVE' LUSTY $11,000, ST. L.; 'VIKINGS' 7G, 6TH

St. Louis, Aug. 12.

Only two new bills in town this week, "A Time to Love," which looks good at the St. Louis, and "Poor but Beautiful" in a simultaneous engagement at the arty Shady Oak and Richmond. Strong in the holdover department are "Indiscreet," in a second frame at the Fox; "Light in Forest" in a second week at the Orpheum and "The Vikings" in a sixth at Loew's.

Estimates for This Week

Fox (Arthur) (5,000; 75-90)— "Indiscreet" (WB) and "Case Against Brooklyn" (Col) (2d wk). Fine $13,000. Last week, $18,000.

Loew's (Loew) (3,200 60-90)— "Vikings" (UA) (6th wk). Nice $7,000. Last week, $8,000.

Orpheum (Loew) (1,900; 60-90) —"Light in Forest" (BV) (2d wk). Good $8,000. Last week, $12,000.

Pageant (Arthur) (1,000; $1.80-$2.25) — "South Pacific" (20th) (17th wk). Big $8,000. Last week, same.

Richmond (Arthur) (1,000; $1.25) —"Poor but Beautiful" (Indie). Fair $1,500. Last week, "Night Heaven Fell" (Kings) (3d wk), $1,200.

St. Louis (Arthur) (3,800; 60-75) —"Time to Love" (U) and "Wild Heritage" (U). Good $11,000. Last week, "Fly" (20th) and "Space Master X-7" (20th) (2d wk), $15,000.

Shady Oak (Arthur) (560-$1.25— —"Poor but Beautiful" (Indie). Okay $2,000. Last week, "Night Heaven Fell" (Kings) (3d wk), $1,600.

'Smile' OK at $12,000, Buff; 'Indiscreet' 9½G

Buffalo, Aug. 12.

Biz at first-runs here this stanza is generally offish but there are a few strong points. One is newcomer "A Certain Smile," rated okay at the Buffalo. Some of holdovers are doing well. "Indiscreet" shapes very strong in second at the Center while "Light in Forest" looms good on first hold over round at Lafayette. "Imitation General" shapes fairish opening stanza at Teck. "The Key" looks good in second frame at Paramount.

Estimates for This Week

Buffalo (Loew) (3,500; 70-90)— "A Certain Smile" (20th) and "Showdown at Boot Hill" (20th). Okay $12,000 or near. Last week, "The Fly" (20th) and "Space Master X-7" (20th), $11,800.

Center (AB-PT) (3,000; 70-90)— "Indiscreet" (WB) (2d wk). Fancy $9,500. Last week, $15,200.

Century (UATC) (1,410; $1.50-$3) —"South Pacific" (20th) (12th wk). Good $9,200. Last week, $9,500.

Lafayette (Basil) (3,000; 70-90)— "Light in Forest" (BV) and "Fighting Wildcats" (Rep) (2d wk). Good $8,000 or near. Last week, $10,400.

Paramount (AB-PT) (3,000; 70-90)—"Key" (Col) and "Return to Warbow" (Col) (2d wk). Good $8,500. Last week, $11,000.

Teck (Loew) (1,200; 70-90)—"Imitation General" (M-G). Fairish $5,000. Last week, "Kings Go Forth" (UA) (6th wk), $2,600 at $1.25 top.

Cinema (Martina) (450; 70-$1.25) —"God Created Woman" (Kings) (15th wk). Pushed to trim $2,500. Last week, $2,100.

'Naked' Great 16G In Lagging Philly

Philadelphia, Aug. 12.

Rash of holdovers are adding to the seasonal doldrums here in current session. Standout, despite all obstacles, is "Naked and Dead," with a great take on opening week at the Randolph. "Gigi" still is trim in seventh stanza at the Boyd. "Kings Go Forth" looms hefty in sixth frame at Stanton while "Matchmaker" is fairly big in second round at the Viking.

Estimates for This Week

Arcadia (S&S) (536; 99-$1.80)— "La Parisienne" (UA) (3d wk). So-so $4,000. Last week, $5,000.

Boyd (SW) (1,480; $1.25-$2.75)— "Gigi" (M-G) (7th wk). Trim $10,000. Last week, $10,500.

Fox (20th) (2,250; 65-$1.80)— "Fly" (20th) (2d wk). Off sharply to $10,000. Last week, $25,000.

Goldman (Goldman) (2,250; 65-$1.49)—"Imitation General" (M-G) (2d wk). Drab $6,000. Last week, $11,000.

Midtown (Goldman) (1,000; $2-$2.75) — "South Pacific" (20th) (20th wk). Passable $6,000. Last week, $8,500.

Randolph (Goldman) (1,250; 65-$1.80)—"Naked and Dead" (WB). Great $16,000. Last week, "Indiscreet" (WB) (4th wk), $9,000.

Stanley (SW) (2,900; 99-$1.80)— "No Time for Sergeants" (WB) (6th wk). Neat $7,000. Last week, $9,000.

Stanton (SW) (1,483; 99-$1.80)— "Kings Go Forth" (UA) (6th wk). Hefty $14,000. Last week, $14,800.

Studio (Goldberg) (385; 90-$1.80) —"Garden of Eden" (Indie) (3d wk). Lush $5,000. Last week, $7,500.

Viking (Sley) (1,000; 99-$1.49)— "Matchmaker" (Par) (2d wk). Big $7,000. Last week, $10,000.

World (Pathe) (604; 94-$1.49)— "Roots" (Indie). Fair $2,600. Last week, "Awakening" (Par) (2d wk), $1,500.

Trans-Lux (T-L) (500; 99-$1.80) —"Vikings" (UA) (7th wk). Big $6,300. Last week, $7,800.

Heat Clips Port. Biz; 'Naked' Lively $8,500

Portland, Ore., Aug. 12.

Continued high heat wave is cutting into biz here currently, with little excitement being caused by newcomers. Best of these is "Naked and Dead" with a fine take at Orpheum. "Imitation General" is just okay at Liberty while "Bravados" is rated trim in second at the Fox. "South Pacific" still is sock 11th stanza at the Broadway.

Estimates for This Week

Broadway (Parker) (890; $1.50-$250)—"South Pacific" (20th) (11th wk). Big $9,500. Last week, $9,700.

Fox (Evergreen) (1,536; $1-$1.50) —"Bravados" (20th) and "God Is Partner" (20th) (2d wk). Neat $6,000. Last week, $8,200.

Liberty (Hamrick) (1,865; $1-

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Beaches Compete; B'way Soft But 'Dead' Lively 45G, 'Twilight' Bright 21G, 'Thieves' Frisky 10½G

Broadway deluxer biz is very spotty this stanza despite the launching of five new pictures. Return of hot, humid weather, of course, is taking a heavy toll at the wickets, but the number of overly-extended longrun pix also is contributing to the rather offish box-office tone. Heavy downpour of last Friday cooled things off temporarily but not enough to halt the exodus from the city over the weekend.

"Naked and the Dead" looks to hit a big $45,000 at the Capitol opening week, being the standout newcomer. Not far behind is "Twilight of the Gods," which is doing nicely with $21,000 at the Mayfair for initial session. "Lovers and Thieves" shapes fancy $10,500 opening round at the tiny Guild arty house while "Law and Disorder" did a rugged $9,300 on first stanza at the arty Baronet. "Tale of Two Cities" hit a good $7,000 in preem week at the Sutton.

Still top coin-getter is "Indiscreet" with stageshow which looks like a fine $140,000 in seventh and final week at the Music Hall. This combo actually topped sixth stanza's biz last Saturday for comparable day. "Certain Smile" shapes big $37,000 in second round at the Paramount.

"La Parisienne" still is smash in second week at the Victoria with $22,000 and even bigger at $14,000 in same session at the Plaza. "Vikings" continues great with $26,000 in current (9th) week at the Astor.

"Rock-A-Bye Baby" is down to modest $16,000 for third frame at the State. "The Key" still is in the chips with $12,000 in sixth Odeon week. "Windjammer" looks modest $20,000 for 18th round at the Roxy.

"South Seas Adventure" held with smash $40,800 in third session at the Warner. "Gigi" was capacity $19,300 in 12th week at the Royale while "Around World in 80 Days" continued its amazing pace with $32,300 in 95th stanza at the Rivoli.

"South Pacific" moved up to great $30,800 in 20th week at the Criterion. "Bridge on River Kwai" was socko $24,300 in 34th round at the Palace.

Estimates for This Week

Astor (City Inv.) (1,094; 75-$2)— "Vikings" (UA) (9th wk). This session ending today (Wed.) looks like great $26,000. Eighth was $28,000. Stays on.

Baronet (Reade) (430; $1.25-$1.70)—"Law and Disorder" (Indie) (2d wk). First round completed Monday (11) was rugged $9,300.

Capitol (Loew) (4,820; $1-$2.50) —"Naked and Dead" (WB) (2d wk). Initial stanza finished yesterday (Tues.) was big $45,000 or close. In ahead, "Kings Go Forth" (UA) (5th wk), was $20,000.

Criterion (Moss) (1,671; $1.80-$3.50)—"South Pacific" (20th) (21st wk). The 20th week completed Sunday (10) was great $30,800. The 19th week, $29,700.

Fine Arts (Davis) (468; 90-$1.80) —"The Key" (Col) (7th wk). Sixth week ended yesterday (Tues.) was good $6,200. The fifth was $7,000.

Guild (Guild) (450; $1-$1.75)— "Lovers and Thieves" (Indie) (2d wk). First round ended Sunday (10) was fancy $10,500. In ahead, "Proud Rebel" (BV) (5th wk-6 days), $6,000.

Mayfair (Indie) (1,736; 79-$1.80) —"Twilight for Gods" (U) (2d wk). First stanza ended yesterday (Tues.) was fine $21,000 or close. In ahead, "Time to Love" (U) (4th wk), $10,000.

Normandie (Trans-Lux) (592; 95-$1.80)—"White Wilderness" (Indie). Opened yesterday (Tues.). Last week, "Light in Forest" (BV) (5th wk-5 days), light $3,000 after $4,000 for fourth round.

Palace (RKO) (1,642; $1-$3)— "Bridge on River Kwai" (Col) (34th wk). The 34th round ended yesterday (Tues.) held at sock $24,300. The 33d was $24,600.

Odeon (Rank) (813; 90-$1.80)— "The Key" (Col) (7th wk). Sixth frame concluded yesterday (Tues.) was solid $12,000. The fifth week, $13,500.

Royale (Loew) (934; $1.50-$3)— "Gigi" (M-G) (13th wk). The 12th session completed Saturday (9) was capacity $19,300. The 11th week, the same.

Paramount (AB-PT) (3,665; $1-$2)—"Certain Smile" (20th) (2d wk). First holdover stanza ending tomorrow (Thurs.) is heading for big $37,000. Initial week, $45,000. Continues.

Paris (Pathe Cinema) (568; 90-$1.80)—"Man in Raincoat" (Kings) (5th wk). Fourth stanza ended Sunday (10) was okay $5,000. Third was $6,200. "Age of Infidelity" (Janus) opens Aug. 18.

Radio City Music Hall (Rockefellers) (6,200; 90-$2.75)—"Indiscreet" (WB) and stageshow (7th-final wk). This round finishing today (Wed.) is heading for fancy $140,000. Last week, $148,000. "Reluctant" (M-G) with new stageshow opens tomorrow (Thurs.).

Rivoli (UAT) (1,545; $1.25-$3.50) —"Around World" (UA) (96th wk). The 95th session ended yesterday (Tues.) was an amazing $32,300. The 94th week, $32,500 in 14 shows.

Plaza (Lopert) (525; $1.50-$2)— "La Parisienne" (UA) (3d wk). Initial holdover week ended yesterday (Tues.) was fine $14,000. First hit $18,000.

Roxy (Nat'l. Th.) (2,710; $1.70-$3.50)—"Windjammer" (NT) (18th wk). This stanza finishing today (Wed.) looks like modest $20,000. The 17th week, $26,000. Holding on.

State (Loew) (3,450; 50-$1.75)— "Rock-A-Bye Baby" (Par) (4th wk). Third round completed yesterday (Tues.) was fair $16,000 or close. The second week was $19,500.

Sutton (R&B) (561; 95-$1.75)— "Tale of Two Cities" (Rank) (2d wk). Initial round ended Sunday (10) was good $7,000.

Trans-Lux 52nd St. (T-L) (540; $1.25-$2)—"Case of Dr. Laurent" (T-L) (8th wk). The seventh session completed yesterday (Tues.) was fancy $9,200. Sixth was $10,000. Stays on indef.

Victoria (City Inv.) (1,003; 50-$2)—"La Parisienne" (UA) (3d wk). First holdover week ended yesterday (Tues.) was socko $22,000. Initial week was $25,500.

Warner (SW-Cinerama) (1,600; $1.80-$3.50)—"South Seas Adventure" (Cinerama) (4th wk). Third stanza ended Saturday (9) was smash $40,800. Second was $42,500. Advance sale continues to pick up.

Heat Helps Balto B.O.; 'Matchmaker' Hot $5,000, 'Indiscreet' Big 9G, 4th

Baltimore, Aug. 12.

High humidity sided with exhibs this frame and the take is pleasing. Situation was helped by healthy holdovers and strong new entries. Of the latter, "Revenge of Frankenstein" looks nice at the Hipp and "The Matchmaker" is fine at the Little. Of the holdovers, "The Key" in second at the Mayfair and "Indiscreet," in fifth week at the Town, look best. Latter looms big.

"Rock-A-Bye Baby" is fairly good in second at the Stanley as is "Time to Love" in fourth frame at the Five West. "Gigi" in fifth at the Film Centre, and "No Time for Sergeants," in seventh at Century, are holding nicely.

Estimates for This Week

Century (Fruchtman) (3,100; 50-$1.50)—"No Time for Sergeants" (WB) (7th wk). Healthy $8,000, after $10,000 in sixth.

Cinema (Schwaber) (460; 50-$1.25) — "Night Heaven Fell" (Kings) (3d wk). Big $3,400 after $3,800 in second.

Film Centre (Rappaport) (890; $1.50-$2.50)—"Gigi" (M-G) (5th wk). Hep $7,000 after $8,200 for fourth frame.

Five West (Schwaber) (460; 50-$1.25)—"Time to Love" (U) (4th wk). Nice $3,000 after about same last week.

Hippodrome (Rappaport) (2,300; 50-$1.25) — "Revenge of Frankenstein (Col). Fair $7,000. Last week, "Light in Forest" (BV) (3d wk), $5,500.

Little (Rappaport) (300; 50-$1.25) — "Matchmaker" (Par). Fine $5,000. Last week, "Light Across Street" (Indie) (5th wk), $1,600.

Mayfair (Fruchtman) (900; 50-$1.50)—"The Key" (Col) (2d wk). Tall $8,000 after $10,000 in opener.

New (Fruchtman) (1,600; $1.50-$2.50)—"South Pacific" (20th) (19th wk). Steady $9,000 after ditto for 18th.

Playhouse (Schwaber) (460; 50-$1.25) — "Miss Julie" (Indie) (2d wk). Slow $2,200 after $3,000 in first.

Stanley (Fruchtman) (3,200; 50-$1.25)—"Rock-A-Bye Baby" (Par) (2d wk). Fell to mild $6,500 after $9,000 opener.

Town (Rappaport) (1,125; 50-$1.50)—"Indiscreet" (WB) (4th wk). Big $9,000 after $10,500 in third.

'Creole' Fast $11,000, Cincy; 'Pacific' Solid 12½G, 16th, 'Indiscreet' 9G, 2d

Cincinnati, Aug. 12.

First-run biz here currently is a bit offish after five successive rosy rounds. But there's nothing to complain about at this stage of the summer. Newcomer "King Creole" is in hotsy stride at Palace to head the pack. "Kathy O" looms okay at Grand as successor to the "Gigi" run of six weeks.

Holdovers of "Indiscreet" at Albee and "Light in Forest" remain firm, former being especially solid. Hard ticket "South Pacific" and "Search for Paradise" retain lots of strength and bid to ride out hot weather.

Estimates for This Week

Albee (RKO) (3,100; 90-$1.25)—"Indiscreet" (WB) (2d wk). Fine $9,000 after $14,500 preem.

Capitol (SW-Cinerama) (1,376; $1.20-$2.65)—"Search for Paradise" (Cinerama) (36th wk). Hefty $19,000. Last week, $20,000.

Grand (RKO) (1,400; 75-$1.10)—"Kathy O" (U). Okay $6,500. Last week, "Gigi" (M-G) (6th wk), at $1.25-$2.25 scale, $8,500.

Keith's (Shor) (1,500; 90-$1.25)—"Light in Forest" (BV) (2d wk). Swell $6,500 after $8,500 bow.

Palace (RKO) (2,600; 75-$1.25)—"King Creole" (Par). Hotsy $11,000. Last week, "Bravados" (20th), ditto.

Valley (Wiethe) (1,300; $1.50-$2.50)—"South Pacific" (20th) (16th wk). Leveling off with solid $12,500, same as last week.

'Naked' Sock $11,000 In Omaha; 'Indiscreet' Hep 13G, 'General' Fat 7½G

Omaha, Aug. 12.

Downtown first-runs are all flashing strong new entries this stanza, and the result is a hefty play at all wickets despite some blistering heat. "Naked and Dead" looks great at the Omaha while "Indiscreet" is big at Orpheum, with holdovers expected at both Tristates spots. "Fly" shapes solid at the Brandeis. "Imitation General" is boff at the small-seater State.

Estimates for This Week

Brandeis (RKO) (1,100; 75-90)—"Fly" (20th) and "Space Master X-7" (RKO). Rated solid at $4,000. Last week, "Vikings" (UA) (4th wk), $2,500 at $1.25 top.

Omaha (Tristates) (2,066; 90-$1.25)—"Naked and Dead" (WB). Great $12,000, and standout in city. Last week, "Adventures Tom Sawyer" (NTA) (reissue), $6,000 at 90c top.

Orpheum (Tristates) (2,980; 90-$1.25) — "Indiscreet" (WB). Big $13,000. Last week, "Key" (Col) (2d wk), $6,000 at 90c top.

State (Cooper) (850; 75-90)—"Imitation General" (M-G). Boffo $7,500. Last week, "Light in Forest" (BV) (2d wk), $4,500.

LOS ANGELES

(Continued from page 8)

(FWC) (2,213; 756; 1,715; 90-$1.50) "Attack of Puppet People" (AI) and "War of Colossal Beast" (AI). Terrific $18,000. Last week, Orpheum, six days of 6th week, "Vikings," (UA) and "Toughest Gun Tombstone" (UA), $2,850; Hollywood and Uptown, "Gunman's Walk" (Col) and "The Case Against Brooklyn" (Col) (2nd at the Hollywood; 1st at Uptown), $3,300, $1,500.

Downtown Paramount, Wiltern, Vogue (ABPT; SW-FWC) (3,300; 2,344; 825) (90-$1.50), "Vertigo" (Par). Fair $20,000. Last week, Paramount, Wiltern, Iris (FWC) (825) (90-$1.50), "Indiscreet" (WB), $30,600.

Hollywood Paramount (F&M) (1,468; $1.65-$3) — "Gigi" (M-G) (5th wk). Boff $22,000. Last week, $22,300.

Fox Beverly (FWC) (1,170; $1.50-$2.50) — "Kings Go Forth" (UA) (6th wk). Fair $3,500. Last week, $4,900.

Warner Beverly (SW) (1,612; $1.25-$2) — "Key" (Col) (6th wk). Fair $4,700. Last week, $5,000.

Egyptian (UATC) (1,392; $1.65-$3.30)—"South Pacific" (20th) (12th wk). Good $24,000. Last week, $25,800.

Chinese (FWC) (1,408; $1.75-$3.50)—"Windjammer" (NT) (18th wk). Big $22,000. Last week, $22,300.

Warner Hollywood (SW-Cinerama) (1,384; $1.20-$2.65)—"Seven Wonders" (Cinerama). Started sixty-second week, Monday (11) after $18,000 last week.

Carthay (FWC) (1,135; $1.75-$3.50) — "Around World in 80 Days" (UA) (86th wk). Strong $18,600. Last week, $17,200.

Seattle Mild Albeit 'General' Good $8,000

Seattle, Aug. 12.

Summer boxoffice conditions prevail this week, and it takes the really big pix to generate trade currently. "Indiscreet" at Music Hall is okay in second round. "South Pacific" is steady in 11th stanza. "No Time for Sergeants" is okay on moveover. "Imitation General" is good at Orpheum.

Estimates for This Week

Blue Mouse (Hamrick) (800; $1.50-$2.50) — "South Pacific" (20th) (11th wk). Okay $7,500. Last week, $8,300.

Coliseum (Fox-Evergreen) (1,877; 90-$1.50)—"Gunman's Walk" (Col) and "Life Begins at 17" (Col). Modest $7,000. Last week, "Rock-a-Bye Baby" (Par) and "Space Children" (Par) (2d wk-5 days), $6,200.

Fifth Avenue (Fox-Evergreen) (2,500; 90-$1.50)—"Light in Forest" (BV) (2d wk-6 days). Slow $5,000. First was $6,200.

Music Box (Hammrick) (850; 90-$1.50)—"No Time for Sergeants" (WB), (m.o.). Okay $4,500 for sixth downtown week. Last week, "Follies Bergere" (Indie) (2d wk), $2,100.

Music Hall (Hamrick) (2,200; 90-$1.50) — "Indiscreet" (WB) and "Gentle Touch" (Rank) (2d wk). Oke $7,500. Last week, $13,300.

Orpheum (2,700; 90-$1.50)—"Imitation General" (M-G) and "Last of Fast Guns" (UA). Good $8,000. Last week, "No Time for Sergeants" (WB) (5th wk), $7,100.

Paramount (Fox - Evergreen) (2,107; 90-$1.50)—"Night Heaven Fell" (Kings) and "Quantrill's Raiders" (AA). Mild $7,500; last week, "Vikings" (UA) (5th wk), $4,800.

CHICAGO

(Continued from page 9)

(BV) (reissue) and "Snowfire" (AA) (5th wk), $9,000.

Harris (Indie) (984; $1.25-$3)—"Gigi" (M-G) (5th wk). Holding well with $17,000. Last week, $18,000.

Loop (Telem't) (606; 90-$1.50)—"La Parisienne" (UA) (3d wk). Robust $9,500. Last week, $13,500.

McVickers (JL&S) (1,580; $1.25-$3.30)—"South Pacific" (20th) wk). Hep $32,500. Last week, $32,400.

Monroe (Jovan) 1,000; 65-85)—"Island Women" (UA) and "Edge of Fury" (UA). Fair $4,500. Last week, "Thundering Jets" (20th) and "Ambush Cimarron Pass" (20th), $5,400.

Opera House (Nat'l Th.) (2,350; $1.50-$3.50) — "Windjammer" (NT) (7th wk). Dull $20,000. Last week, $22,000.

Oriental (Indie) (3,400; 90-$1.50) —"Twilight For Gods" (U) (3d wk). Okay $16,000. Last week, $18,000.

Palace (SW-Cinerama) (1,434; $1.25-$3.40) — "Search For Paradise" (Cinerama) (17th wk). Maintaining a steady pace with $24,500. Last week, $23,500.

Roosevelt (B&K) (1,400; 90-$1.80) —"The Key" (Col) (6th wk). Mild $8,500. Last week, $16,000.

State Lake (B&K) (2,400; 90-$1.80)—"Vikings" (UA) (8th wk). Hotsy $19,000. Last week, $23,000.

Surf (H & E Balaban) (685; $1.50)—"Tempest in Flesh" (Indie) (2d wk). Soft $3,500. Last week, $4,000.

Todd's Cinestage (Todd) (1,036; $1.75-$3.50) — "Around World" (UA) (71st wk). Healthy $18,000. Last week, $19,200.

United Artists (B&K) (1,700; 90-$1.50—"Indiscreet" (WB). Smash with $40,000. Last week, "Kings Go Forth" (UA) (6th wk), $16,000.

Woods (Essaness) (1,200; 90-$1.50) —"Night Heaven Fell" (Kings) Lofty $25,000. Last week, "High School Confidential (M-G) (2d wk), $18,000.

World (Teittel) (600; 90)—"God Created Woman" (Kings) (4th wk). Strong $4,700. Last week, $5,000.

PORTLAND, ORE.

(Continued from page 9)

$1.50)—"Imitation General" (M-G) and "Gun Fever" (UA). Barely okay $7,000. Last week, "Light In The Forest" (BV) and "Melbourne Rendevous" (BV), $5,400.

Orpheum (Evergreen) (1,600; $1-$1.50)—"Naked and Dead" (WB) and "Badman's Country" (WB). Fine $8,500. Last week, "Gunman's Walk" (Col) and "Bitter Victory" (Col), $6,300.

Paramount (Port-Par) (3,400; $1-$1.50)—"Rock-A-Bye Baby" (Par) and "Space Children" (Par) (3d wk). Off to $4,000. Last week, $5,500.

BOSTON

(Continued from page 8)

People" (AI) and "War of Colossal Beast" (AI), $9,500.

Saxon (Sack) (1,000; $1.50-$3.30) —"South Pacific" (20th) (18th wk). Good $16,000. Last week, ditto.

Trans-Lux (T-L) (730; 75-$1.25)—"Girl in Bikini" (Indie) and "Hell Divers" (Rank). Good $5,000. Last week, "Haunted Strangler" (M-G) and "Fiend Without Face" (M-G), $4,000.

Pilgrim (NET) (1,000; 60-$1.10) —"Gunman's Walk" (Col) and "Life Begins at 17" (Col). Bright $9,000. Last week, "King Creole" (Par) and "Dangerous Youth" (WB) (second runs), $5,000.

Orpheum (Loew) (2,900; 90-$1.50) —"Law and Jake Wade" (M-G) and "Tarzan's Fight for Life" (M-G). Oke $10,000. Last week, "Vikings" (UA) (5th wk), $10,500 in 9 days.

State (Loew) (3,600; 75-$1.25)—"Imitation General" (M-G) and "True Story Lynn Stuart" (Col). Trim $3,000. Last week, "Kings Go Forth" (UA) (6th wk), $4,000.

SAN FRANCISCO

(Continued from page 8)

dise" (Cinerama) (22d wk). Fine $16,000. Last week, ditto.

United Artists (No. Coast) (1,207; 90-$1.25)—"La Parisienne" (UA) (3d wk). Moderate $5,000. Last week, $7,800.

Stagedoor (A-R) (440; $1.25-$3) —"Gigi" (M-G) (5th wk). Near-capacity $12,400. Last week, $12,200.

Presidio (Hardy-Parsons) (774; $1.25-$1.50)—"Goddess" (Col) (4th wk). Excellent $3,000. Last week, same.

Vogue (S.F. Theatres) (364; $1.25)—"Blue Murder At St. Trinian's" (Cont) (3d wk). Big $4,000. Last week, $4,700.

Coronet (United California) (1,250; $1.50-$3.75) — "Around World In 80 Days" (UA) (85th wk). Sensational $12,000 or over. Last week, $10,000.

Alexandria (United California) (1,170; $1.50-$3.50)—"South Pacific" (20th) (6th wk). Dandy $23,000. Last week, $21,000.

DENVER

(Continued from page 8)

"Snowfire" (AA) and "Littlest Hobo" (AA). Good $2,500. Last week, on subsequents.

Orpheum (RKO) (2,596; 70-90)—"Badlanders" (M-G) and "Hong Kong Affair" (AA). Slow $7,000. Last week, "No Time for Sergeants" (WB) and "Badman's Territory" (WB), (5th wk), $8,000.

Paramount (Wolfberg) (2,200; 90-$1.25)—"Kings Go Forth" (UA) (2d wk). Good $8,500 in 5 days. Last week, $15,000.

Tabor (Fox) (930; $1.25-$2.50)—"South Pacific" (20th) (16th wk). Good $5,000. Last week, $5,500.

Vogue Art (Sher-Shulman) (442; 75-90)—"Blue Murder at St. Trinians" (Cont) (2d wk). Fine $1,800. Stays. Last week, $2,000.

West Drive-In (Wolfberg) (750 cars; 65c)—"Lost City of Gold" (UA) and "Steel Bayonet" (UA). Good $1,800 in 3 days. Last week, on subsequents.

Westwood (Yaeger) (850; 50-65) —"Snowfire" (AA) and "Littlest Hobo" (AA). Good $1,000 in 4 days. Last week, on subsequents.

Vexed at 'Vikings'

Continued from page 4

$350 against 35% for the 35-day slot houses along with those previously mentioned.

Out of the territory's small towns the "Vikings" deal for second-run drive-in theatre engagements is $250 guarantee against 35% and a requirement that all previous commitments be played or paid for prior to the playdating.

"If United Artists were avowedly out to kill the remaining small Twin Cities' 'smallest' exhibitors (those having their theatres in the last clearance lot) they couldn't have figured a better way to do it," declares Kaplan. "This amounts to confiscation.

"If these houses have to pay percentage for top pictures like 'The Vikings' with which they gross a comparatively small amount, instead of getting them on ability to pay terms, they might as well shutter immediately rather than continuing their present struggle just to keep alive.

"This, of course, is because these houses nowadays gross next to nothing on other than top product and depend on this top product, bought flat and reasonably, to stay alive."

Changing Tides of 'Porgy' Fight

Continued from page 7

sion of "Porgy," said he had no contract with Goldwyn, only a letter explaining he would have 15 weeks work as an actor and as a counselor for the film script. Check of production schedule shows "Crabman" role has no dialogue, only four lines of lyrics (dubbed) and that Whipper would work only two days in the role. His salary was to be $300 for entire stint and there is no corroboration that he was to be a script counselor.

Whipper further told newsmen that he worked with Mamoulian for two and a half weeks, deleting words he felt would be detrimental to the Negro race.

Whipper, who said he informed Goldwyn general manager Milton Pickman of his resignation last Thursday, said the Screen Actors Guild is not involved in any way. He said his decision was a personal one but he also spoke for his Negro Actors Guild, which he asserted has some 2,000 members though no "Porgy" principal is a member.

Remark that Preminger "has no respect for my people," brought a sharp denunciation from William Walker, a board member of the Screen Actors Guild. Speaking as an individual, Walker said he was "very sorry that Mr. Whipper ever brought in this racial bias problem into his speech. This was only a matter of employment; it had nothing to do with a racial issue."

Walker added he "deplored" Whipper's associating his remark with the Negro Actors Guild, even though he is prexy, because the implication is that it's a labor group, whereas it's a benevolent organization.

Sidney Poitier, one of the stars of "Porgy," commented in Chicago that Whipper's statement was "ridiculous."

Goldwyn received support also in the form of a statement from Ira Gershwin, who commented "when we—the Gershwin estate, Mrs. DuBose Heyward, the DuBose Heyward estate and myself—granted the picture rights to Mr. Goldwyn we did not seek to impose any restrictions upon him as to who should direct the picture because of our complete confidence in his taste and judgment."

For The Birdwell—Fire

"Porgy and Bess' controversy took new twist over the weekend. First, director Otto Preminger was granted a waiver by the Screen Directors Guild board Thursday night to work for Samuel Goldwyn. Then, early Friday morning, the board agreed to take under consideration charges by Preminger that he had been "defamed" by Rouben Mamoulian and Russell Birdwell, fellow SDG members.

Mamoulian, fired off "Porgy" by Goldwyn, and Birdwell, his press agent, abruptly found themselves on the defensive as the SDG board agreed to weigh seriously the charge by Preminger that the two wrongfully accused him of racial prejudice.

Probably the principal reason for the change was an event which, ironically, had nothing whatever to do with the issues involved in the controversy—a press conference staged by Birdwell in which bit actor Leigh Whipper accused Preminger of being anti-Negro."

Several board members admitted over the weekend that the injection of this element into the controversy created a change in climate decidedly favorable to Preminger.

At the board meeting, Preminger's attorney, I. H. Prinzmetal, in a letter, demanded an investigation of Mamoulian and Birdwell for having "defamed" a fellow guild member. The board didn't accept the letter on grounds the attorney had no legal right to make such a demand. However, Preminger, after withdrawing Prinzmetal's letter, demanded an investigation of the two. The director denied any racial bias and, in an impassioned speech, declared: "I'm Jewish. I ran away from Hitler. How can they say I'm anti-Negro?"

His remarks, made with emotion and fervor, impressed the SDG board. Although the board refused to use the word "investigate," it said it would take under consideration his charges against Mamoulian and Birdwell.

Mamoulian, who came to the board meeting around midnight, shortly after Preminger left disavowed having had anything to do with the press conference held for Whipper or the remarks made against Preminger there. He said he had nothing to do with this aspect and disclaimed prior knowledge about it. Mamoulian told the board the Whipper press conference had been set up by Birdwell.

In authorizing Preminger to continue his assignment on the Goldwyn picture, the board made it conditional for Preminger and his assistants. A time limit was set, and the waiver is conditional on the outcome of the negotiations with Goldwyn. Last week, after the SDG board's action advising members not to work for Goldwyn, the producer sent a letter of adherence to the guild. However, inasmuch as he had gone months beyond SDG's deadline for such letters, the guild rejected it.

It was stated at the board meeting that three letters reminding Goldwyn he hadn't signed the letter of adherence had been sent him long before the controversy, and they weren't acknowledged. Board nixed the Goldwyn letter of adherence on the basis a producer can't suddenly sign one "just because he finds he's in trouble." However, Goldwyn's letter to Sidney and the guild's acceptance, has paved the way for negotiations.

IATSE Convention

Continued from page 7

nomic health" to the film biz. N.Y. Projectionists Local 306 also urged that, in the meantime, the Dept. of Justice authorize the studios and distribs to hold a finanical interest in the theatres. Block booking, it's held, is the only way the majors can survive.

IA prexy Richard F. Walsh, who copped (sans opposition) another two-year term, as did his entire administration, made clear in his report that the Alliance still opposes home-toll television. Feevees might erase a lot of jobs in the resultant shuttering of theatres and by taking much of the play away from sponsored video. Walsh, however, emphasized that neither IA or the AFL-CIO is against the closed-circuit toll system that doesn't require Federal Communications Commission approval. Despite IA's opposition stand, it won't let feevee go by default, as it did commercial video a scant 10 years ago. "We are likely," said the topper, "to see more (pay-tv) as time goes on. Whenever and wherever it comes, we must be on our toes to get the work it offers."

Walsh Buys Time?

If the Alliance' 44th affair was lightweight, certain of the delegates were openly inclined to credit Walsh's political acumen and chairing savvy. He's been chief since '41, so he knows his way around a convention. Further feeling is that Walsh, in steering the conclave pretty much down the middle, was only bargaining for time till 1960, when, say the omens, all the pigeons will come home to roost. The next one, in short, looks now to be a dilly.

Walsh seems generally liked and respected. Consensus is that he's been scrupulously honest and in the main has done a creditable job. What grumbling he rouses is scattered and derives almost solely from a few N.Y. and Hollywood locals who contend he's too prone to pacify management, to skirt the hot issues—that he's too eager for labor peace. Coasters add Walsh is too "eastern-minded" and has surrounded himself with mediocre talent. (With maybe a fifth of the total 60,000-odd IA membership, Coast sentiment is not insignificant in the union's councils.)

Undeniably, however, IATSE has grown and consolidated its gains under the Walsh regime. Apparently what nettles the dissidents is Walsh's conservative coloration.

'Windjammer' Into K.C.

Kansas City, Aug. 12.

"Windjammer" ties up at the Missouri Theatre here Aug. 28 with a benefit performance for the Kansas City Young Matrons. They have set prices at $5 and $3, and can take $3,000 or better. The Money goes to support their program of scholarships and clothes for needy highschool youngsters.

Menotti's 18-Hour Daily Italo Grind

Must Deliver (1) New Opera to NBC; (2) New Opera To Paris and (3) Stage 'Vanessa' at Salzburg

By TRUDE GOTH

Spoleto, Aug. 5.

Rehearsing here "like mad" is the new opera of Gian-Carlo Menotti, "Maria Golovin," due for premiere at the Brussels Exposition on Aug. 20. As of this filing only the piano score is completed for the three-act work and perhaaps half the opera has been orchestrated.

Menotti is working an 18-hour average day to meet his commitment to NBC, which commissioned "Golovin." Singers are learning at night what they are expected to rehearse in the morning with a piano. Their state of tension is to be assumed, though an expectation of the opera being a sure-win is buoyant.

Menotti has not chosen the leads yet. He follows his preference for using doubles for all the parts until final decision. Franca Duval and Shirley Emmons are the either/or for title role. Patricia Neway will be featured and the baritone role belongs, apparently, to John Lumis.

NBC will tour the work in the States next winter, but meanwhile RCA Victor will do an album during September in Rome, to ride the expected publicity crest. NBC's Peter H. Adler and Samuel Chotzinoff are currently here in Spoleto along with producer Chandler Cowles and a bevy of assistants, secretaries, et al.

To make Menotti's personal pressure more acute he is under contract to deliver to the Paris Opera still another new work by January, 1959. Also, he's due in Salzburg to stage Samuel Barber's "Vanessa," for which he provided the libretto.

In the two months since the inaugural here in Spoleto of Menotti's "Two Worlds Festival" the atmosphere of this mountain town has switched from chi-chi to pro. Under the present grind there is an entire absence of Jaguars, wealthy amateur esthetes and men in shocking pink sports shorts and gold sandals.

Cisney Will Attend

Brussels, Aug. 12.

Marcella Cisney, former Associate Director of the Performing Arts program at the World's Fair here, will be in Brussels to attend the new Gian-Carlo Menotti opera, "Maria Golovin," one of her bookings while still with U. S. State Dept.

She will be accompanied by her husband, Robert Schnitzer, of American National Theatre & Academy (ANTA), logistics man for the American Cultural Exchange setup, who is on a swing-around of the continent.

Finally Sell Big UFA Pix Studios

Wiesbaden, Aug. 5.

The UFA Liquidation Board, set up under the post-war Allied government in West Germany in an effort to break up the UFA monopoly of film production, distribution and theatre ownership, is just now disposing of its final piece of property, Unter Den Eichen, the film production studios here.

A group of banking interests, including Taunus Film Producers, have made a bid on this property to the board. Group says that if it gets this property, the unit will start to work before the end of the year making features, documentaries, shorts and tele films at attractive plant.

The bid was presented to the last meeting of the UFA Liquidation Board in Stuttgart, but the board refused to say whether it planned to accept it. Understood that the bid was considerably under the asking price of about 2 million marks ($500,000).

The studio has not been operating recently, and has only been used for some minor dubbing and copying work. Wiesbaden business men are agitating the Board members to take some quick action so the town once again can regain its status as a film-producing center.

British Actor-Writer Forms Own Film Co.

London, Aug. 5.

Richard Attenborough and actor-writer Bryan Forbes are aiming to go into production and have formed Beaver Films for this purpose. Two subjects already have been scripted by Forbes who has just returned from Berlin after negotiating a deal with the Germans for making the Bismark story. Although the script has not yet been written, Bavarian Films has already agreed to distribute it in Germany and actor O. W. Fischer will be part of the deal.

Starting date on the picture, which will be shot in both English and German, is indefinite.

Another prominent British actor who is going into production is Richard Todd. He has formed Hailey wood Films and expects his first production to be "The Sleeping Mountain," based on John Harris' book, on which he has bought an option. Three companies, both here and in the U. S., have sought to buy his option.

How Spain Divides U.S. Product Cue To Who-Is-Who

Madrid, Aug. 12.

Month-old decree funneling film authority via ministry of information's Director General for Cinema, also provided commerce ministry with final say on concession of film import licenses.

Commerce jurisdiction was negatively exercised on a recommendation from Director General Munoz Fontan parcelling out 22 import permits for U.S. product purchased by local distribs in accordance with June 19 interim agreement between Spain and Motion Picture Export Ass'n, as well as for eight pix purchased prior to pact.

Interim agreement, as previously reported, gave U.S. companies in Spain 18 licenses and handed Spanish distribs 40 American films. Of the 40, locals were accorded 18 in percentage release and 22 in outright peseta buys.

Director General's breakdown, based on criteria involving individual Spanish company's capital investment, seniority, number of personnel and scope of distrib network—recommended four licenses to Dipenfa-Filmayer; three each to CEA, CIFESA, Filmax, Hispamex and Suevia; two each to As Films, Delta and Mercurio; one each to Bengala, Izaro, Procines and Rey Soria.

(Adding major distrib Chamartin, unprepared or unwilling to contend in the wild melee for U.S. product, Director General's listing constitutes a probably sound guide to distrib rank in Spain.)

Pigeon-holing Director General's requested partition, commerce ministry prefers to see native distribs reach agreement beforehand with Yank companies on MPEA product locals will get in percentage release. Inference drawn by trade sources is that commerce officials will not budge until they have a complete tally on disposition of 40 MPEA pix so they can readjust if, as it now begins to appear, a small minority of Spanish companies walks off the lion's share.

To Handle Dual Bills, Col Trims 3 Imports

Tokyo, Aug. 5.

To meet the requirement of dual bills on certain chains, Columbia will import three features cut to 45 minutes running time. They will fall into the short film quota category.

"It Came From Beneath Sea," "Fury At Gunfight Pass" and "Blackjack Ketchum" will be the Columbia imports, expected to show around September. Metro, 20th-Fox and Paramount may follow suit.

French Co-Production Provisos Help Spain Feel 'Equal' Partner

Madrid, Aug. 12.

Recent Spanish-French coproduction agreement is favorably regarded here as further evidence of progress made by Spain's film industry in emerging as an equal partner in its relations with other film nations.

Although pact clauses tend to protect national film interests, the agreement contains palpable encouragement to co-produce with a minimum of restrictive features.

Investment minimum by either of the partners is 30% of pic budget up to 100,000,000 francs ($250,000). Over that sum, there are no limitations although consent of dual film authorities for overall finance plan is required.

All profits outside the Spanish and French markets (which go to respective coproducer) are shared in proportion to each coproducer's investment or, in lieu of this, coproducers can agree to unilateral exploitation in a jointly recognized sphere-division of the world market.

Limiting clause requires a balanced equality of employment for cast and technicians over the one-year life of the agreement, and the film director must always be French or Spanish. However, it is possible to use film stars from countries which have coproduction agreements with both Spain and France, foreign stars of recognized fame and both foreign actors and technicians with residence in either of the signatory countries.

A final clause makes it possible to extend the coproduction pact to other countries having liens with France and Spain.

Anglo-U.S. Pact Parley in Sept.

Negotiations for the renewal of the Anglo-American Film Agreement are due to take place in Washington before the end of next month. Eric Johnston, MPA president, set the date with Sir Frank Lee of the Board of Trade before he left London for South America last week.

It is taken for granted here that the agreement, which permits the automatic conversion of $17,000,000 a year, plus facilities for special bonuses, will be renewed for another year without any major modification. The Yank side will not press for full convertibility and the British team will, it is expected, be happy to maintain the status quo.

It is uncertain at the moment whether Johnston himself will be in Washington for the negotiations, as he is due in Moscow early in September with Turner E. Shelton to discuss the American-Russian cultural exchange.

ALLIED ARTISTS NOW HAS MADRID STATUS

Madrid, Aug. 12.

Spanish film authorities have acceded to a Motion Picture Export Assn. request for two additional Allied Artists import licenses, one of which is credited to Metro for release of "Friendly Persuasion."

Including two import licenses added for American entries at recent San Sebastian Film Festival, U. S. interim quota has risen to 22. Warners, Universal, Metro, Paramount and United Artists now have three pix each while Fox and Columbia are still left with two.

First pact was revealed by Paramount rep Frank Siter (subject to Gotham approval) at close of Basque film fest, with big Barcelona distrib Filmax. Insiders, however, say Metro reached its percentage arrangements with Dipenfa-Milmayer long before as did Universal with CEA.

20th Fox Manager Pedro Bistagne sounded out Mercurio and Floralva, latter now mentioned as definite Fox choice. Columbia partnered with Procines. United Artists merely maintains its status quo, having released percentage-wise through C. B. Films for the past three years. RKO will channel through Jose Garcia Ramos' Radio Films.

Britain's Tele Companies May Decide This Week If They'll Challenge Pix Biz Plan Vs. Film Sales to TV

London, Aug. 12.

A decision may be taken this week by the commercial tele companies in regard to challenging the legal validity of the film industry plan to prevent the sale of feature films to television. The scheme, known as the Film Industry Defense Organization (FIDO) was formerly inked by the presidents of the five trade associations last week, and levy payments by exhibitors are to start Aug. 31.

Val Parnell, managing director of Associated TeleVision, told VARIETY last week that he intended to raise the matter at the next meeting of the Television Program Contractors Assn. to see whether other members would agree to take counsel's opinion with a view to subsequent legal proceedings. It was Parnell who intimated that he considered the plan an infringement of the Restrictive Practices Act when it was first accepted in principle by the British film industry last February.

The reference of the question to the TPCA is an intriguing twist. The association includes in its membership all the commercial tv companies, among them, of course, Granada, whose managing director, Cecil G. Bernstein, authorized the original plant on which FIDO is based.

The Assn. of Independent Cinemas also announced a month ago that it would challenge the scheme in the courts as soon as it was put into operation. Their members, apparently, objected to being obliged to pay the levy, while they had no part in the preliminary negotiations. The AIC is not a member of the five industry associations who put the plan into operation.

Warwick Producer Off To Spain on 'Bandit'

London, Aug. 12.

Irving Allen, executive producer of Warwick Films, planed to Spain last Sunday (10) for the company's latest C'Scope production, "The Bandit," which began location shooting in and around Madrid this week. With Allen were Anne Aubrey, Norman Woolland, Walter Gotell, Anthony Newley, Sean Kelly, and Dermot Walsh. Victor Mature, who stars in the film, flew direct from America to Spain.

The unit will be on location for about a month, and interiors will be lensed at Twickenham studios. Pic, which is for Columbia release, is being produced by Harold Huth with John Gilling as director.

All Unofficial, But Spain-Mexico Get Along Okay

Madrid, Aug. 12.

Despite lack of diplomatic relations between Spain and Mexico, film industry exchange between the two countries is flourishing on the basis of cordial unwritten understandings, according to Ferrusquilla, Mexican screen and video star.

He cited his invite as a jury member and presence of producer Olallo Rubio, film bank chief Francisco Doria Paz and other Mexican film industry figures at recent San Sebastian festival as sign of a growing Mexican-Spanish entente.

In the distribution field, he added, Pelimex in Madrid releases about a dozen Mexican features per year throughout Spain and a similar number of Spanish films enter Mexico reciprocally without need of government pacts or surveillance.

Songwriter as well (his latest, "Put the Blame on Me," is title of current Lola Flores film musical), Ferrusquilla found the music royalty situation still neglected. However, his huddles with Madrid equivalent of ASCAP promised composer participation in the good will trend.

As a board member of Mexican Actors' Sindicato, he reported warm ties between American Guild of Variety Actors (AGVA) and below-the-border actors, with Mexicans particularly pleased for $500 AGVA donation toward building of Sindicato hospital. Gift was made by C. Margie Coates, Social Welfare Director of AGVA, following AGVA's convention held in the Mexican sindicato's Jorge Negrete Theatre.

Bardot Film Official French Venice Entry

Paris, Aug. 12.

Brigitte Bardot, besides being sock international commercial film fodder, now goes highbrow, her pic, "En Cas Du Malheur" (In Cast of Accident) (Col), now being the official French film entry at the Venice Film Fest, Aug. 24-Sept. 8. The invited French pic is "Les Amants" (The Lovers), with Jeanne Moreau and Alain Cuny, directed by the 26-year-old Louis Malle.

"Accident" is a tale of a juve delinquent (B[illegible]) who turns the head of a noted lawyer (Jean Gabin).

Ammannatti, Venice Fest prexy, invited four other pix to be shown in the not-in-the-running information section. They are Andre Cayatte's "Le Miroir a Deux Faces"; "Une Vie" (A Life), with Maria Schell "Le Beau Serge" and "Toi Le Venin," of Robert Hossein, about a young man in love with two sisters, one being a good girl and the other a baddie.

Maas in Japan On New Setup

Tokyo, Aug. 12.

Far East MPEA veep Irving Maas returned from Taipei and reports that his home office in New York is still studying the foreign film import license announcement for Japan which was made July 2 although the fiscal year began April 1.

Maas said, "We feel the announcement embraces certain limitations including print restrictions that are not doing us any good."

Regarding the Finance Ministry edict that come fiscal 1960 distributors and not importers will be granted licenses, Maas offered. "We are not approaching this question from the viewpoint of whether the Government should or should not do it. But if they decided to do it, it must be worked out on a basis that's realistic and practical."

A tentative Government decision would have a foreign film distributor defined as one with offices in Tokyo, Osaka, Nagoya, Eukuoka and Sapporo with more than five full-time salesmen at each location.

Maas thought the Government needed more time to come up with a workable plan. "Considering the original announcement," he said, "I don't see how any company could comply."

He said he has already pointed out to the Government the difference between such importers as United Artists and Allied Artists which are risking the capital of millions of dollars in picture production and have international rights as against small local importers who "have the rights for Japan which is merely a handout of the Government. As I've told them, they are mixing apples and oranges," he declared.

On the possible disposition or realignment of RKO licenses, Maas commented, "The question just hasn't come up in Japan. They are organized and recognized by the Japanese Government as an importer and distributor and qualify as long as they continue to bring in product. I don't see what the question is."

Maas was undecided as to the length of his current Japan stay.

"The Matchmaker"

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From the Play by Thornton Wilder VISTAVISION

New York Sound Track

Plans in Hollywood for a motion picture Hall of Fame are now underway initiated by the Studio Publicity Directors Committee with a National Motion Picture Writers Assn. to be set up as a judging body on which of the outstanding creators of American films shall be included. **John Flinn** chairmans the committee for the proposal, which was originated by **Al Horwits** and is now being presented to New York ad-pub heads through the Publicity Directors' Eastern chairman, **Paul Lazarus**, and **Maurice Bergman**, director of public affairs for the Motion Picture Assn.

20th- Fox interested in **Hollie Alpert's** recently-published novel, "The Summer Lovers," but mostly because of the title . . . **Fred Astaire** joins the cast of **Stanley Kramer's** "On the Beach," to be shot in Australia in late December. He joins **Gregory Peck** and **Ava Gardner.** This is called Astarie's first all-dramatic role.

Yul Brynner returns to New York today (Wed.) after working in Vienna with director Anatole Litvak on the editing of their production, "The Journey," which Metro will release . . . Metro casting: **Eva Marie Saint** to co-star with **Cary Grant** in **Alfred Hitchcock's** "North By Northwest;" **Anna Kashfi (Mrs. Marlon Brando)** to star in **Albert Zugsmith's** "Night of the Quarter Moon." . . .

Mrs. Jerry Pickman is back at home with the new daughter—their second child and second girl . . . **Sid Blumenstock** checked out of the Paramount homeoffice Friday (8) after six years as asst. head of the ad-pub department. He says he plans a vacation and then new affiliation.

Dick Seamon, who did Sports for Time, now in charge of a new Show Biz section which will tee off with a Jack Paar cover story, according to present plans. Extended coverage is publisher **Henry R. Luce's** idea. Show Biz will be a superstructure department topping the long-established cinema, television-radio, stage, etc., which will continue reviewing and the like. The personality values will go into the overall new department.

Sidelight on the perennial debate of sex and its boxoffice potency: **Ralph Ginzburg** is on leave from Esquire Magazine's Articles Editorship because of the success of his book, "An Unhurried View of Erotica." Over 30,000 copies have been sold to date and paper ordered for a seventh printing . . . Book is retailing at $4.95 and is selling well both in mail order and on stalls, reportedly a best seller with Brentano's. Work is put out by a new house, Helmsman Press and author Ginzburg in addition to his royalties has a participation in the press.

Fred Gronich, Continental manager for the Motion Picture Export Assn., and wife Ray are coming to the States on home leave Aug. 17. Gronich headquarters in Paris . . . **Griffith Johnson,** MPEA v.p., who is moving to N.Y., couldn't find a house, so is building one in Darien, Conn. . . . Big hassle over the new French Aid Law has been resolved. Now looks as if the law will be extended in its present form . . .

The late **Robert Wile,** exhibitor relations man for 20th-Fox, won't be replaced in the job . . . **Stuart Schulberg** discussing exhibitor reluctance to book star-less pictures: "As far as we are concerned with 'Wind Across the Everglades' we don't have to worry about the exhibitors. I think we have a star in **Ben Kalmenson** (the WB exec v.p.)."

VARIETY's **Fred Hift** to the Coast (L. A. and San Francisco) for a week.

VARIETY's man, **Hank Werba** reporting from Spain: Overall cost of U.S. participation at San Sebastian is estimated at about $25,000 (in blocked pesetas) with United Artists and Paramount heavy spenders followed by Motion Picture Export Assn. and Universal . . . **King Vidor** spent his festival weekend casting English-speaking Spanish screen stars for support roles in "Solomon and Sheba" dated to start mid-September . . . Greek entry "Lagoon of Desire" looked like a prize-winner until yanked from competition because of previous release outside Greece. Producer-director **George Zervos** brought "Lagoon" in for $10,000 and calls his acting find Georges Fountas a Greek Yves Montand . . . **Sarita Montiel** dinner party tossed by **Cesareo Gonzalez** and **Juan Buhegas** was unanimous choice for best soiree of the fest and featured La Montiel in pop songs as well as an imported Italo-Cuban jazz combo . . . **Kirk Douglas,** who delighted Basque film hosts by tiplessly landing both feet on a fest homage wine glass, was lauded by all for his public relations whirlwinding, eliciting thought from the actor and UA vice-prexy **Arnold Picker** that the State Department should milk the good-will potential of U.S. stars abroad to a far greater extent than is now the case . . . Zulueta "best performance" award to France's **Jacqueline Sassard** was questioned but not disputed by U.S. contingent who thought **Kim Novak** in "Vertigo" topped anything seen and knew French actress (in with Italians) was dubbed and consequently ineligible . . . **Barbara Kwiatkowska,** 18-year-old fest revelation (despite name) and star of Golden Seashell "Eve Is Sleepy" was signed by talent percenter **Niels Larsen** who in turn pacted Polish teenager with Spain's Mercurio-Hisperia film producers for three years with option for a fourth . . . Czech entry "Terminal Station" was lost in transit with **Karel Zeman's** Brussel-prized "Devil's Ivention" (d'apres Jules Verne) screened out of competition as substitute . . . **Antonio Vilar** delighted lobby Listeners with a blow-by-blow description of his melee with **Brigitte Bardot** and freeswinger extras in Duvivier's "La femme et le pantin" which put B.B. out of action for three days and left Vilar with a broken rib . . . English ambassador **Sir Ivo Mallet** escorted **Anne Hayward** past colorful Basque honor guard prior to showing of Rank entry, "Violent Playground."

Balaban & Katz, the Chi chain, is so high on "Defiant Ones" that for the first time it is using part of a deluxer's marquee to plug the opening. For two weeks in advance premiere Roosevelt's marquee reads: "Only (so many) days till One of the Great Ones—'The Defiant Ones,'" with daily changes of the remaining days.

In still another switch, Columbia is calling its upcoming picture "The Jane from Maine." Previously it had been nomenclatured "The Wreck of the Old 97" and "Miss Casey Jones." . . . Producer **William Goetz** and director **Robert Rossen** are in New Mexico this week scouting "They Came to Cordura" locations . . . **Samuel Briskin** bought the rights to "That Hill Girl" (published in 1951) as a starring assignment for **Kim Novak. Charles Williams'** novel concerns a couple of boys, one single and the other married, who have a yen for the same gal, namely Novak.

With Stanley Warner's exclusivity on the Cinerama process expiring at the end of this year, **Grant Leenhouts,** v.p. in charge of production for Cinerama Inc., has gone to the Coast to seek deals with indie producers to make pix in Cinerama . . . **Leonard H. Fields,** producer-writer and former story editor, hired by Metro to assist studio chief **Sol C. Siegel** as a liaison in the coordination of the company's theatrical film and telepix activities . . . **Jerry Sager,** pub-ad chief of B. S. Moss Theatres, back at his N.Y. desk after two weeks in Las Vegas and Los Angeles . . . Producer **Edward Small** left for Madrid to complete preparations for "Solomon and Sheba" which goes before the cameras Sept. 15. United Artists will release the film . . . Universal has prepared new advertising and special promotional material for the engagements of two reissue packages—"Bend of the River" and "World in His Arms" and "The Mississippi Gambler" and "Up Front." Pictures are those selected after a Sindlinger & Co. sampling of the public . . .

Jesse Lasky Jr., co-author of the screenplay of Paramount's "The Buccaneer," will transfer it to novel form for an Avon paperback . . . **Arthur Freed** in Manhattan to confer with **Judy Holiday** on the film version of "Bells Are Ringing," which Freed places before the Metro cameras before the end of this year . . . **Philip Gerard,** Universal's eastern publicity manager, also representing the studio on story and talent matters . . . **Irving Hillman,** manager of Stanley Warner's Roger Sherman Theatre in New Haven, Conn., winner of the circuit's annual merchandising contest which gives him and Mrs. Hillman a two-week all-expense-paid vacation in England as the guest of Britain's ABC Theatres. The American and British chains have reciprocal arrangements in entertaining each other's contest winners . . . **Kaiser, Sedlow & Temple Inc.,** ad firm made up of former film company admen, retained as consultants for United Artists' "Some Like It Hot." . . .

Ava Gardner and **Fred Astaire** set to join **Gregory Peck** in **Stanley Kramer's** screen version of **Nevil Shute's** novel about atomic anihiliation, "On the Beach." . . . Scripter **Ernest Lehman,** who has completed the screenplay of "North by Northwest" for **Alfred Hitchcock,** leaves for Europe Sept. 1 to visit various locales for background material on his next assignment—"No Bail for the Judge," also for Hitchcock. Both films will be released by Metro . . . **Walter Slezak** to the Coast for script conferences and costume fittings for his role in Warners "The Miracle." . . .

Lou Jacobi, who is re-creating his original stage role in 20th-Fox's film version of "The Diary of Ann Frank," flew in from the Coast to read for director **Harold Clurman** for the Producers Theatre's upcoming production of **S. N. Behrman's** "The Cold Wind and the Warm." . . . **Arnold Schulman** shifted from William Morris office to **Irving Lazar** . . . Praiser **Ed Gollin** accompanies author-producer **Harold Robbins** on a two-week drumbeating trip for "Never Love a Stranger." . . . **Gabe Sumner** and **John Friedkin** have moved their office . . . Friends of **Joe Hyams,** shifted to the Coast by Hecht-Hill-Lancaster, gave him a sendoff at Toots Shor's . . . **Herman Levine,** in charge of real estate in the Philly area for Stanley Warner, has resigned after a 28-year association with the company . . . **Andrew and Virginia Stone** off to England after conferring with Metro on release plans for their "The Decks Ran Red." . . . **Fay McMullen** named assistant to **Maurice Segal,** newly-appointed Coast publicity coordinator for United Artists . . .

Personalities in United Artists pictures storming through Gotham for various reasons—mostly promotional. **Tyrone Power** on his way to Europe to start "Solomon and Sheba," **Gregory Peck** on the first leg of a promotional tour for "The Big Country," and **Sidney Poitier** ditto for "The Defiant Ones." . . .

Julius Epstein leaves for Europe soon to screenplay "Babette Goes to War," new **Brigitte Bardot** starrer, for producer **Raoul Levy.** Columbia will release the film, to be shot in England and France . . . As a result of this assignment, Epstein will postpone his production of "Take a Giant Step," for Hecht-Hill-Lancaster, until the latter part of this year.

Herman A. Gray, counsel for the Screen Actors Guild (eastern branch), off today by boat for Europe. He's planning to visit Poland and Russia . . . 20th-Fox purchased "Cleopatra," an old novel by **H. Rider Haggard** . . . **Erica Anderson,** who filmed the **Albert Schweitzer** picture with **Jerome Hill** in the Congo, goes to Haiti next to do a two-reel color documentary on a hospital in Haiti where mental patients are being treated with a new drug. It's under the auspices of the International Rescue Committee . . . **Juliette Greco** and **O. W. Fischer** signed by the Rank Organization to costar in "Whirlpool" . . .

Distributors Corp. of America once owned "The Vikings," later sold it to **Kirk Douglas'** Bryna Productions. But DCA still has a small percentage of the film . . . The dubbed "La Parisienne" with **Brigitte Bardot** did $24,922 in its first week at the Victoria, N.Y. and grossed proportionately more at the eastside Plaza, an artie ($17,900) . . . National Board of Review's Films in Review bills its apparisals as "Uncorrupted Film Reviews." Also features a movie quiz "for eggheads."

Film Loans

Continued from page 1

with the reputable major distributors. It's the distributors who actually do the business with the banks anf if a distributor with a good track record presents a package of an independent producer, the distrib is more than likely to come up with the necessary financing, ranging from 50% to 100% of the budget.

The distributor, of course, guarantees the full loan as well as the completion cost, if the latter is required. Under agreements with the bank, the loans mature from 12 to 18 months, either from the start of production or from the time of the first commercial date.

The theory, advanced in some quarters, that the bankers demand "approval" of the script and selection of the performers is emphatically denied by the bankers. According to one executive in charge of film loans for a New York bank, the banks leave these perogatives with the distributor. "We're not in the movie business," he declared. "The distributor can judge a script better than we can. And he knows which performers are boxoffice. We never tell the distributor what kind of picture to make or who to cast in a picture. He stressed that the distributors, being experienced film men, know the value of the scripts and players "better than we do." "If they're willing to distribute the picture, we'll put up the money," he indicated.

Money & Mortality

Continued from page 5

happiness that vast economic tides are multiplying the risks of drowning in choppy waters. When one veteran executive of dynamic energy and lifelong conscientiousness died some months after he was "kicked upstairs," many of his friends, and he had many, thought that the mixture of long tension and sudden bitterness was effectively a killer.

One thing seems clear: this question of the mental strain, heart-load and sudden demise has lodged deep in trade consciousness. It is a recurring theme of conversation when film men gather socially and have the leisure to theorize.

Erickson Evaluates East Vs. Coast; Hour Penalty Worst N.Y. Condition

By HY HOLLINGER

Another commentary on New York versus Hollywood film production facilities was added this week by C. O. (Doc) Erickson, Coast - trained production manager currently supervising "That Kind of Woman," the Carlo Ponti-Marcello Girosi production for Paramount release, which is being completely filmed in New York.

Unlike the previous pro and anti advocates of the advantages of east over west, or vice versa, Erickson, a veteran Hollywood production manager, takes the middle ground, maintaining that there are plus values to each sector and that the final decision depended largely on the production project.

From the standpoint of available facilities, however, Erickson emphasizes that the Coast is vastly superior. In addition, he contends that union restrictions, particularly among the technical crafts, are tougher in N. Y. than in Hollywood. What is especially "stifling" in Manhattan, according to Erickson, is "the tremendous penalties" faced by a production unit if it is necessary to work outside the designated 8:30 a.m. to 5:30 schedule. (Leon Fromkess recently railed against same rule.) In Hollywood, crews can be summoned to start work at any hour and there are no penalties if the working stanza is kept within the eight-hour period.

Gear Not as Good

Erickson, however, takes a philosophical attitude about the union problems, the lack of suitable sound stages, and the shortage of technical equipment. The main point is that a production unit should not undertake a N. Y. film project unless completely aware of the situation. "If you know in advance what you have to face," he declared, "you can circumvent the problems and shooting in N. Y. is not a handicap." He adds that producers would have no need to complain afterward if they make thorough preparations ahead of time and are foreknowledgable.

Because "you don't have the freedom in New York that you have in Hollywood." Erickson remarks that it is a "jolt" at the outset. He feels that a major improvement of N. Y. as a production centre can only come if 50 to 100 pictures are made annually in Gotham. And, he notes, "that can't happen until N. Y. has at least four large, newly equipped sound stages."

"That Kind of Women," starring Sophia Loren, George Sanders and Tab Hunter, is being filmed on location throughout the city with interiors at Fox Movietone studios in Manhattan and the Gold Medal Studios in the Bronx.

Part of 'Overhead'

Erickson described these studios as "just adequate" in comparison with what's available in Hollywood. He maintains that certain equipment is lacking in N. Y., particularly a good mechanical crane. At the same time, he asserts there's a shortage of certain technical and electrical equipment. "In Hollywood," he said, "there's tons of equipment available. All you have to do is pick up the phone and it's there in a few moments." In N. Y., however, he points out, the extra equipment has to be rented and it costs extra money to have it transported to the studios. In Hollywood, he notes, the equipment is the paid property of a major studio and it's already a part of the overhead.

Erickson, however, has nothing but praise for the capabilities of the N. Y. crews. He says, however, that there are not sufficient experts available in certain jobs. He maintains that there is no "hard and fast rule" about the jobs that are performed by the crews on both Coasts. In some instances, he said, more men are required on the Coast. In others, N. Y. demands more. He reiterates, however, that the most important thing about N. Y. production "is to learn how to operate within the limitations." The real test of "That Kind of Women's" experience in N. Y., he said, is that the picture will be finished in the 35-day schedule originally set.

EDDIE CONSTANTINE UA FILM CHILLED

Rome, Aug. 12.

Producer-director David Miller and his star-partner, Eddie Constantine, have reached an impasse as a result of salary demands by Constantine, and it's not likely now that the star will go through with their project to make "Short Weekend."

Pier Angeli had been set to co-star with Constantine in the film, a United Artists release to have been shot here and in Naples.

Apparently original Miller-Constantine deal was a straight partnership arrangement, but at the last minute Constantine asked for salary as well as participation in the picture.

4c Stamp

Continued from page 2

65 and Reconstruction days that followed into new flames. Confederate battle flags (Stars and Bars) are being broken out everywhere. They're being displayed from every vantage point. So, Old Glory's popularity in the Hot Biscuit Belt is not so potent.

Only recently Atlanta Shriners, members of Yaarab Temple, got a lot of publicity in Chicago during Shrine convention by re-christening Windy City's Sherman Hotel the Robert E. Lee.

So far, no complaints have been heard below Mason & Dixon's famous line about the new jet plane 7c air mail stamp, indicating that South is agreeable to the jet space age and will tolerate it. Meanwhile, they're using the same old green George Washington one-center and the violet Statue of Liberty three-center and coming up with the required amount postage needed to mail a letter.

And, in passing, it might be mentioned that there has been no reports of Dixie folk refusing to accept $5 bills (bearing Honest Abe's likeness) as legal tender.

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Advances to Indie Producers Cited to Explain WB 'Losses'

Warner Bros. this week reported a net loss of $2,684,000 for the nine months ended May 31, 1958, but said this actually represented a loss of only $184,000 after provision for taxes, credits and an estimated $2,500,000 loss on advances to independent producers.

For the same period in 1957, WB reported a $3,174,000 net profit.

The 1958 loss was after an estimated $500,000 carryback credit for federal income taxes, and a provision of $100,000 for contingent liabilities. The 1957 net was after a provision $2,900,000 in taxes and $175,000 for contingent liabilities.

For the nine months ended last May 31, film rentals and sales were down to $48,038,349 from $57,981,312 in 1957. However, this latter figure included income still from the sale of old film to television. Operating and general expenses declined this year by more than $1,000,000, to $13,338,397 from $14,706,887 the prior year.

There were 1,745,196 shares of common stock outstanding on May 31 after deducting 737,051 shares held in treasury.

NO NORTH AMERICANS FOR VANCOUVER FEST

Vancouver, Aug. 12.

Neither America nor Canada nor Mexico have a feature film entered in the celluloid aspect of the Vancouver international festival currently unspooling (until Aug. 16) though Russia and Britain are repped by four full-lengthers and Japan by three. In all, there are 20 feature films selected by fest officials to rep nine countries, and both America and Canada have products in the "documentary" category.

Russia's bid for Vancouver plaques comprise the Cannes-winning "The Cranes Are Flying," "Old Khottabych," "Don Quixote," and "Sisters." Britain's quartet of features are, the J. Arthur Rank "Carve Her Name With Pride," the Stratford acting-award winning "Another Sky," "Orders to Kill," and the Rank org's "Tale of Two Cities." Japan is repped by Venice-awarded "Harp of Burma," "Throne of Blood," and "Yellow Crow."

Italy has "Giovani Mariti" and "Le Notte Bianch," a Vienna award winner, on the feature roster. Pakistan is repped by "Kismet." India by three-time winner "Pather Panchali," France by Rene Clair's "Porte Des Lilas," Norway by "Nine Lives," and Yugoslavia by "Valley of Peace." Czechoslovakian entries are "Legend of Love," and the life of composer Smetana, "From My Life."

Jury not revealed, although Frank R. Crawley is believed one. Film festival appears not interested in names as attractions, this time around, and only modest bally has been deployed for public comeon. There's no reserve on seats, and wicket trades from 75c to $1 top.

Brigette Endurance Tops 'Lili,' 'Red Shoes' in K.C.

Kansas City, Aug. 12.

Brigette Bardot has taken length-of-run honors at the Kimo Theatre. Kingsley's import, "And God Created Woman" is currently in its 27th week in the mid-town art house of the Dickinson circuit, eclipsing the record of 26 weeks of, respectively, "Lilli" and "Red Shoes."

The babyfaced enchantress now has played to more people, more weeks and more money than any other picture in several years of the art-film policy in the house. Already the take is over $60,000 on the run, and Mlle. Bardot looks good for many more weeks.

BB also introduced an admission increase at the house, her film going in at $1.25 top, compared to the previous 90c top. Manager Herb Cannes last week-end sought to give the film new hypo with a heavy ad in the Kansas City Star, taking about three times the normal space.

Film for weeks has been running around $2,000 weekly take, good for the house in most first weeks. Lately figure has gone as low as $1,500.

Chicago Comedy

Chicago, Aug. 12.

Despite the hiring of a high-priced publicity office (Aaron Cushman & Associates) to tout "Windjammer" here, the Cinemiracle pic has been grossing mildly at the 2,350-seat Opera House since the day it opened.

Local tradesters are pasasing around the following quip: "It's probably the first time a publicist has made more money on a film than the producer."

'Child Western' Is Texas-Financed

Boerne, Tex., Aug. 12.

To the miscellany of feature films being promoted and photographed in this oil-rich state add another: "Trouble In Texas." Described as a "child western" and originated by a San Antonio television performer, Tommy Reynolds, the film rolls next week at latter's ranch near here.

Name of producing outfit is Trail Driver Productions. Duke Goldstone is chief exec and director of film will be Oliver Drake. Lars Henderson is here from Hollywood to play the lead.

Apparently no releasing arrangements made.

'IMPROVISED' DIALOG AS ECONOMY GIMMICK

Hollywood, Aug. 12.

A film with no set dialog between the musical numbers has been developed by producer-director Roger Corman. Based on Billy Barnes' "Baby Face O'Flynn," the film will be produced with a semi-improvisational technique, and only the dozen musical numbers will be staged.

Dialog will be improvised from set situations, Corman explains, and if the technique is successful, he'll start prepping a "beat generation"-type story to be produced solely with improvisational method.

Barnes and Joyce Jameson will topline in the American International Pictures release which is slated to roll Aug. 25.

Barnes currently is penning four new songs for the film and is updating eight others from the original musical which played here some three years ago.

"Girl" is the story of a high school con man and a professional rock-'n'-roll singer.

Frank Sheffield, former manager of the Paramount Theatre in Abilene, Tex., named city manager for the Interstate Theatre Circuit at Denisar. He replaces James Meinast, now city manager at Paris, Texas.

JACK WARNER BADLY HURT, BUT ON MEND

The condition of Jack L. Warner, Warner Brothers president, remained serious this week in the wake of his smashup last week when his sports car collided with a coal truck in Cannes, France.

The accident left Warner with severe chest and head injuries. Later on, pulmonary complications set in. However, latest news from the hospital was that, while still in serious condition, Warner was improving. He was breathing easier and began to take some light nourishment.

Warner was on his way to his villa from a night spent gambling at the casino near Cannes when the two cars rammed head-on.

Punctured lung and general shakeup may require extended rest, it's thought.

Odd Angle

Warner on the Coast, just prior to his departure for the French Riviera, told the Schulberg Brothers of his resolve to give up late nights at the casino.

Director of 'Disciple' Walks Out Over 'Sex'

London, Aug. 12.

A row has blown up over the Hecht-Hill-Lancaster film, "The Devil's Disciple" and as a result the director, Alexander Mackendrick, has walked out. He has been replaced by Guy Hamilton. The film, which stars Burt Lancaster, Kirk Douglas and Sir Laurence Olivier, has been shooting for nearly three weeks in an atmosphere of tension.

Mackendrick, who directed "Sweet Smell of Success" for the same producers, disagreed with the Yanks' view that Shaw's satire on the American War of Independence should be filmed as a sexy adventure yarn. A spokesman for the company, however, denied that they were planning to take liberties with Shaw's work.

"What we are doing is turning a play of words into a film of action," he said.

'The Devil is a Woman'

New York.

Editor, VARIETY:

In your issue of July 23 in the N.Y. Sound Track department you mention the first version of "Woman and Puppet"—"The Devil is a Woman"—as having been a Metro picture. It was actually a Paramount film, directed by Josef von Sternberg. Except for the addition of some comedy material and a brief epilogue, the screenplay by John Dos Passos basically followed the book by Louys.

In the early 1930's, when "The Devil is a Woman" was made, it was banned by the Spanish government as casting reflection on the Civil Guard of that country. Today, the Spanish government permits the remake even to be filmed in Spain. Shows you how times change.

Herman G. Weinberg.

N.Y. Press Strictly Commercial?

Children's Film Shows Repeating This Season Despite Publicity Neglect and Deficit

The Cinema 16-sponsored children's film shows at the Beekman Theatre, Manhattan, will be repeated again this fall, starting in October, Amos Vogel, Cinema 16 exec secretary, reported last week.

The series last year proved an outstanding, sellout success, but the costs of advertising, operations, etc. were so high that the project's initial series ended up with a $200 deficit despite the fact that neither Vogel nor William Johnnes, his associate, drew any salary.

This year, Vogel feels, the response will be as good as last year, but possibly with less expense. Also, he's selling the series formula and the film titles involved to out-of-town exhibitors who want to put on children's shows of their own.

One of the handicaps encountered by the children's series last year in N.Y. was the lukewarm response of the same press which, in the past, has been vocal in demanding better film entertainment for children. Conclusion has been that the metropolitan papers hesitate to support non-commercial projects of the type operated by Cinema 16.

Vogel said parent's and word-of-mouth response on the series has been tops, but a way would have to be found to reduce costs. The Cinema 16 children's films series has roused a good deal of attention at a time when the Motion Picture Assn. of America's Children's Film Library is virtually defunct and exhibitors tend to be haphazard about kidpix screenings.

Zimbalist Cheers 'Big' Facilities

Indie Producer Admiring of Metro Staff's '1,000 Years of Experience'

Hollywood, Aug. 12.

A reverse trend of independent producers back to the major studio fold is predicted by former indie producer Al Zimbalist, now at Metro on a three-pic pact, who said there's nothing the loners can do that the revitalized majors can't do—cheaper and better.

Zimbalist, who last week (30) wound his first on the Culver City lot, "Return to King Solomon's Mines," in CinemaScope and MetroColor, is prepping his second, which may be a class science-fiction, "Tyrannosaurus Rex," also in color and wide screen.

First, however, he has six weeks of post-production on "Mines" which is set for a late Fall or early Winter release.

As an example of what he means by the abilities of the majors, specifically Metro, to do a job the indies can't do, Zimbalist cited "Mines," which he said "would take twice the budget and four times the 15-day shooting schedule we had here."

He attributed this to the greater facilities which the majors have always had, to a new readiness and eagerness to promote and backmup all types of production, not just the biggest productions.

"We have had the equivalent of 1000 years experience on this picture," Zimbalist said, "starting with the casting department and working through in all departments. With new footage shot in Africa, it has enabled us to do all principal photography on the lot—most of it on Stage 7, world's biggest sound stage."

This is another example, said Zimbalist, of how a budget production, such as "Mines," is able to get the big look without big expenditures. "The standing set on Stage 7, for instance, would have cost five times outside what it cost us here," he said.

Following through with this revitilization in the production end, is similar planning in promotion and exploitation, said the producer. He disclosed that he and George Montgomery, star of "Mines," will make key personal appearances on the pic's opening in New York, Philadelphia, Chicago, Dallas and San Francisco.

Zimbalist's last before joining the Metro roster was "Machine Gun Kelly," gangster pic for United Artists that triggered the current cycle of mobster chronicles. He thinks the trend is exhausted, will do no more in that category.

Share-the-Idea Trend

St. Paul, Aug. 12.

On the heels of the $1,000 insurance for any patron dying of fright while witnessing Allied Artists' "Macabre" 20th-Fox's "The Fly," playing day and date both in Minneapolis and here is saying in newspaper ads: *"for your own good we won't let you see it alone unless you sign a waiver in our lobby absolving the management for the unpredictable effects of 'The Fly' on your nervous system."*

Pathe Talking Buy of Col Lab

Columbia this week entered active negotiations for sale of its film laboratory in Hollywood to Chesapeake Industries, holding company whose properties include Pathe Laboratories. Deal involves a purchase price of $3,000,000 and a contract under which Pathe, upon taking over, will handle Col's lab work for a number of years, it's reported.

Meanwhile, a report that Col was selling its homeoffice building in New York has been denied by the company.

30 Prints for Kansas City Monster-Demon Package

Kansas City, Aug. 12.

Columbia's twin bill heremscarems, "Revenge of Frankenstein" and "Curse of the Demon," are being played in this territory on a saturation plan. The exchange here is working 30 prints, and expects to clean up most of the keys in two weeks.

A kickoff booking has the films in three Fox Midwest theatres, Isis, Brookside and Vista, and the Fulton circuit's Avenue on the Kansas side. This is a new combination for the metropolitan area, but led off with solid business when the films opened last Wednesday (6).

Campaign behind the saturation centers on television and newspapers with a sprinkling of radio.

Poll in France

Continued from page 2

probably colored by the not inconsiderable amount of anti-U.S. feeling that exists in France, is underscored further by the survey's findings to the effect that only 8% of the French audience likes comedies, 6% put musicals on top of their list, 2% like war films and 2% goes for westerns. On the other hand, 25% said they preferred melodramas, 20% like police and detective pix best, 12% goes for history, 11% adventure, etc.

Television definitely is beginning to be a factor affecting French attendance. Among those who said they were still seeing films, 9% indicated they had tv in their home. And 40% of those, in turn, acknowledged that ownership of the set would induce them to cut down on their film attendance.

Among other interesting facts brought out by the poll was that French audiences still are swayed in their attendance mostly by who appears in a given film. Asked whether they were anxious to see new faces on the screen, a surprising 63% answered in the negative.

The overwhelming majority said they preferred color to black-and-white films (89%) and 59% felt that tinting was indispensable for certain subjects. Also, 40% indicated they thought every film made should be shot in a wide-screen process.

On the topic of seeing films of unusual length and at advanced prices on a two-a-day policy, the answer from 58% was in the negative while 36% said they preferred seeing pictures that way.

100-KEY BLASTOFF FOR 'HOT TIN ROOF'

Metro is priming "Cat On a Hot Tin Roof," its early fall blockbuster entry, for 100 key dates over the Labor Day weekend. Although the picture, based on Tennessee Williams' Pulitzer Prize play, is scheduled for general release in September, Loew's will launch a majority of the first 100 openings on Aug. 27, 28 and 29 to take advantage of the business potential prior to the holiday weekend.

The 100 bookings are in addition to the opening set for the Radio City Music Hall following the run of "The Reluctante Debutante." Among the cities set for the first 100 key openings are Boston, Buffalo, Cincinnati, Columbus, Cleveland, Detroit, Indianapolis, Louisville, Pittsburgh, Omaha, Milwaukee, Chicago, Salt Lake City, San Francisco, Memphis, New Orleans, Washington, Dallas, Houston, Denver, Kansas City, Oklahoma City, St. Louis and Toronto.

Re-post Kamber Aides

Sheldon Roskin has exited Columbia's homeoffice publicity department to join the Hecht-Hill-Lancaster bally department in New York, under Bernard M. Kamber.

Roskin will assume the duties of Joe Hyams who has been shifted to the Coast as publicity manager. Hyams in turn replaces Steve Brooks.

Some 125 friends and former colleagues gave Hyams a cocktail party sendoff at Toots Shor's last week before he left for the Coast.

"KINGS GO FORTH" and HOLD forth!

HOLDING BOSTON, Loew's State – ***6th WEEK!***

HOLDING BUFFALO, Tech – ***6th WEEK!***

HOLDING CHICAGO, United Artists – ***6th WEEK!***

HOLDING LOS ANGELES, Fox Beverly Hills – ***6th WEEK!***

HOLDING PHILADELPHIA, Stanton – ***5th WEEK!***

HOLDING MIAMI BEACH, Flamingo – ***3rd WEEK!***

And in NEW YORK Capitol – *5* ***WEEKS;*** MINNEAPOLIS World – *5* ***WEEKS;*** ST. LOUIS, Orpheum – *5* ***WEEKS;*** ATLANTIC CITY, Roxy – *4* ***WEEKS;*** SAN FRANCISCO, United Artists – *4* ***WEEKS;*** WASHINGTON, Loew's Palace – *4* ***WEEKS;*** NEWARK Loew's – *2* ***WEEKS;*** JERSEY CITY, Loew's – *2* ***WEEKS;*** OAKLAND, T & D – *2* ***WEEKS;*** READING, Astor – *2* ***WEEKS.***

So, HOLD extra playing time!

A FRANK ROSS PRODUCTION

FRANK SINATRA · TONY CURTIS · NATALIE WOOD in "KINGS GO FORTH"

with LEORA DANA • From the novel "Kings Go Forth" by JOE DAVID BROWN • Directed by DELMER DAVES • Screenplay by MERLE MILLER

A ROSS-ETON Production • Music by ELMER BERNSTEIN

THRU UA

Film Crew Answers 'Runaway' Yelps: Crafts' Patriotic Pose About 'Jones' to Look Silly

By HANK WERBA

Denia, Spain, Aug. 12.

Denia (pop. 7,000), a gulf stream port midway between Valencia and Alicante, has been getting a two-month taste of war and occupation at the hands of a massive "John Paul Jones" film unit admiraled by producer Sam Bronston and director John Farrow.

Quayside base of operations is a teeming nerve center in costume about a mile long from a big concrete dock warehouse where 250-300 meals are served daily, to the current shooting site aboard the full-sized Italian-made replica frigates, "Bonhomme Richard" and "Serapis," lashed to wharf.

Here at Denia, early American naval history is being remade at night in Technirama as Robert Stack (Jones) and Peter Cushing ("Serapis" commander) marshal their stuntmen, riggers, hand-picked special extras and local crowds for the climactic battle scene of the film.

Enveiled in a special effects pandemonium of smoke, flame, falling masts, cannon and small arms fire, director Farrow underscored effort being made to capture authentically the spectacular historical tableaux that characterized naval officer Jones' life and times.

"We could have shot this day for night," he said, "but historically the fight started at nightfall. We've been on nocturnal call for two weeks and it'll be a third before the sequence is canned. It's a sacrifice in time, money and health but adds the extra quality."

Rating Denia one of his best location sites in 23 years of filmmaking, Farrow used its physical elements and art director Franz Bachelin's ingenuity to stage sequences covering script action in six different countries—the first Marine landing in the Bahamas, Jones' "Ranger" raid on Whitehaven, a Russian montage, French salute to the U. S. flag (first foreign salute on record), Jones as a tot in Scotland, and scenes laid in New Hamphire and Delaware.

Subordinating role of blocked peseta financing in filming "Jones" on the Iberian peninsula, Farrow magnified other advantages offered, such as use of Madrid's Palacio del Oriente, the royal gardens at La Granja and Aranjuez, vicinity of U. S. Sixth Fleet for closing tie-up montage and the all-purpose seaport town of Denia.

General feeling among 20-odd Hollywood staffers on location here is that Hollywood craft unions are only concerned with the problem of U. S. film production abroad and not with question of historic authenticity (where "Declaration of Independence" was signed, etc.). Patriotic pose will look silly, they hold, when Bronston-Farrow unveil "John Paul Jones" at Washington's Birthday premiere in the U.S.A. next year. (Bronston-Farrow combo has already negotiated long-range peseta financing for two more features, "Son of Man" and "Lord Nelson," in that order.)

Variety Club Leaders Meet in Atlantic City

Atlantic City, Aug. 12.

First meeting of the International executive board of Variety Clubs International was held here last week. Session was a followup to a policy established at the organization's London convention at which it was decided that such meetings be held so that the incumbent officers could take advantage of the experience of past International Chief Barkers, who make up the executive committee.

Present at the meeing were John Harris, Bob O'Donnell, Marc Wolf, Jack Bereson, George Hoover John Rowley and the present International Chief Barker, George Eby. General discussion was held on the charitable activities of the clubs, their membership and an expansion program of the worldwide show biz organization.

Bad Aim Damages

St. Paul, Aug. 12.

Accidentally shot and wounded in the local Riviera theatre lobby during the apprehension of holdup suspect, George Dyson, a theatre employe, is suing the two policemen involved for $81,200 damages.

The shooting occurred in the theatre lobby when the suspect whom the policemen had found in the theatre tried to flee. The bandit also was wounded and later sentenced to a prison term. During the gunplay Dyson was shot in the chest.

Change of Albany WB Sends Smith to Pasture As Ed Segal Moves In

Albany, Aug. 12.

Upheaval of Film Row here continues. Edward Segal has assumed the post of sales representative for Warner Bros., replacing Raymond Smith, who is retiring as branch manager after 28 years of service with the company. For a time it seemed that Smith would take over as booker in the stripped WB operation here, but a retirement-payment arrangement was made instead.

Smith's departure marks the third major change here by WB within three months. In March, the Albany exchange was closed. All employees received two-week notices with the exception of Smith and salesman Virgil Jones. Latter was temporarily transferred to the New York office and Smith remained as the sole WB employee.

The branch was reactivated in June, with Smith as manager, Harry Aranove as booker and Nancy Di Sorrento as secretary. Aranove subsequently was appointed supervisor of the film library of the State Dept. of Commerce and James Evans returned as broker. He had just joined Clark Service, which took over the WB inspecting and shipping.

Capital Circuit

Continued from page 2

soft palate," said Weede. "Raised a lump the size of an egg."

He was, he recalled, at the time a most "unhappy fella."

When Smoothie Abba Eban, Israeli Ambasssador, completed his CBS "Face the Nation" appearance recently, a British diplomat congratulated producer Ted Ayers: "There was only one thing missing; the Ambassador should have been sponsored by Suave."

A wit at the Nat'l Press Club bar announced he was giving up drinking. His explanation: *"I could see the handwriting on the floor!"*

A Washington newspaper recently blasted at nudist colonies and prompted a dedicated nudist to write back. After defending nudism, the writer ended his letter: "Nudists invite investigation. We have absolutely nothing to hide!"

A Russian Embassy aide, with a rare sense of candid humor, on hearing of the Nautilus' successful below-the-pole excursion, commented: "Well, I guess that broke the ice!"

Many a congressman returned from the Interparliamentary Union meeting in Brazil eager to retire to the environs of Brasilia, the new capital-in-the-making located 600 miles inland on a high plateau.

Congressmen were flown there to see the Brazil president's pet project, and told that two American stars have already bought ranches there: Mary Martin and husband, Richard Halliday; Janet Gaynor and her designer mate, Adrian.

Dubbers & Actors

Continued from page 3

regardless of whether or not the dubbed import is sold to Video syndicators, the Guild must receive a cash payment of 25% of applicable minimums, and another 25% if and when the picture is actually sold for telecasting.

These Guild contracts run for a year, and once he has signed it, a dubber must proceed under it on all films he lip-synes. The labs to date have resisted this "share-the risk" proposition.

An odd situation arose when Brandt finally reached his agreement with Gray under which the Guild accepted a 50% cut in tv payments in favor of a 25% cash payment. For it turned out that Titra didn't intend to sign such a contract with the actors. This, however, doesn't affect Brandt, who still has his letter agreement with SAG.

In the long run, it's of course the "client" who must make up his mind on whether or not to accept the cash-down formula. What happens if a distributor should come along and want an import dubbed for television only still remains open. The issue is likely to arise soon.

'Monogram' Plan

In addition to the basic minimum agreement, SAG also offers the so-called "Monogram" agreement which provides that if an independent sells a single picture to television, he must pay the guild 12% to 15% of the actual salaries originally paid out. Percentage is lower, Gray explained, because these salaries are of course much higher than the amounts paid by dubbers in N.Y.

There is a feeling among some of the dubbing companies that the rules worked out by SAG with the studios should be applied by the actors in the east. The current SAG contract with the major producers on the Coast has neither party conceding the other's point on post-'48 films sold to tv. On the other hand, the Guild has the right to cancel its contract with any producer who lets go of a big batch of post-'48ers to television without reaching an agreement with the union. This caused the cancellation of the SAG contract with Republic Studios.

The talent cost in dubbing a picture in New York isn't apt to run to much more than $5,000. Thus, argue SAG, it 25% advance-payment formula on poible tv sales runs to only about $1,250, in return for which it drops its demands from the full 100% payment provided for in the modified "category" contract.

Latter allows a dubber to use an actor either for a single part over seven hours for $90; or for two parts (not over 100 words) also for $90, or for four parts of various length for $109.26 in seven hours. In that case, too, the actor can't speak more than 100 words. This agreement was originally instituted when Italian Films Export (now defunct) had its own dubbing studio in Gotham and said it couldn't afford to hire $90-a-day actors for every single line spoken.

What the SAG system has done is to drive some of the dubbing to Europe, where the process is cheaper, but the pool of available voices is more limited and quality generally not as satisfactory. Asked about the exodus, Gray said: "If they can't meet American standards then let them go. We aren't going to break American standards to keep them here."

Gaffney to Handle A.I.

Kansas City, Aug. 12.

Harry Gaffney has been appointed distributor for American International films in a new set up here. He formerly had his own indie distribution office, and lately had been handling tv films hereabouts.

Details were worked out last week with Leon Blender, A.I. general salesmanager, in from the Coast for confabs. It was a dual purpose visit for Blender, a hometown lad who visited with his folks before returning.

American International formerly was handled here in the United Film Exchange, which has product from a number of other producers.

Eddie Silverman: Measured Hope

Edwin Silverman, head of the Chicago-based Essaness theatre circuit, in New York last week on homeoffice film industry powwows, is more optimistic about the future of the picture business than a year ago when his prognostication about "almost every Hollywood studio will have to shutter" got intra-trade and outer-trade attention.

Visiting theatre circuit toppers while in New York, Silverman is "still not as optimistic as some of them seem to be" but admits that "now that television is having its own problems we're not as bad off as a year ago. Now if the producers will hold the line and not sell any of the post-1948 product to tv we may have the big chance for some sort of a comeback, certainly the best since tv's inroads were first felt."

With this, Silverman states, must come a reappraisal on the part of theatreowners on public standards. Regard for the comfort of their patrons, the showmanship and/or human wrinkles that will impress the public that theatres still know how to cater them, are still far from realized.

Silverman illustrates it in divers ways. "While east I passed a steakhouse on 52d St. and not only am I attracted by the loins hanging lushly in the windows but when I went into the restrooms I see, for example, a new gadget which I'm going to adapt for my theatres. It tells the patrons just to break the photoelectric beam for the automatic hand-dryers; it's a little thing but the public will remember it, just as the femmes, I know, like the little niceties in the powderrooms, the toilet water, the more personalized hygienic precautions, and the like.

"In my Woods Theatre, if I say it myself, by building an outdoor lobby I know our public notices it and appreciates the patio, with its foliage and the tropical trimmings. It was formerly a narrow entrance; we stopped renting that store nextdoor and added it to our lobby, dressed it up as a tropical patio, and it's a natural and automatic free attraction."

Without mentioning the competition, Silverman made a tour of all the arties, and the spruced-up-Broadway Paramount and the extra aisle-space in other chain houses and feels satisfied that his theatres are just as luxurious and have made physical advances.

Conceding that just a pretty environment is not enough Silverman has found that "big pictures or trick shows will do business." "Kwai" is of the "big" category and trick shows are in the idiom of "Atilla The Hun" (Ed Levine, the Boston indie's import), "The Fly," etc. The horrors, generally, have been overdone but, if of a freak concept, they still have a good chance, but "they must now move away from the basic 'Frankenstein' which came over from England and did so well last year."

Withal, between improved theatre facilities, the hopped-up showmanship in the basic pictures themselves, and not forgetting the disenchantment with tv—"and keep the post-'48s off the air"—Silverman feels that "it's not too late for Herpicide—the picture business will still do all right!"

Precious Early Films Wholly Lost

In Pre-Selloff Days Trade Knew From Nothing About Residual Values

Hollywood, Aug. 12.

A shocking array of the early films made in Hollywood, including early DeMille, the Harold Lloyd comedies and others, have been allowed to disintegrate to the point where today there is not a copy left of some of these priceless and historic motion pictures.

Others, including the Lon Chaney pix, the Mack Sennett comedies, and others, are in such seriously deteriorated state that unless rescue work is begun soon, they too will soon be beyond recovery and lost.

The Academy of Motion Picture Arts and Sciences is now at work, with the limited funds it has available for such a project, attempting to rescue what it can of this priceless film.

Utilized is a new process, developed by Kemp Niver, Academy Award winner in the documentary field and a specialist in film restoration, for transferring the pioneer films in the Academy library to 16m and 35m safety film from the highly perishable nitrate stock that once was standard.

Niver is, at present, working on some 100 George Melies films (including first known examples of many technical features that since have become standard), the John Bunny comedies; two D. W. Griffith films, "Enoch Arden," with Lillian Gish (1911), and Man's Genesis," with Mae Marsh and Robert Herron (1912).

Full Of Nothing

"The tragedy is," said Niver, "that a major step in rescuing all the important films now held in vaults could be made simply by using the funds now being paid out for vault space—space that is too many tragic cases is being occupied by the cans full of nothing."

By nothing, Niver means that the nitrate film is highly perishable. In its first stages it shrinks (there is not a projectionable copy left of the first feature motion picture ever made in Hollywood, DeMille's "The Squaw Man") and in its second (and final) stage, a chemical process takes place—a reaction between the tin and the nitrate—that reduces the film into, in Niver's phrase, "a canful of cornflakes."

Even those film libraries such as the Library of Congress, the Modern Museum in New York, the various studios and individual producers, and the Academy, are threatened by this extinction unless the nitrate film is transferred to safety stock. Niver has perfected a process that works in turning out projectible film even when the nitrate film has shrunk.

"Even for the last Academy Awards show on tv, it was impossible to get some of the film clips the producers wanted—a clip of Theda Bara, for instance."

Briefs From The Lots

Hollywood, Aug. 12.

Warners hired 400 extras for battle of Waterloo fire scene in "The Miracle" . . . Loren James, swimmer, drew a featured role in "Thunder in the Sun" . . . John Huston directs and Eugene Frenke produces "Montezuma" for Seven Arts . . . Third in a row for Anita Ekberg will be "Aphrodite," to be filmed in Greece . . . Jacques Bergerac will sing a Basque folksong in "Thunder in the Sun" . . . Roy Rowland bought film rights to "Sweet Vendetta," which he will produce independently . . . Julie London signed two-picture deal with Metro and draws as first assignment "The Beat Generation." . . . Back in production went "Take a Giant Step" when Jules Epstein picked up the producer reins after time out for scripting "Babette Goes to War" for Brigitte Bardot . . . George Marshall assigned to direct the Debbie Reynolds starrer, "How Good Girls Get Married" . . . Director Henry King piloted his own plane on a location search for "This Earth Is Mine" . . . Hugo Haas was the director nod for "Night of the Quarter Moon" for Albert Zugsmith.

William Witney got directing chore on American International's "Paratroop Attack" . . . Dore Schary will script "Change Partners" after windup of current "Lonelyhearts" and finish of his new play, "The Master" . . . William F. Broidy will produce biopic of George Raft for Allied Artists release, with Raft to make himself available for personal appearances over six-month period

COLUMBIA'S BLOCK-BUSTING SUPER 7

WILLIAM HOLDEN · SOPHIA LOREN
TREVOR HOWARD
in Carol Reed's Production
"The Key"
with Kieron MOORE · Bernard LEE · Bryan FORBES · Beatrix LEHMANN · Noel PURCELL
and OSCAR HOMOLKA
Based on the novel "Stella" by JAN DE HARTOG
Written for the screen and Produced by CARL FOREMAN
Directed by CAROL REED · Associate Producer AUBREY BARING
A CARL FOREMAN Picture · A HIGHROAD PRESENTATION
CINEMASCOPE
SUPER Love Story!

VAN HEFLIN · TAB HUNTER
GUNMAN'S WALK
KATHRYN GRANT · JAMES DARREN
CINEMASCOPE TECHNICOLOR
SUPER Western

THE REVENGE OF FRANKENSTEIN
PETER CUSHING · EUNICE GAYSON
FRANCIS MATTHEWS · MICHAEL GWYNN
TECHNICOLOR
SUPER

DANNY KAYE · CURT JURGENS
NICOLE MAUREY
"ME AND THE COLONEL"
with Francoise ROSAY · Akim TAMIROFF · Martita HUNT · Alexander SCOURBY
Screenplay by S. N. BEHRMAN and GEORGE FROESCHEL
Produced by WILLIAM GOETZ · Directed by PETER GLENVILLE
A COURT-GOETZ PICTURE
SUPER Dooper!

The 7th Voyage of Sinbad
starring KERWIN MATHEWS · KATHRYN GRANT
co-starring RICHARD EYER, as the Genie
with TORIN THATCHER
Written by KENNETH KOLB · Visual Effects Created by RAY HARRYHAUSEN
Produced by CHARLES H. SCHNEER · Directed by NATHAN JURAN
A MORNINGSIDE PRODUCTION
TECHNICOLOR®
In DYNAMATION!
SUPER Spectacle!

SPENCER TRACY
THE LAST HURRAH
A JOHN FORD PRODUCTION
SUPER Book for Movie

JAMES STEWART · KIM NOVAK
BELL, BOOK and CANDLE
JACK LEMMON · ERNIE KOVACS
SUPER

EACH AHEAD OF ITS CLASS... IN EVERY CLASS...

FROM *Columbia!*

P.S. Have you checked the smash grosses on "The Camp On Blood Island"?

Foreign Films (Like Olives) Grow Upon Palate; Exhibitors in U.S. Told to Stick With the Faith

Exhibitors who believe that, by playing foreign films, they can build a new audience for themselves also should be willing to stake a little money on that conviction, Fred J. Schwartz, prez of Disrtibutors Corp. of America, commented in N.Y. last week.

Imports, said Schwartz, are like olives. After you've consumed enough of them, you acquire a taste for them. He feels it's somewhat the same with foreign films. "But it takes time, patience and effort," he commented. "Let an exhibitor lose a little money for a while, if necessary, while he builds that new auidence. After all, that's his capital investment."

DCA, which originally got into the business with the idea of financing more and major American production, finally is in the black, Schwartz reported. Year ending this month (DCA's fourth year of operation) will show a small profit for the first time, thanks to the success of such releases as "Gold of Naples," "Rodan," "Private's Progress," "Rouge et Noir," etc. Practically all of DCA's roster comes from abroad.

Schwartz bitterly complained about the "crazy" advances which some of the competing independents give to foreign producers. He made it clear that DCA couldn't and wouldn't try to compete with them. "Considering the uncertainties of the market, these $200,000 and $300,000 advance guarantees are absolutely mad," he said.

The DCA topper confirmed that his company was pulling in its horns and had closed quite a number of offices. It'll stabilize with around 10 exchanges. Outfit now has enough film to last it through November and is acquiring additional product to reach into the new year. He plans to go to Europe in the fall to o.o. films. Already acquired by DCA is a Czech opera film, "Dalibor," which is in color.

Having handled a number of German releases, DCA has had mixed experiences with them, Schwartz reported. "Hauptmann von Koepenick" which has opened only at the 72d St. Playhouse in N.Y., has done very well. It'll be followed by another DCA German release at that theatre, "Affairs of Lisa," with Maria Schell and O. W. Fischer. The original title was "Dreaming Lips," which Elizabeth Bergner first made.

Another German film, "The Devil's General," will gross up to $150,000, Schwartz said. "Adventures of Felix Krull," on the other hand, and the exploitation release, "Teenage Wolfpack," have disappointed in States.

Japanese "Rodan," a science fiction thriller dubbed into English, will gross $1,300,000 in the U.S. and Canada, Schwartz estimated.

Schwartz is working on a deal to reactivate "Finian's Rainbow," which DCA started in its first year, but had to drop when it lost important financial backing. Schwartz still hasn't given up hope of bringing DCA back to its original purpose which was to finance and release production here and abroad.

Donald LaBadie to Paris

Donald LaBadie, publicity and p.r. man at the French Film Office in Manhattan, goes to France Aug. 22 to establish more effective liaison between the N. Y. office and Unifrance and also to cooperate with several mags on stories they are planning on French stars.

He'll be gone about a month and is including his vacation.

New York Theatre

RADIO CITY MUSIC HALL
Rockefeller Center • CI 6-4600
REX HARRISON • KAY KENDALL
"THE RELUCTANT DEBUTANTE"
JOHN SAXON • SANDRA DEE
AN AVON PRODUCTION FROM M-G-M
and GALA NEW STAGE SPECTACLE

'SWEET TASTE OF FIRE'

Walter Lowendahl Picks Story Of An Evangelist

As the first project marking his reentry in the theatrical film production field, Walter Lowendahl, who heads a company bearing his name, will film "The Sweet Taste of Fire," a story about an evangelist and his followers by Maxime Furland.

Alexander Hammid has been chosen to direct the film, which is Lowendahl's first since he produced the film version of Gian-Carlo Menotti's "The Medium." Until recently, Lowendahl was president of Transfilm Inc., a tv commercial and business film firm with which he is still associated as general consultant.

Daff Rues 'Policy Of No Policy' Re Foreign Festivals

The United States film industry must evolve a firm policy in relation to its participation in film festivals—"either we get right in or right out." That is the considered view of Alfred E. Daff, Universal's executive v.p. who recently returned from the Berlin Film Festival.

Daff, who believes that certain festivals are a strong asset to the U.S. industry, makes the point that the U.S. must make a strong representation or withdraw from all festivals completely. "The industry should take a hard look at festivals," he declared. "We should do it right or get out. There is no room for half-hearted efforts."

He declined to specify exactly which festivals the U.S. industry should lend its all-out support, but he called attention to the importance of French, Italian and German markets. Asked if the U.S. industry should seek additional support and cooperation from the U.S. State Department, Daff declared that it was a matter for the industry as a whole to decide.

The U executive emphasized that the presence of American film personalities was extremely important and that "we should show our strength that way." "If American stars are not there, foreign personalities are played up," he declared.

Full Sail to Venice

Denia, Spain, Aug. 12.

There is talk here in the "John Paul Jones" location company of sailing the fighting frigate, "Bonhomme Richard," across the Mediterranean and up the Adriatic to drop anchor in the Grand Canal off Venice during the film festival at the Lido. It's a pipedream of publicists Bob Taplinger and Phil Gersdorf.

A natural for the assembled press and newsreels, as they see it. Actor Robert Stack would be on the bridge in costume while thousands gape on the Piazza de San Marco. Actual skipper would be Captain Alan Villiers of Mayflower, 1957 renown.

17 Nations Pledge Frisco Festival

San Francisco, Aug. 12.

Some 17 nations have so far submitted films to the San Francisco Film Festival starting Oct. 29.

Countries which have promised are: Australia, China, Czechoslovakia, Denmark, France, West Germany, Britain, Greece, Hungary, India, Israel, Italy, Japan, New Zealand, Spain, Sweden and the U. S.

At least one independent producer will guarantee "American participation," said the fete's director, Irving M. Levin.

Entries will be screened after the Sept. 1 submission deadline and a program formulated then for the two-week festival.

Gumshoe Hints to U On Remarque's Feature; Bonn Later 'Forgot It'

In discussing the overall issue of foreign film festivals, Al Daff, Universal Pictures exec, discloses that the West German government apparently made an effort to stop the showing of the film version of Erich Maria Remarque's novel, "A Time to Love and a Time to Die" at the Berlin Festival.

Bonn officials had contacted Fred Gronich, MPEA European staffer, indicating that the picture might not be welcome by the West German government. A month later the same official asked Gronich if Universal would consent to withdraw the picture voluntarily. Universal told Gronich that U would take under consideration the withdrawal of the film if the West German government made an official request.

This U move, Daff stated, resulted in a telephone call "to forget the whole thing" and the picture was shown in Berlin as scheduled. Daff added that he did not know if any pressure was applied to the festival committee by the government, but he indicated that the festival officials had won his "admiration and respect" by honoring the invitation.

14 Features on Venice Slate

Venice, Aug. 12.

By ROBERT F. HAWKINS

"Black Orchid" (Paramount), directed by Martin Ritt and starring Sophia Loren, and "God's Little Acre" (U.A.), directed by Anthony Mann, have been officially designated the U.S. entries in the 19th Venice Film Festival.

Decision followed the screening of over 100 submissions from all over the world by the three-man selection committee of the festival composed of well-known Italian film critics. The Festival pointedly thanked all governmental and production organizations that helped make the selection possible.

In addition to Hollywood, eight other nations will be in the running for the Venice prizes. Britain will show "The Horse's Mouth," directed by Ronald Neame with Alec Guinness. (Pic also has a U.A. release). France has three features in competition: Claude Autant Lara's "En Cas de Malheur," Louis Malle's "Les Amants," and Alexandre Astruc's "Une Vie," starring Maria Schell.

Italy has only one contender: Francesco Rosi's "La Sfida," while Japan has two: "Muhomatsu no Issho," directed by H. Igana, and "Narayama Bushi Ko" (The Legend of Narayama).

Other contestants are listed as follows: "Otar's Wife," directed by N. Ciaureli, (Russia); "Vlci Jama" (The Fox's Den) directed by Jiri Weiss, (Czechoslovakia); "Nattens Ljus" (The Lights of the Night), directed by Kjellgren, (Sweden); and Rolf Thiele's "Rosemarie" (Germany).

Completing list of 14 is Alexander Ford's "The Eighth Day of the Week," a Polish-German co-production which was yanked from this spring's Cannes Film Festival, ostensibly because of some comments made by one of its authors at a French press interview.

A Spanish-Italian co-production, "Soledad," will be screened on the last night of the Festival, but out of competition. It is a feature documentary directed by Enrico Gras and Mario Craveri.

Winners at Pula Festival

Pula, Aug. 5.

The Jadran production, "H 8," story of an actual highway accident, became winner of the Fifth Yugoslavian Film Festival (Pula) which came to a close here last week. Another Jadran feature "The One Year Long Road," captured second prize. "Road," incidentally, may be called Titoland's most expensive film of all times. Its budget amounted to the locally sensational sum of 300,000,000 Dinar ($750,000) and the director, Italian, Giuseppe De Santis, collected 30,000,000, or $75,000, also a huge sum if one takes into consideration that Yugoslav directors make hardly more than $8,000 per film.

"Road" has been made with export hopes and no Yugoslav director would mean anything abroad. To give this film European marquee value, the Italian stars Silvana Pampanini, Eleonora Rossi-Drago and Massimo Girotti were hired. The domestic cast includes Bert Sotlar, Gordana Miletic, Ivo Pajer and Stefanini.

Director De Santis attended the showing of his film at Pula.

Yugoslavs' All-Native Festival

Titoland's Preoccupation With Tito's Struggle Against Nazis—Films' Big Function

By HANS HOEHN

Pula, Aug. 5.

Of the various Festivals in Europe, Cannes, Berlin, Venice, San Sebastian, Edinburgh, Locarno, Karlovy Vary, and so on, Pula is perhaps the most obscure. Wholly national it is as impressive, and as mediocre, as the Yugoslav film industry. Stories are often imaginative; direction less so; acting tends to old fashioned stylized posturing. But the Yugoslav films, for all that, have made progress.

Nearly half of the films seen at Pula dealt with partisan political subjects. Some foreign observers were surprised about this. One should not be. The fight of the Yugoslavian resistance against the German occupation forces cannot be forgotten easily here. These films are not made because of an everlasting grudge against the Germans, but because of the important historical chapter they are able to represent in the country's—and Tito's—history. The struggle supplies the scriptors with an enormous amount of story material. Against appeal to native patriotism such features have only slim export chances.

This VARIETY reporter spoke with a number of domestic producers. Nearly all said that they have no financial problems, despite the fact that hardly any domestic film is able to make enough money to cover full negative cost. Relative to the economy, Yugoslav aid is probably one of the most generous in the world. First of all, large part of the amusement tax (20% of each admission ticket) is returned to a special production fund of which 65% is for the producers of features and 35% for the makers of shorts. The sum made hereby available amounts to about 600,000,000 Dinar (or $15,000,000) per year. Moreover, there are, annually, government grants-in-aid amounting to 60,000,000 Dinar and additional allowances which come up to even 300,000,000 Dinar.

The Yugoslavian feature film production amounts to about 15 at present while the production of shorts has reached the number of 200 (possibly 250 this year). Yugoslavian shorts already have a reputation of their own.

In all, there are 13 production companies, six distribs and one newsreel outfit in the land. The producing outfits are Avala, Bosna, Dunav, Jadran, Lovcen, Slavija, Triglav, Ufus, Vardar, Viba, Zagreb, Zastava and Zora. Each of this country's six regional republics has its own distributing organization. The export-import biz is handled via Yugoslavija-Film. Each distrib must be a member of this company, for producers it's not compulsory.

There are roughly 1,300 cinemas in Yugoslavia, yet not all of them operate permanently. Studios are in Belgrad, Zagreb and Ljubljana.

Still on the low side: Star salaries. The country's most prominent screenplayers get only a few thousand bucks per film. Less known actors make hardly more than workmen. So it's understood that only very few film people have a car of their own here. No star cult as yet.

Brigitte's Next

Paris, Aug. 12.

Brigitte Bardot's next for Columbia Pictures release will be "Babette Goes to War," original written by her producer, Raoul Levy.

Yarn, in which French actress plays a Free French espionage agent in World War II, rolls in September.

Italian National Control of Film Houses Feared

Rome, Aug. 12.

The entire Rome Theatre circuit operated by Italo Gemini has passed into the hands of the government-subsidized ECI circuit. Latter, run by Torello Ciucci, recently took over the bankrupt and equally government-aided ENIC operation.

The danger of a government film house monopoly is seen by some local industry suorces as a consequence of this move. These persons point out (at this writing the exact number of houses in the transaction is not known) that virtually all but three first-run Rome showcases are in the hands of the ECI group. Remainder belong to Giovanni Amati, felt to be a holdout lone wolf at this point. Amati is said to have tendered his resignation to AGIS, the Italo exhib association.

Grapevine has it that more shakeups are coming up in the harried and unsettled exhib sector. At least one other important AGIS exec will askle the theatreowner organization here in the near future, one local pundit avers.

ALEX HARRISON SUMS UP

'If Patronage Good As Product' Fine—If Not, Ugh!

Minneapolis, Aug. 12.

Here in the interest of the Will Rogers Memorial fund, Alex Harrison, 20th-Fox sales head, declared that his company's fall-winter lineup of pictures "unquestionably" will be the strongest ever "all down the line" it has consecutively furnished exhibitors.

Harrison himself is confident that because of this product and an exceptionally high average of quality releases from other companies the balance of 1958 will witness boxoffice prosperity.

However, he points out, this will be a test. If the public doesn't support these attractions in a manner profitable to all industry branches "on the whole," the long-term outlook likely will be bleak, he feels.

Harrison was host at a luncheon attended by 25 local exhibitors who were enlisted in the Rogers campaign.

Gem Relish Associates Inc. has been authorized to conduct a motion picture and television business in New York, with capital stock of 200 shares, no par value. Weinrib & Weinrib of Manhattan are filing attorneys at Albany.

Rapid Film Shippers Inc. has been authorized to conduct a film shipping business in Long Island City, Queens County. Capital stock is 200 shares, no par value. Levine & Greenberg of Manhattan, were filing attorneys at Albany.

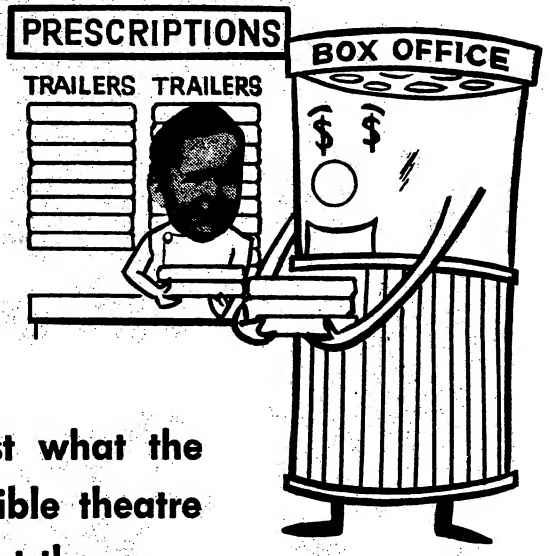
DOCTOR'S ORDERS!

Rx

The Prize Baby is no medicine man and trailers are no cure-all . . . but any prescription for healthy grosses must include trailers as a necessary ingredient.

According to careful scientific examination, the reaction to a steady dosage of trailers is a thumping 42.9 percent return in boxoffice receipts . . . and the costs are almost microscopic!*

NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY



No wonder trailers are just what the doctor ordered! No sensible theatre operation goes on without them.

*Sindlinger's recent national diagnosis of trailer impact reveals that trailers bring in $429 out of every $1,000 taken in as theatre admissions. According to Opinion Research Corp. of Princeton, trailers also get "top mention" as the most reliable form of motion picture advertising.

'Vikings' Atop July Ramparts; Powered Product Parries Slump; British-Made 'Key' Rates No. 9

VARIETY's regular weekly boxoffice reports are summarized each month, retrospectively. Based on an average of 24 key situations, the source data constitute an adequate sampling of current releases but is not, of course, fully definite. An index of relative grossing strength in the U.S.-Canada market, the monthly report does not pretend to express total rentals.

By MIKE WEAR

New product helped exhibitors last month, the national b.o. in July being better than it has been in recent years. First-run theatres in cities reported VARIETY were helped some by the tempering of several minor heat waves. They also were aided by the fact that distributors generally were not adverse to setting out their top fare for release in a torrid month.

"The Vikings" (UA) led the July boxoffice sweepstakes by a healthy margin. The pic finished first a majority of the weeks, and racked up a mammoth $1,570,000 in some 24 key cities. "South Pacific" (20), which was champ in June, finished second with better than $1,390,000.

"No Time For Sergeants" (WB), a newcomer like "Vikings," copped third money, being nosed out of second position by a small margin. "Kings Go Forth" (UA) wound up in fourth place. It, too, is a newcomer.

"Indiscreet" (WB), a new entrant out on release only two weeks last month, still managed to cop fifth position. "Gigi" (M-G) climbed to sixth spot although generally playing in small cinemas.

"Search For Paradise" (Cinerama), sixth in June, finished seventh last month. "Rock-A-Bye Baby" (Par), a newie, showed enough in the two sessions it was in distribution to capture eighth place.

"The Key" (Col) wound up ninth although placing higher on more than one occasion in weekly ratings. "King Creole" (Par) finished 10th, this new Elvis Presley pic not catching on as well as hoped for.

"Around World in 80 Days" (UA), fourth last month and long high on the monthly list, would up 11th. "Bravados" (20th) rounds out the Golden Dozen for July. This pic started out solidly but seldom held up on longruns. "Time To Love" (U); "Vertigo" (Par), second in June; "River Kwai" (Col), fifth in preceding month; and newie "Light in Forest" (BV) were the runner-up films.

Besides "Indiscreet," "Baby" and "Time To Love," several other new entrants shape promising. One is "Twilight For Gods" (U), which started out like a great grosser. This Rock Hudson starrer showed in excellent fashion on the first six or seven playdates. "La Parisienne" (UA), new Bardot starrer, likewise looms potentially big predicated on its first few engagements.

"South Seas Adventure" (Cinerama), which preemed at N.Y. Warner Theatre near the end of last month, hints of being one of strongest in the series of Cinerama pix. It has been virtually capacity since opening in N.Y. "Blue Murder at St. Trinian" (Cont) has shown up strongly on some five opening playdates after a great run in N.Y.

"The Fly (20th), although not release in many cities so far, shapes socko to great in the couple of keys where launched. "Imitation General" (M-G), also new, has ranged from okay to smart or big in most launchings.

"Night Heaven Fell" (Kings), another Bardot opus, showed enough the final week of July to finish as top runner-up pic in the weekly ratings "Horror of Dracula" (U), which finished 10th in June, was still active enough last month to be top runner-up pic another week.

"Peter Pan" (BV) (reissue) finished as runner-up film on two different weeks last month. "Proud Rebel" (BV) did likewise on two other stanzas. "Attack of 50-Foot Woman" (AA) did fairly well to good on several engagements. "Windjammer" (NT), mild in Chi and fairish in N.Y., continued very big on its L.A. run.

"Attila" (AA) came through with some nice engagements during the month but did not have enough to be included in ratings. "God Created Woman" (Kings), which figured in monthly ratings for several months, most of last month was down to four or five scattered extended-run engagements.

July's 12 Jumpers

1. "The Vikings" (UA).
2. "South Pacific" (20th).
3. "No Time Sergeants" (WB).
4. "Kings Go Forth" (UA).
5. "Indiscreet" (WB).
6. "Gigi" (M-G).
7. "Search Paradise" (Cine).
8. "Rock-A-Bye Baby" (Par).
9. "The Key" (Col).
10. "King Creole" (Par).
11. "Around World" (UA)
12. "Bravados" (20th).

Heirs Sue Hamm, Charge He Erred In Emmick Will

San Francisco, Aug. 12.

Five of the 28 heirs to the $2,300,000 estate of the late Eugene Emmick last Friday (8) sued lawyer-theatre owner L. S. (Ben) Hamm for $75,000 damages.

Emmick, once a 30% owner of the 100-theatre United California (Naify) circuit, died in January, 1956, at the age of 78.

Plaintiffs in the suit filed in San Mateo County superior court were relatives of Emmick's second wife. They were Robert and Helen Lucas, and Cyrene D. Lucas suing in behalf of his three children, Robert, Cyrene Jr., and James.

The complaint, filed by Frisco lawyer Reginald G. Hearn, demands the $75,000 as compensation for losses the plaintiffs claim they incurred because of what the suit described as a technical error in drafting Emmick's will.

Emmick's will has been subject of considerable litigation because he provided in it for a daughter whom he didn't acknowledge while he was alive. Hamm, veteran Frisco theatrical attorney, was Emmick's lawyer. Hamm is also owner of a dozen Northern California theatres.

NO MPA CHANGES IN EUROPE SEZ JOHNSTON

London, Aug. 12.

No changes are contemplated in the MPEA's European operation, Eric Johnston told VARIETY before he left for Rio at the end of a five-day convention attended by their reps from Paris, Frankfurt, Rome, Stockholm and London.

However, he confirmed that Charles F. (Chuck) Baldwin is due to retire before the end of the year and will probably be returning to the U. S. by next November. The question of a successor had not yet been considered but it is unlikely that either Ralph Hetzel or Griffith Johnson would be transferred from N. Y. to London.

Johnston said the company presidents in N. Y. last month had left him to decide on the size and scope of the MPA operation in Europe. They had given him carte blanche to say whether it was desirable and advisable to maintain the existing number of offices or whether some should be shuttered. He had come to the conclusion that it was necessary to keep them going.

Charge McAlister Dolly Copied and Marketed By Manhattan Firm

J. G. McAlister Inc. of Hollywood via Manhattan attorneys Keith, Bolger, Isner & Bryne has filed an action in U.S. District Court, New York, against Camera Equipment Co. Infringement of patents is charged on behalf of the McAlister Crab Dolly, an invention of Steve Krilanovich, also a complainant, which came on the film equipment market in 1951 and has since won a Motion Pictures Arts & Sciences Academy technical award.

Suit alleges Camera Equipment rented the crab dolly in January 1956 but has since copied and marketed it as its own. Coast concern seeks temporary and permanent injunction, accounting and treble damages in the discretion of the court and cost of action passed against the alleged infringer.

Walter Klinger, sales manager of McAlister, was in N.Y. last week to set the litigation. He then departed for visits to film studios in London, Copenhagen, Munich, Paris and Rome, his second European trip this year.

'Suing Wrong People'

According to Burt Zucker, v.p. of Camera Equipment, McAlister "is suing the wrong people." He maintained that his company does not manufacture or sell the dolly referred to in the complaint. "The allegation is not true," he declared.

Zucker declared that his firm acquires the dolly from another manufacturer and "just rents it."

CY EICHMAN HEADS NAT'L SCREEN AD-PUB

Cy Eichman has been named director of advertising and publicity for National Screen Service by Burton E. Robbins, v.p. in charge of sales, departing his post as eastern tv sales manager of Screencraft Pictures Inc.

Eichman was with Screencraft for three years and prior to that was with Atlantic Television Corp., Associated Motion Picture Advertisers, and Astor Pictures.

FATHERLAND OF POSTERS

U's Kallis Impressed by Europe's Ad Designs

Europeans are considerably ahead in the creation of posters to advertise motion pictures, according to Maurice Kallis, Universal's advertising art director, who returned from a two-month tour of Europe.

"Billboards are used far more extensively in Europe than in this country to advertise pictures," Kallis declared. He stressed that posters are the key to the entire ad campaign and that everything else is based on them. Kallis added that the European posters are vastly superior both in content and quality. "For one thing," he said, "they have a simplicity we are unable to achieve because of our many legal commitments for credits." He noted that even on American pix the Europeans prefer to make their own posters and "they seem to put on them only what they want."

Antitrust Chief to Address TOA

Victor A. Hansen, Assistant U.S. Attorney General in charge of the antitrust division of the Dept. of Justice, who has borne the brunt of exhibitor complaints relating to alleged laxity in the enforcing of the consent decree, will appear before the convention of Theatre Owners of America in Miami Beach on Oct. 23.

Obtaining Hansen as a speaker marks something of a coup for TOA. Actually, it has been Allied States Assn. which has made the overt attack on the antitrust division. Allied in its recent "white paper," flatly charged the Attorney General's office with laxity in the enforcement of the decrees and demanded an investigation by Congress.

Exhibs Need 'Summit Meeting' To Cope With Too-High Tickets—Lesner

Chicago, Aug. 12.

Boxoffice lethargy so far this summer is reviving the pro-and-con of Windy City firstrun admission scales, with Daily News pic appraiser Sam Lesner chiming in with a call for a "summit meeting" of exhibs to re-examine and perhaps downgrade tariffs.

Past week gave Chi its first collar-wilting weather of the season, yet the Loop b.o. failed to respond markedly. Lesner said the family en masse trade has fallen off because of prohibitive prices, and asserted, "I'm convinced that a 'summit meeting' of all responsible movie exhibitors could result in benefits for all." Critic avoided anyhting more specific, however.

"No matter," said Lesner, "how much we argue the economic facts of motion picture business today, $1.80 will drive more average people away from the movies than tv will drive into the theatres." Several of the main stem grind houses post a $1.80 top. Significantly, Lesner's discussion omitted the five roadshows current here, two of which are scaled to $3.50. One of the hard-ticketers, Cinerama, bankrolls the scribe's five-minute across-the-board stanza via the Chi NBC radio station.

As for the downbeat biz, one theory heard from tradesters is that the "cool inside" marquee bait, formerly so effective, is now up against a saturation of home air conditioners—so who needs a picture house? But traditional summer boom is likely to be realized yet with a spate of major product due this month that includes "Indiscreet," "Naked and the Dead," "Big Country" and "Defiant Ones," the last world preeming here next Wednesday (13).

Muscle Behind Censor

Abilene, Tex., Aug. 12.

Crescent and the Tower Drive-In Theatres had trouble here over the attempted showing of "And God Created Woman" (Kingsley) with Brigitte Bardot.

Censor board turned down the request by the ozoners and when they attempted a showing of the pic anyhow, the sheriff's officers put a stop to its exhibition at both drive-ins.

L.A. Publishers: 'But Our Policy Not Censorship'

Los Angeles, Aug. 12.

Publishers of the four local metropolitan dailies are planning to have a copy of all motion picture advertisements submitted before publication to the Los Angeles Newspaper Publishers Assn.

An outgrow of its crusade to "clean up" picture ads, the system is not—it says here—intended as a censorship device. Arthur G. Pollock, secretary, remarks, "We are not setting up a censorship board," he said, "We're taking this thing little by little and don't want to go whole-hog. We realize everyone has his problems." Pollock admitted, however, that censorship is an eventual, if undesirable, possibility.

The secretary was unclear as to exactly what he would be doing, however, with the advertisements in his hands before publication. Generally, it appeared that he would serve as a kind of watchdog or coordinator for the four member papers—Times, Examiner, Mirror-News and Herald-Express—keeping an eye on ad copy and contacting advertisers or member papers when he discovered something contrary to the "clean up" policy.

He would not get the ad copy itself, he said, but would only get a facsimile of it. Whether this would come directly from the advertisers or from the newspapers was not known yet. The member papers, Pollock said, were not giving up their right to publish whatever ads they unilaterally accepted.

The move to centralize the "clean up" campaign was not, according to the secretary, an indication of dissatisfaction with results of the drive thus far.

PEDDLE SWIM-POOLS TO SOUTHWEST OZONERS

Dallas, Aug. 12.

Arlie Crites, veteran exhibitor, has formed Movie Pools Inc., to serve as southwest distributor for Swimming Pools of America. Crites has been associated with Frontier Theatres for many years and is head of the circuit concessions department at present.

Others with the venture include William Overman, general manager; Arthur DeStefano, former branch manager of National Theatre Supply Co., in Kansas City and P. A. Warner. The firm will operate in Texas, Oklahoma, New Mexico, Kansas and Louisiana, with preference on dealerships to be given owners of ozoners.

Drive-In Theatres provide an ideal site for swimming pools and for displaying swimming pools and poolside equipment.

JONAS ROSENFIELD'S TRIP

Jonas Rosenfield, Col's ad-pub exec, will be in Minneapolis today (Wed.) to discuss promotional matters with homeoffice brass and field managers of the Pioneer circuit.

Personnel of the chain, which comprises 20 theatres in 11 Iowa towns, will be in convention at this time and will discuss with Rosenfield the matter of "The Merchandising Problems of Small Theatres."

Echo From Svenska-Town

Minneapolis, Aug. 12.

Advanced admission pictures, becoming increasingly more numerous, are the cause of much customer disgruntlement and theatre patronage decline throughout the territory, according to Frank Mantzke, North Central Allied president.

In the current NCA bulletin, he hits out against the upped prices and declares when they're charged the picture should be given roadshow treatment.

Jack Webb Essay Stunt For Newsmen Linked To New WB Release '-30-'

Hollywood, Aug. 12.

Jack Webb is launching a nationwide promotional contest involving every working newspaperman in the country in conjunction with his "-30-" feature being penned by Jim Bishop and to be released by Warner Bros. next year.

Contest, for which all accredited newsmen are eligible, calls for contestants to write a 600-words-maximum piece on the most memorable story they ever penned a "30" to. First prize will be $1,500, second $750, and there will be other runner-up prizes. Additionally, all submissions will be scanned for possible later use for television stories, with extra payment going to those newsmen whose yarns are used for this purpose.

Contest will be launched a week from Monday and will close Sept. 30, prior to start of production on the film, which incidentally is being made in association with the Los Angeles Examiner.

Webb is broadsiding his press list of 1,500 columnists on the contest, and will also run trade ads in show biz papers and Editor & Publisher to ballyhoo the stunt. Judges will comprise Webb, associate producer Frank LaTourette, William Randolph Hearst Jr., Bishop, and Jack L. Warner, if the latter's available.

EDITOR MORHEIM TO PRODUCE

Hollywood, Aug. 12.

Lou Morheim, who exited his story editor post for Clover Productions at Columbia, will co-produce Alciona's "The Magnificent Seven." Martin Ritt produces the Yul Brynner starrer.

It will be shot next year in Europe.

VIDEOTAPE ON A POWDER KEG

Open on '58-'59 Network TV Skeds

[Scorecard on Nighttime Availabilities]

The three tv webs spent the past week making and mulling program shifts. In one instance (ABC), there was a possible jockeying to satisfy sponsor demands, and in other cases the webs were trying to get off the hook on costly but unsold program commitments by substituting less expensive product.

Effort to find less costly replacements has helped the cause of live programming. Over the weekend, NBC-TV dumped "Love & Marriage" and "Northwest Passage," two telefilms penciled into the Friday 8-9 p.m. slot, to make way for a live but less costly 60-minuter, "Ellery Queen" (see separate story). And at the moment, CBS-TV is considering shelving "Rawhide," another film, in favor of a live house production called "Pursuit." "Rawhide" was aimed for Mondays at 7:30 and 8:30, but "Pursuit" would go Wednesdays from 8 to 9, cueing further shuffles.

In place of "Rawhide" on Mondays, CBS would move "Name That Tune" from Tuesday at 7:30. Program for the Monday-at-8 slot has not been disclosed. "Invisible Man" (Wed., 7:30) and "World of Giants" (Wed., 8) might thereafter move in tandem to Tuesday on CBS between 8 and 9. This would enable a switch of "Wanted: Dead or Alive" to Wednesday, at 7:30, prior to "Pursuit." Though remote, it is possible that the Brown & Williamson show, "Number Please," now set for Tuesday-at-8, will move to 7:30. (Meantime, B&W is seeking to drop "Number" in favor of "Keep Talking," a program (being seen for the summer in the Tuesday-at-8 period.)

With "Ellery Queen" definitely supplanting "Love & Marriage" and "Northwest Passage," the latter NBC show joins "Jefferson Drum" and a live audience quiz show as contenders for the 7:30 Friday slot. "Passage" is also being mulled as the replacement for "Drum," which is now tentatively in the 7:30 Sunday time on NBC.

"Love & Marriage" was offered to Colgate as the replacement for "Dotto," but the underwriter nixed the NBC idea.

ABC holds forth little hope that the "Walt Disney Presents" hour will move from Wednesdays at 7:30 to Friday at 8. Nonetheless, such a move is still the reported desire of sponsor Reynolds Metal. Also at ABC, the Friday-at-9 stanza, "ESP," is being dropped on Aug. 22 by Chesebrough-Ponds.' A new show and sponsor are being sought. The future of "Mad Show," Monday 7:30-8:30, is highly questionable, with ABC already prepping a telefilm series called "Time & Place" as the 7:30-8 replacement.

These were the shows still open for sponsorship as of yesterday (Tues.) prior to final word on most of the aforementioned shift.s:

SUNDAY

TIME	NETWORK & PROGRAM	AVAILABILITY
7:30- 8:00	NBC—Mark Saber	Half
8:00- 8:30	NBC—Jefferson Drum	All
8:00- 9:00	NBC—Steve Allen	Approx. half of 26 wks.
8:30- 9:00	ABC—Lawman	Half
9:00- 9:30	ABC—87th Precinct	All
9:30-10:30	ABC—Interplay	All

MONDAY

7:30- 8:00	NBC—Tic Tac Dough	Half
7:30- 8:30	CBS—Rawhide	All
	ABC—Mad Show	All
10:00-10:30	NBC—Arthur Murray	Half

TUESDAY

7:30- 8:00	NBC—Dragnet	Bulova in; half to go
7:30- 8:30	ABC—Cheyenne	Half (alt. weeks)
8:00- 8:30	CBS—Number Please	Half
8:30- 9:00	CBS—Wanted: Dead or Alive	All
9:30-10:00	NBC—Robert Cummings	Half, early January
10:00-10:30	ABC—Love & June Allyson	All

WEDNESDAY

7:30- 8:00	CBS—Invisible Man	All
7:30- 8:30	ABC—Walt Disney Presents	Reynolds in for one hour (alt. wks.); quarter to go
	NBC—Wagon Train	One-quarter
8:00- 8:30	CBS—World of Giants	All

THURSDAY

7:30- 8:00	ABC—Leave It to Beaver	Half
	NBC—Haggis Baggis	All
9:30-10:00	ABC—Rough Riders	Half
9:30-11:00	CBS—Playhouse 90	One-Sixth
10:00-10:30	ABC—Tombstone Territory	All

FRIDAY

7:30- 8:00	NBC—Not programmed	All
8:00- 8:30	ABC—Man with a Camera	Half
8:00- 9:00	NBC—Ellery Queen	All
8:30- 9:00	ABC—Colt .45	All
9:00- 9:30	ABC—Not programmed	Chesebrough-Pond's converting "ESP" coin to ABC daytime
10:30-11:00	CBS—Person to Person	Half

SATURDAY

7:30- 8:30	CBS—Perry Mason	Approx. three-fourths
8:00- 8:30	ABC—Holiday, USA	All
8:30- 9:00	CBS—The Texan	Half, early January
	ABC—Jubilee, USA	All
9:00- 9:30	CBS—Gale Storm	Half
	NBC—Steve Canyon	Half
9:30-10:30	NBC—Cimarron City	All

STRIP PROGRAMMING

7:15- 7:30—CBS—Doug. Edwards News. Mon.-Wed.-Fri. open

RECAPITULATION

APPROX. TOTAL TIME AVAILABLE (WEEKLY)

ABC— 6 hours, 55 minutes
CBS— 5 hours, 10 minutes
NBC— 5 hours, 45 minutes

17 hours, 50 minutes

FPA IN BLAST OF 'WEB CONTROL'

Chicago, Aug. 12.

Last week's St. Louis convention of the International Alliance of Theatrical Stage Employees artfully dodged (contrary to advance doping) the ramified problems posed by videotape. Yet, though hidden from view, the ogre (as the craft chaps see it) produced the meeting's hottest yarn.

The major networks, poised for tape's blessings, face impending antitrust charges by the New York Film Producers Assn., 35 indie members strong, which sees the magnetic process as the completing link in web control of timeslots and their content. FPA's first step, it was learned, will be to push for an investigation by Federal solons, possibly via Sen. Warren Magnuson's Interstate Commerce Committee, or by a special small business unit.

Indies claim tape means a "complete monopoly" for the webs over time, programming and, now the making of commercials. Association is understood to feel the situation puts the webs in violation of the 1948 consent decree separating film production and distribution, albeit status of videotape re "live" or film remains muddied. Both NBC and CBS, doubtless mindful of the decree, operate legally distinct film subsids, the former with its California National Productions, and latter with Kenco in New York. Both, so far, have limited their activities to syndicated shows.

FPA's 'White Paper'

FPA's ammo for its assault on the tape-minded webs is sketched in a five-page, single-spaced "white paper" sent recently to Herbert Burstein, counsel for the indies, from Wallace A. Ross, their public relations chieftain. Paper analyzes the webs' current pitch for taped commercial biz as more an effort to "amortize costs of equipment they already have" rather than a desire to hack off large slabs—or all—of the "somewhat paltry" $35,000,000 to $40,000,000 tv commercial film industry. If so, and the nets merely look to cover their costs as against a profit motive, obviously the indies couldn't compete and thus, even before the fact, are crying "foul."

As for IATSE, Ross wants the union's cooperation—morally, of course, but more pragmatically by supplying additional evidence of web chicanery to the FPA for its case to the lawmakers. Stagehands, of course, are deathly afraid of tape activity being consolidated by the broadcasters, since that would complicate IA chances for jurisdiction. (Union already has a pact with FPA.) It's no secret the networks prefer the International Brotherhood of Electrical Workers (IBEW) and National Assn. of Broadcast Technicians (NABET), both regarded as "cooperative" unions.

Not Heard on Floor

Curiously, FPA's plea for IA help never reached the convention floor in St. Louis. Eastern delegates, currently more concerned over the issue, declined for obscure reasons to press the matter in the face of a surface-sweet conclave so well expedited that it ended a day ahead of schedule. International prexy Richard Walsh apparently was in no mood for some basic and thorny issues that figured in advance of the meetings to rate urgent attention. About all the rec-

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Bigelow Scripting Dean

Joe Bigelow, chief writer for the Jackie Gleason Show during the 1956-57 season, has been signed to script the new Jimmy Dean daytime tv series on CBS which kicks off Sept. 15 at 2 p.m. The Dean program will be replacing "Beat the Clock".

Arthur Knorr will be the production consultant on the show and the directors will be Jerry Shaw and Lee Tredanari.

NBC Chi Plant Beginning to Look Like Ghosttown; Lopping Off 18,000 Sq. Ft. of Prod. Space; More Axings

Chicago, Aug. 12.

NBC's economy cutbacks at its Windy City outpost are turning out to be more severe than initially made public. The web has let it be believed that, for reasons of thrift in a general business recession, it was merely pruning personnel excesses from the ranks. Actually, in the particular instance of the Chicago plant, the network means also to decimate the facilities, specifically 18,000 square feet of space hitherto used for production purposes.

The east area of NBC's billet on the 19th floor of the Merchandise Mart is now spiritually roped off for subleasing and will be yielded by the network as soon as it can find a customer. Best prospect is sister company, RCA Victor Recording Division, which already has surveyed the east area and is considering a move from its space at 445 Lake Shore Drive. Should RCA Victor take over, the NBC plot, it would get radio studio "D" and tv studio "E," along with studios engineered for transcriptions.

May Transfer 'Farm & Home'

Studio "D" is a big one, the last of WMAQ's audience studios, whence NBC's "Farm and Home Hour" has originated for several years. Its elimination will create a housing problem for "Farm and Home." Provided there is no union opposition owing to conflicting jurisdiction between radio and tv, an attempt will be made to relocate the show in tv studio "A," the sole remaining large studio in the plant. Otherwise, there's a fair chance the origination may be moved to WTMJ, Milwaukee, inasmuch as the show's sponsor is Milwaukee-based Allis-Chalmers.

The reduction of facilities in Chi not only represents a blow to the stature of the local shop but diminishes the broadcasting industry itself. Obviously, floor and studio space are harder to reclaim in more prosperous times than help is to rehire, so there's a finality to this step. NBC is about to take. The implication is that WNBQ (the tv outlet) will never again need studio facilities for more than its present live output of three shows a day, totaling two hours, plus a handful of newscasts.

WNBQ's studio holdings now amount to "A" and the adjoining "A-1," plus a one-camera booth operation. This dramatizes the descent of a station that once originated such shows as "Kukla, Fran and Ollie," "Garroway at Large," "Ding Dong School," "Zoo Parade" and a couple of soapers. As a production centre, WNBQ has

(Continued on page 42)

Norelco 450G on Paar

North American Philips Co. ordered 65 participations totaling $450,000 on NBC-TV's "Jack Paar Show."

North American Philips order for its Norelco Shavers begins in September, and was placed through C. J. LaRoche.

Herbuveaux VP Of NBC Chi Central; Yoder Moving In

Chicago, Aug. 12.

The Chicago NBC plant, having lost semblance of being the web's central division with the recent axing of the network program department, is regaining that status, at least nominally, via the promotion of Jules Herbuveaux to vice-prez of NBC in charge of central division. It is a newly created post equated with that of John West on the Coast.

In the new organizational structure, Herbuveaux will be in charge of NBC activities on the corporate level, reporting directly to J. M. Clifford, network's exec veepee for administration, in New York. Lloyd Yoder, veep in charge of WRC and WRC-TV, the NBC stations in Philadelphia, is being transferred to Chi to take over Herbuveaux's previous post of v.p. and general manager of WMAQ-WNBQ, the Chi stations. Yoder will report directly to Clarence (Buddy) Sugg. Third NBC veep in Chi, Edward Hitz, continues to report to Don Durgin, national tv sales manager.

Raymond Welpott is replacing Yoder at the Philadelphia stations in a moveup.

While Herbuveaux's exact functions in his new post have not been fully spelled out, he will be concerned principally with building the stature of the organization in the midwest region. Changes will take effect on Sept. 8.

'MONARCH OF MO' AS JAFFE '59-'60 SKEIN

Hollywood, Aug. 12.

Henry Jaffe is prepping a television series based on books by "Oz" author Frank L. Baum and titled "The Magical Monarch of Mo." Series is aimed at the '59-'60 season, and Jaffe plans to showcase the series by producing the initial segment as an episode on his "Shirley Temple Storybook" series next spring.

Joseph Schrank, who's done several of the "Storybook" scripts, and "Storybook" associate producer-story editor Norman Lessing, already have prepared scripts for "Mo." Series will be a half-hour entry, despite the hourlong showcase segment next spring, and would be either film or live, from either Coast, depending on desires of a sponsor.

'Time for Fun' (8-A.M.)

ABC-TV's new daytime programming has forced one of the hotter local offerings on its New York owned & operated key to move from noon to an 8 a.m. slot. "Time For Fun," a longtime WABC-TV juve entry at midday, moves to 8 beginning Aug. 25, thereby booting the two-year-old "Tinker's Workshop" off the air entirely.

TV Patron Saint Preeming Aug. 17

Los Angeles, Aug. 12.

First official Catholic function in the U. S. honoring St. Clare as the patron saint of television is scheduled for Aug. 17 at St. Joseph's Church in Los Angeles. A television camera will be solemnly blessed as a ceremony symbolizing request for God's blessing on the industry. Solemn Mass on the same theme will follow.

Ceremony, taking place under auspices of "The Hour of St. Francis," Church's national radio and tv program, will be headed by Msgr. John J. Devlin, archdiocesan head of motion picture activities, and Msgr. Anthony J. Brouwers, rep of radio and tv. Assemblage of tv stars, authors, producers, directors and technicians will attend the ceremony.

St. Clare was named patron saint of the industry by Pope Pius XII last February. There's still no patron saint for motion pictures.

News Is Good Business at WTOP; AM-TV Operation Covers the World

Washington, Aug. 12.

Prestige and profit do mix. This is the lesson to be learned from radio-tv news operation of WTOP-CBS, one of largest in country for an individual station.

Based on theory of station topper John S. Hayes that "the fire around the corner is just as important a news item to some people as the landing in Lebanon," WTOP's News and Public Affairs Division, headed by Edward F. Ryan, has expanded in scope and as an attention-getter since its inception three years ago. And it has moved further over into the black side of the ledger.

When newsman Ryan moved over from the Washington Post-Times Herald, sole owners of WTOP, in November, '55, he faced the challenge of hard-hitting coverage of local news sans any sacrifice of national or international angles. Estimated cost of stepped-up coverage is $200,000 annually, a tough financial nut for even town's biggest station. But with more than 75% of time sold in various types of sponsorship deals, and with expanded prestige in form of testimonials from local and national officials, news has proved to be good business.

A staff of 12, including six full-time newsmen, a cameraman, sports director Dan Daniels, farm reporter Arch McDonald, executive producer Larry Beckerman, and Ryan, have accented saturation coverage of local news from very start of operation. Expansion has been largely in field of international reporting, via stringers based in strategic spots all over world, as well as in this country. And there is increasing emphasis on in-depth treatment of national stories with special local highlights. In latter category was handling of first American satellite on Jan. 31, when careful spadework gave WTOP a jump on CBS with a bulletin during "Person to Person," and enough background material and taped interviews for a special two-and-a-half broadcast. More of the same is planned for other bigtime national stories.

In addition to the regular daily schedule of two hours and 35 minutes of radio newscast, and 40 minutes on tv, "City Side," a 30-minute Sunday telecast, highlights local issues in much the same format as web news panel shows treat national stories. Here, too, the trend has been towards such national issues as the Supreme Court, plus a few forays into editorial treatment. A policy on regularly-skedded editorializing is now in the works.

Working closely with sister station WJXT, Jacksonville, Fla., (recently renamed from WMBR-TV), there is a regular exchange of tapes and film. WTOP newsman Scott Sutton, for example, gives the Florida outlet regular reports on its state delegation in Congress. And all overseas tapes are shipped south.

Overseas stringers, all vet reporters with other news affiliations, send weekly tape recordings which are used on both radio and tv. Especially hot news is cabled or phoned. Foreign staffers include: Edmond Taylor in Paris; Murray Marder, London; Muriel Bowen, Asia and Africa; Dick Knowles, Germany; Norman Klare, Tokyo; and Charlees Lanius, Istanbul.

Tap Schneider As GM of WCAU-TV

John A. Schneider is set to take over the general managership of WCAU-TV, now that the FCC has okayed the CBS $20,000,000 purcase of WCAU-AM-FM-TV, Philadelphia. Since 1956 Schneider has been general manager of CBS-TV Spot Sales. He joined CBS in 1950. He takes over, among other duties, Charles Vanda's job as veepee in charge of tv. Vanda ankled the station several months ago. Donald W. Thornburgh is prexy of both WCAU-AM and WCAU-TV.

Schneider's post at CBS-TV Spot Sales is expected to be filled by Bruce Bryant, now eastern manager of the department. Art Elliott will come in from Chicago to take over Bryant's job.

High None

With Westerns and audience-participation programs topping the television surveys, Leonard Levinson has created "Shoot the Works," the first Western audience-participation show.

He's invented electronic devices for guns and costumes so that contestants can "kill" each other in the traditional "stalk - down - the - empty-cowtown-street" style.

No Web in Sight, 'Best of Post' Out

Hollywood, Aug. 12.

Robert J. Enders Inc. vidfilmery is closing its Coast office, and v.p. Robert L. Friend is resigning from the company effective Aug. 16 to freelance.

Company, headquartered at Metro, shot 18 "Best of the Post" vidfilms, and has $1,000,000 tied up in the product, but hasn't been able to sell the telepix although they've been offered since last November.

Coin for the vidpix was put up by the Satevepost and Enders, with the Post having control of the properties since its b.r. was the largest. Post nixed a chance to syndicate the telefilms, preferring a network showing. Shooting on the series ended six months ago.

Ty Hardin in 'Search' On 'Cheyenne' Series For Holdout Walker

There appears to be little hope at the moment that Clint Walker will return as star of Warner Bros.' "Cheyenne." Ty Hardin has been inked by the production company to star in the opening 60-minute vidpic Tuesday, Sept. 23, on ABC-TV.

Hardin will play Bronco Layne, described by ABC as a "starring role." But in its explanation of Hardin's duties, the web carefully skirted any mention of the intention to use Hardin throughout the season, on the outside chance that Walker, who fronted the first three years of "Cheyenne," will ultimately return.

"No arrangement," it was later said by ABC, "has been yet made with Clint Walker. He's still under suspension, and has to finish out his contract that way unless he agrees to return to work."

It's still held probable that for the initial five or six "Cheyenne" telefilms of the season, new star Hardin will engage in kind of a "search" for Walker. If Walker hasn't by then decided to return, Hardin will do the show regularly.

KTTV'S 48 ARB DARB FOR MISS UNIVERSE

Hollywood, Aug. 12.

KTTV here rolled up a massive 48.0 rating and 80.8% share of audience during its telecast of the Miss Universe finals here, according to a special American Research Bureau telephone survey. Station's exclusive pickup of the final judging pulled an audience estimated at nearly 3,000,000 viewers.

ARB measured the 10:30-11 p. m. segment of the July 25 telecast, which ran past midnight, and gave KTTV more than four times the audience of all six other stations combined. Next highest rating was a 2.8. Telecast was bankrolled by Squirt and Max Factor, latter ordering the ARB study. Two sponsors bankrolled a total of 11 remote pickups of the pageant, climaxing in the final judging.

Quaker's T. of Roses

Quaker Oats inked as sponsor of the Tournament of Roses Parade in Pasadena on Jan. 1. Two-hour one-shot will be aired on ABC-TV, with John Daly emceeing.

Time for the telecast will be 11:30 a.m. to 1:30 p.m.

THE HONEY DREAMERS

Currently, Arthur Godfrey time, CBS AM and TV with Dennis Day

Records Transcriptions

Mgmt: ART WARD Direction

Oxford 7-9034 MCA

ABC-TV Daytime May Add 30 Mins. By Hayes Step-Up

Even before the new three-hour daily pre-dark schedule gets underway at ABC-TV, plans are being made to enlarge the sked for a half-hour a day. Web is trying to work out a move which would put Peter Lind Hayes into the 11:30-12:30 time period.

At the moment, Hayes is firm for the noon-12:30 time. The other program definitely set in theh ABC daytime plan is Liberace from 2 to 2:30.

Remainder of the daytime sked is tentative, with "Man In Your Life" at 11-11:30, "Beat the Clock" or Freddy Martin from 12:30 to 1; "For Better For Worth" from 1 to 1:30, and "Jig Jag" a possibility at 3-3:30, prior to the established "Who Do You Trust?"

ABC has sold between 45 and 48 of the initial 60 quarter-hour segments planned, and several other sponsors for the new pre-dark fare are on the verge of giving a decision.

Desilu's 'Crazy Hunter'

Hollywood, Aug. 12.

Kay Boyle's book, "The Crazy Hunter," has been bought by Desilu for "Westinghouse Playhouse."

Walter Newman has been assigned to the adaptation.

'Moon' Day & Date

When the Air Force's first moon rocket is set off at Cape Canaveral on Sunday, Aug. 17, WCBS-TV, N.Y., will be shouting "Me, too!"

It plans to present the tv preem—and in color—of "Destination Moon," the Eagle Lion tint film made in 1950 and released through United Artists. It deals with four men in interplanetary space. This marks the second time WCBS-TV is presenting a feature film in color tv. "Moulin Rouge" was the first.

"Destination Moon" was originally set for an early September showing but the proposed launching of the three-stage Thor-Able moon rocket on Aug. 17 prompted WCBS-TV to push ahead the telecasting date of the film.

London a Week Ahead

London, Aug. 12.

In anticipation of a bid by the U. S. to set a rocket in orbit around the moon, British ABC-TV, not wanting to be left out of the act, revamped its Sunday program schedules in the North and Midlands (10) to include a 30-minute program," "Reaching for the Moon," which was prepared in three days.

Taking part were Dr. Eric Fletcher, vice chairman of ABC-TV and a legal man, who discussed the problems of lunar ownership with Dr. Anthony Michaelis, editor of Discovery, and other technical experts.

TV-Radio Production Centres

IN NEW YORK CITY

Steve Price is currently doing his usual summer replacement stint for **Air Features**, directing a pair of CBS-Air Features daytime serials, "Romance of Helen Trent" and "Road of Life." He's subbing for vacationing **Richard Leonard** . . . A week in West Hampton was compromise vacation in lieu of European trip for **Steve Carlin**, exec producer of Entertainment Productions Inc.

Vincent Price, host of the "ESP" show on ABC-TV, flies to Gallup, N.M., on Friday (15) to represent the Dept. of Interior in presenting an award to the Indian most outstanding in arts and crafts . . . **Ray Heatherton** threw an opening night party on Monday (11) for his "Celebrity Table" program over WRCA from **Leone's** Restaurant . . . **Eva Gabor** is doing a second week as **Bess Myerson's** vacation replacement on "The Big Payoff." Miss Myerson is playing in "Tea and Sympathy" at the Gateway Theatre in Somer's Point, N.J., this week . . . Comic **Jackie Kannon** makes his second of six scheduled appearances on the **Ed Sullivan** CBS-TV show Sunday (17) . . . **Dave Suntag** of NBC-TV programming vacationing at Lake Winnipesaukee, N.H. . . . **Sid Desfor**, NBC Press photo chief, became a grandfather for the first time when his daughter **Nan** (Mrs. Irwin Schatell) gave birth to a girl July 31. Fatther is with tthe D'Arcy Agency . . . **Jerry Lanning** has been named a copywriter in the advertising and promotion dept. of CBS Radio. He was previously at WRCA-TV in the promotion dept. . . . **Peter Donald, Jim Backus, Betty Kean** and **Lew Parker** are subbing for **Robert Q. Lewis** on CBS Radio's evening "Robert Q. Lewis Show" while the latter is on a four-week holiday . . . **Carol Reed** of WCBS-TV's "Rain or Shine" and "Late Weather and Sports" on a three-week vacation. **Denise Lor** is substituting for her on the local weather programs . . . "Eye on New York" staffer **Stan Newman** is leaving the program to join Daid Paige Associates, public relations outfit . . . WRCA's **Ben Grauer** to Niagara Falls with Commissioner Robert Moses to make special tape reports on Niagara Power development . . . **Irving Windisch** joins the **Arthur P. Jacobs** public relations outfit on Sept. 1 as veepee in charge of N.Y. operations. Jacobs outfit resumes activities next month after dissolving partnership of Rogers, Cowan & Jacobs . . . **Sue Singleton**, one of **Ray Porter's** singers on CBS Radio's "Best in Music," vacationing in Salt Lake City . . . Pianist **Stan Freeman**, now on WCBS Radio, will make a guest appearance with Montreal Symphony on Tuesday (19) . . . **Art Linkletter**, host of CBS Radio's "House Partty," with wife and four children on a week's vacation in New Mexico. During his absence, his son **Jack** will co-host "Party" with announcer **Jack Slattery** . . . Martin Goodman Agency has signed **Ken Banghart** and **Peter Donald.**

Singer **Richard Hayes** guesting on **Jack Paar** nighttimer on Aug. 25 and 27 . . . **John Daly** named radio-tv chairman for Sight-Saving Month (Sept.) campaign of National Society for Prevention of Blindness . . . **Art Ford** to New Orleans for a week to film segs for his WNTA "Jazz Party" . . . **Paul A. McGuire** to WABC-TV sales . . . **Gene Shefrin** of the **David O. Alber** p.r. office on Cape Cod vacation . . . **Sheldon Van Dolen** becomes Blair-TV salesman. . . **Allen B. Du Mont Jr.** quit as veepee of Du Mont Television & Radio, the outfit formed when Du Mont Labs, company his father founded, sold its set division to Emerson Radio; he gives "personal problems" as the reason for quitting the month-old job . . . WNEW jock **Jack Lazare** emceeing Jazz Festival at Randall's Island Aug. 22 . . . **George Zachary**, lately of Lever Bros. rario-tv department, taking two-month biz-pleasure jaunt to Europe, returning in Oct. . . . **Danny Daniels** joins "Voice of Firestone" in fall as associate producer; **Richard D. Dunlap** will direct.

Carl Ward, national manager, affiliate relations, CBS-TV, off to Bermuda and a month's vacation . . . **Lowell Thomas Jr.** back from Alaska where he concluded filming on the Alaska show for CBS-TV's "High Adventure" series . . . **Tim Marks** back at his desk at the **Milburn McCarty** p.r. office after a three-week holiday fishing at Highlands, N.J. . . . **Perry Leff** of **Frank Cooper** office set **Garth Dietrich** as producer-director of the special "Timex Jazz" show from Miami Beach on Nov. 10 via CBS-TV. Leff also set **Tony Webster** as scripter for the "Pat Boone Show" on ABC-TV this fall . . . **Perry Cross** will be producer-director of "County Fair," new daytime audience participation show on NBC-TV starting Monday, Sept. 22. Previously Cross produced the **Jack Paar** show and was production manager for "Producer's Showcase."

Ira Ashley, producer-director of CBS Radio's "Young Dr. Malone" and "City Hospital," flies to Europe Friday (15) for an 18-day vacation-business tour. During his absence, **Kirby Ayres** and **Paul Roberts** will pinchhit . . . **Herb Duncan** has recorded several Paper-Mate tv spots and assorted accents on a series of Ken-L-Ration radio spots . . . **Paul Taubman**, musical director of NBC-TV's "Tic Tac Dough," "Twenty-One" and "Dough Re Mi," takes off for Europe next month to tour with his "Music In Philately" collection, one of the stamp collections based on music. Collection will be shown in the Vatican, London and Moscow.

Jay Eliasberg, director of research for CBS-TV, vacationing for a month at Martha's Vineyard . . . CBS newsman **Walter Cronkite** emceeing Award Banquet of the Fisher Body Craftsman's Guild in Flint, Mich., tonight (Wed.) . . . **Irving Settel**, radio-tv author and Pace College instructor, is penning a "Pictorial History of Radio & TV" to be published in January and "Have You Seen This One?" a book of jokes from the tv screen for December publication. Both volumes will be issued by Citadel . . . **Diana Barth** set for "True Confessions" on NBC Radio Tuesday (19) . . . Singer-**Betty Ann Grove** and spouse **Ed Brown**, Ted Bates exec, to spend two weeks in East Hampton. Brown, reserve Army captain, just finished a stint at Governors Island.

MBS commentator **Gabriel Heatter** celebrates his 25th air anni next month . . . **George Vogel**, former exec v.p. at Mutual, has been appointed managing director of Spotlight Promotions, replacing **Sidney Du Broff**. Clients of merchandising and sales promotion firm includes "Big Payoff" and "For Love or Money.' . . . **Joseph S. Sinclair**, general manager of WJAR-TV, Providence, manned his own outboard crusier to help the station's news coverage of Thursday's (7) Newport Harbor ship crash.

Jack Pearl appearing on the **Jack Paar** show on Friday (15) . . . **Anita Zang**, assistant to producer **David Susskind**, and commercial film producer **Jack Grossberg** honeymooning at the Havana-Riviera, Havana . . . **Tex & Jinx** still flirting with the idea of originating their new WOR Radio shows from the UN (night) and Empire State Bldg. (afternoon); meantime, it's from the 1440 Broadway studio until bossman **Bob Leder** returns from vacation and decides.

IN HOLLYWOOD . . .

Jack Benny aired to N.Y. for pre-season talks with BBD&O and American Tobacco. Before returning to the Coast he'll drive up to Toronto to talk with Fair officials for a stand there next summer . . . **Hunt Stromberg Jr.**, developer of new programs for CBS-TV, will search for new ideas and talent in Rome and Paris . . . **Don Quinn** sees little hope for tv comics to roost high again in the ratings. Says "there are so many taboos that they offend noboby and amuse nobody." He's now concentrating on his tv commercial jingle biz. His former writing partner, **Phil Leslie**, freelanced a script for **Lou Edelman's** "Love and

(Continued on page 42)

'YOU CAN SEE IT NOW ON NBC'

Touchdowners as Telepix Thesps

Hollywood, Aug. 12.

Hollywood's response to the continuing question of where new talent is coming from appears to be: "from the gridiron." Film and telepix castings are liberally sprinkled with ex-footballers, all of whom seem to have beaten a trail direct from the playing fields of alma mater direct to the casting offices here.

Pigskin parade includes ex-New York Giants pro Frank Gifford, who plays the lead in Warner Bros.' projected "Public Enemy" tv'er; Ty Hardin (name changed from Ty Hungerford), ex-Texas A&M'er, who's replacing Clint Walker in WB's "Cheyenne" series; Jack Ging, ex-Oklahoma gridder who's just been cast in "Rally 'Round the Flag, Boys"; Ronnie Knox, who doubles from films to disks; and James Sweeney, ex-Texas Christian U. star.

Ringer is Denny Miller, being tested by Metro. He's a UCLA grad, but played basketball there.

'Top Dollar' Ghostest With Mostest On Ratings and Share of Audience

The tv show shaping up as the "sleeper" of the season may well be a game of ghost. It is the CBS-TV Saturday 8:30 p.m. program slugged "Top Dollar" which emerged as the No. 1 program in its time period in the latest Nielsen ratings.

Though this is the first time that "Top Dollar," an Entertainment Productions Inc. creation, topped all its competition, its share of audience, as revealed in the Nielsens, has been steadily climbing since its premiere the first week in April opposite Perry Como. At the same time, NBC's share of audience has been decreasing.

"Top Dollar" received an audience share of 23% to Como's 46% the first week. Every week thereafter the program managed to pull a greater share of audience and Como kept losing audience. By the middle of June "Top Dollar" had 30% of the audience to Como's 43%. By the middle of July, the program had 36% of the audience to Bob Crosby's 31%. Crosby had come in as a summer replacement for Como.

Steve Carlin, executive producer of "Top Dollar," points out that the rate of the program's growth has been consistent against Como, as well as against Crosby, his successor. "Top Dollar's" latest average rating is 15.7 against NBC's 13.9.

Show is jointly run by emcee Toby Reed and Dr. Bergen Evans, prof of English at Northwestern U. and conductor of "The Last Word."

'Take Me to Your Leder': WOR-TV

Robert Leder, general manager of WOR Radio, N. Y., is understood to be set to take over active operations of WOR-TV as well, on Friday (15).

Leder, who has been vacationing, is due back shortly. Meanwhile, he's been coming into his office intermittently the past two weeks to work on lining up programming and has been talking to Mike Wallace, for one, on the possibility of his doing a live interview show on WOR-TV. Station also has held talks on possibility of picking up the St. Nicholas Arena Monday night fights for telecasting. Fights recently were dropped by WABD.

As previously reported, Gordon Gray, the present WOR-TV manager is due to move over to RKO Teleradio in an exec capacity.

With the Leder-Gordon shift, there will likely be other switches in personnel, and perhaps the appointment of an exec to take over the operational functions of WOR Radio while Leder concentrates on the tv side.

670,000 SETS IN DALLAS-FT. W.

Fort Worth, Aug. 12.

There were 670,000 television sets in the Fort Worth-Dallas area as of Aug. 1, according to WBAP-TV director Harold Hough.

Norge's 250G TV Splurge

Chicago, Aug. 12.

For its washers and dryers, Norge is launching an intense eight-week tv spot campaign starting Sept. 15 in some 85 markets. Company is purchasing 100 rating points per week in each market to the overall tune of $250,000. Spots will each be a minute long, including a 10-second dealer tag.

Norge's budget for New York will be $5,000 per week, for Philadelphia $1,750, and for Detroit, Los Angeles and Chicago around $2,000 each.

Western Writers, Anti-Videoaters, Join 'Gun' Posse

Hollywood, Aug. 12.

"Restless Gun" producer Dave Dortort has tapped a new source of scripting talent for his telefilm series, members of the hitherto standoff Western Writers of America. Dortort, who headed the tv panel at the WWA's convention at the end of June, was so persuasive that he's signed three members of the group to do screenplays of their own stories and is dickering with a half-dozen more.

The three writers, only one of whom has ever done a screenplay, are Thomas Thompson, Hal Evarts and Frank Bonham. All three write books and slick mag pieces, fiction and non-fiction, on the west. Thompson is the only one with Hollywood experience, having done a "Wagon Train" last season. Trio initially submitted stories, but Dortort signed them on to do the screenplays as well.

At their convention, the Western Writers had attacked television for demeaning western literature, but Dortort had appealed for them to help the medium. Resulting flow of story ideas, plus the flavor of authenticity they give their stories and character, convinced him this could be an important new script source, and he signed on all three. Though as newcomers they need "some help" on screenwriting, Dortort says, he's insisted they do their own screenplays to retain the flavor of the originals.

'ALL STAR GOLF' SRO VIA REYNOLDS BUY

Chicago, Aug. 12.

With Reynolds Metals coming in for half the tab, ABC-TV has posted the SRO sign on Pete De Met's "All Star Golf," hour-long film series at 5 p. m. Saturdays.

Other half of the 26-week video golf tourney was sold to Miller Brewing Co., which underwrote a similar portion last year. Wildroot had sponsored a quarter of the first go-round but dropped out this term.

Second series of "All Star Golf" starts on the net Oct. 11. Package is owned by Walt Schwimmer Inc. Buchanan & Co. set the deal for Reynolds.

IN-DEPTHERS TO FILL THE 'VOID'

NBC News is plotting an all-out campaign to present a record number of in-depth news shows to take up some of the slack left by the departure of CBS-TV's "See It Now" productions. With the unstinting approval of NBC prexy Robert E. Kintner, an old newsman from way back, NBC's veepee of news, William R. McAndrew, is readying a roster of some 15 subjects for hour-long appraisal on the airlanes.

The list is reportedly the collective thinking of McAndrew, Reuven Frank (who'll probably produce the majority of the programs), Chet Huntley and other execs in the department. McAndrew contemplates studies of upcoming trouble spots like the Sudan, Iraq, Poland and other tinderboxes on the globe as well as a penetrating study of President Gamal Abdel Nasser's behavior pattern.

Narcotics, Too

On the domestic front, NBC News will most likely take a deep look at the condition of womanpower and the constantly growing narcotics problem. Most of these in-depth programs will alternate with "Omnibus" on Sunday afternoons from 5 to 6 p.m. Nor is the news department determined to be heavy-handed in its examination of the passing scene. A couple of light shows are also on the agenda including a tongue-in-cheek report of travel abroad as seen in "David Brinkley's Picture Guide to Europe."

McAndrew said the shows will utilize the network's staff correspondents in all the key centres of the world, thus adding to their already stepped-up exposure on "Comment," "Outlook" and other specials productions.

Actually, NBC News has already begun its accelerated coverage with an analysis of the untapped forces of the weather and Huntley's report on the American GI in Lebanon. The weather show was aired on NBC Radio last Thursday (7) and the story of the American Marines was seen on NBC-TV Sunday (10).

On Friday, Aug. 29 at 8:30 p.m. NBC-TV will seek an answer to the query, "Is There a Mafia?" Frank McGee, NBC correspondent, will be the narrator-newsman delving into the facts and legends of organized crime in the U. S. McGee also will try to answer the frequent charge that the Mafia is nothing more than a large Sicilian family affair.

CBS-TV Goes Fishing At ABC and Comes Up With Old Catch—Hank Warner

The shift of Hank Warner last week from ABC to CBS-TV cued a fusillade of moves in both network press camps. Warner left ABC, where for two years he's been director of press info and No. 2 man to p.r. veep Mike Foster, to join Charles Steinberg, CBS-TV director of information services, as his second-in-command with the title of general manager.

Hiring back Warner (he was at CBS-TV before joining ABC) resulted in changing Larry Lowenstein from CBS-TV director of press information to the new job of director of special services, a job in which he'll handle a variety of special projects for the network. Steinberg, also recently hired Leonard Spinrad, former Warner Bros. news editor, as executive editor in the tv web press department. Spinrad is also acting director of information for CBS Labs.

Yesterday (Tues.) the latest in the ABC shuffles occurred when Phil Bernstein was switched from column planting to No. 3 man (assistant director) in the Foster ABC setup. He took the place of Stephen Strassberg, who was upped to Warner's ex-ABC position.

Triple-Spot Blurbs Poison to Burnett; Would Bypass TV Stations Using Them

Chicago, Aug. 12.

Mindful of the impact lost in triple-spotting and dead set against its practice, Leo Burnett, Chi's hottest ad agency, is asking all tv stations in the country to register with the agency their policies with regard to blurb placement. It's understood Burnett intends to bypass all stations practicing triple-spotting in its future spot buys.

A brief questionnaire is being circulated by Burnett's media director, Tom Wright, requesting stations to go on record as to general multiple spotting policy for the entire broadcast day and specific days of the week, spelling out practices during network option time as well as station time. If the agency cannot get a blanket guarantee against multiple spotting, it wants to be apprised of the specific periods or condition under which multiple spotting is sometimes practiced.

In addition, Wright is asking for a statement covering the circumstances under which a station might appropriate 9-10 seconds of network program promotion time, at the end of a web show, for its own commercial use. The Burnett questionnaire also seeks complete assurance that its spot half-hour programs will get the full 29:30 minutes of program material contracted for, without cutbacks for the shoehorning of other announcements.

Nielsen Loves 'Lucy'

The almost uncanny hold that "I Love Lucy" has on viewers continues to amaze vets in the industry. The first of the "Top Ten Lucy Shows" on CBS-TV, as revealed in the July Nielsen Ratings, gave "Lucy" an average audience rating of 26.6. The "Danny Thomas Show," which it replaced for the summer, had an 18.4 in this category in the previous rating period.

The "Lucy" share of audience this time was 46.3 while Danny Thomas snared a 37.2 rating.

NBC-TV Fri., 8-9, Out of Whogetsit Class Via 'Ellery'

Albert McCleery, with a new producer's contract in his pocket, is set to do a one-hour prime-time series, "The Further Adventures of Ellery Queen," on NBC-TV from 8 to 9 p.m. starting Sept. 26. CBS reportedly turned down the original offer to do the "Ellery Queen" mystery-drama program.

Sponsorless for the moment, NBC-TV will make an all-out effort to sell the live show beamed from the Coast, at a considerably lower cost than the two 30-minute film programs, "Love and Marriage" and "Northwest Passage," it had originally planned in this time slot.

The arrival of "Ellery Queen" means more jobs for actors. It joins the "Armstrong Circle Theatre" and the "U.S. Steel Hour" as the only regularly scheduled live hour-long dramas next season. McCleery plans the "cameo" technique he used on his "Matinee Theatre" series over NBC-TV, which called for minimum scenery, thus diminishing production costs.

NBC-TV is said to have decided on Friday for the mystery series because it needed a color show that night, and as a result it shifted the two programs already in the schedule. It now appears "Northwest Passage" will go into the 7:30 p.m. spot on Sunday opposite "Maverick" on ABC-TV and "Jack Benny" on CBS-TV. Fate of "Love and Marriage" is still up in the air.

It's estimated that NBC is paying "Ellery Queen" $3,000 weekly for rights and each hour show has been budgeted at $50,000.

'CITIES OF NIGHT' ON CBS-TV SPECIALS LIST

Hollywood, Aug. 12.

CBS-TV has bought "Cities of the Night," a series of six or eight 90-minute specials, for next season, with Nicole Milinaire set as producer of the William Morris package.

Each segment will be shot in various cities around the world, such as Paris, Rome and London, with the story of each city being told in semi-documentary fashion.

Time slots for the specials have not yet been selected.

Webb's 'Badge' Book

Hollywood, Aug. 12.

Vidpix producer-director-star Jack Webb of "Dragnet" has okayed final galleys on "The Badge," a tome he's written about the L.A. Police dept., in which he's a "sergeant" on his vidseries.

Prentice-Hall is publishing Oct. 27.

$250,000 Suit On 'Treasure Hunt'

Damage suit for $250,000 was filed last week against NBC, ABC, Jan Murray, William Morris Agency and the sponsors of "Treasure Hunt" by Benjamin H. Herwitz. He alleges infringement of a quiz program idea. Suit was filed in N. Y. Federal Court.

Herwitz charges that the defendants, which include Sterling Drugs, Glamorene and Mogen David Wine, copied the program "in minute detail" from his idea and format. The plaintiff said he originated the idea in 1945 and it was later presented on CBS as "Everybody Wins."

The complaint said that NBC used the infringed idea in "Hunt" and that ABC previously used it as "Treasure Chest." "Hunt" is currently running cross-the-board from 10:30 to 11 a.m. on NBC-TV.

COAST GYM SUES ON 'ADAMS-EVE' SEGMENT

Hollywood, Aug. 12.

Libel suit asking $300,000 has been filed in L.A. Superior Court against CBS, KNXT, Bridget Films, Four Star Films, R. J. Reynolds Co., Ida Lupino and Howard Duff by Harvey Kincaid d'Orr, owner and operator of Easton's Gym here.

Plaintiff charged that April 1, 1958 episode of "Mr. Adams & Eve" showed photos of his gym, depicting it decrepit, rundown, and habituated by rough, callous people, injuring his business reputation of running a modern gym. D'Orr further claimed the portrayal was false and defamatory, and that when he had asked for a retraction, he had been refused.

3 'Lassie' Directors

Hollywood, Aug. 12.

Three directors will share in five of the new "Lassie" programs. Abby Berlin and George Archainbaud have been assigned two each and Franklin Adreon is ticketed for one.

Starring with the collie are Jon Provost, June Lockhart, Hugh Reilly and George Chandler.

More on How Pilots Get Long Pants Of Their Own by 'Audition' on Series

Hollywood, Aug. 12.

One growing method of getting off the hook on the costs of pilot films is the practice of spotting them (on-the-air) as episodes in going series. One of the practice's more successful exponents, Four Star Films prexy Dick Powell, believes it should be done far more extensively; in an anthology series, "there's no reason why every episode can't be a potential pilot—the characters and situation are there."

Four Star has clicked in this manner with "Trackdown," "Rifleman" and "Wanted—Dead or Alive," all of which were originally shown in pilot form on a regular Four Star segment. In view of the fact that today, producers must make several pilots to compete successfully in the market, there must be a way to write off the costs, Powell asserts.

It Ain't All Green Grass

Somewhat ruefully, though, he points out that there are limitations to the practice; Four Star's four current series are all westerns, simply because the pre-exposed pilots were all done for western series, "Zane Grey" or "Trackdown." Ideally, the place for a pilot is in an anthology series, where any subject can be treated or any format used. Even here, there's no guarantee of success, however; Revue Productions spotted several pilots in its "Schlitz Playhouse" and "GE Theatre" last season without making a sale on any of them.

But at least the major portion of pilot production costs are written off through such a practice, Powell states. "Of course, we've got to take a little loss; a pilot is more expensive than the usual show." Moreover, in the event of a successful sale, four or five minutes of new footage usually has to be filmed to whip the pilot into shape as the initial series of an episode.

Ideally, asserts Powell, "we shouldn't have to make pilots at all. The agencies have a pretty good idea of what they want, whether it's a mystery show, a western, a comedy or an anthology, and there's no reason why they can't make a decision on a format and producer based on what they want and know the producer can do. We sold the Alcoa-Goodyear anthology without a pilot."

Selling It Elsewhere

Powell works with the agency involved in the showcased series on the new pilot. For example, "Rifleman" was presented to Tom McDermott of Benton & Bowles, agency on "Zane Grey." McDermott bought the show for another B&B client, Procter & Gamble. Should the agency decide against buying the pilot, Powell sees no reason why he can't successfully peddle it elsewhere; there's no objection from the agency.

Harking back to the problem confronting the producer with program of the same general format, as Four Star with all westerns, Powell unhappily anticipates having to shell out plenty for pilots next spring which he can't spot into existing shows. He doesn't want to get type-cast, and can't very well spot a contemporary pilot into a western series.

Desilu's Sweet 16

Hollywood, Aug. 12.

Desilu Productions has reached the high water mark in its telefilm history, with 16 series currently grinding away at Desilu installations. Figure more than doubles that of any other Hollywood vidfilmery with the exception of Revue, where 11 series are currently active.

To accommodate the production expansion, company has built a brand new western street at its Culver City lot, specifically for "The Texan," but available for its other oater strings. Desilu execs estimate cost of new addition at $200,000. Paradoxically, Desilu is one of few local telefilmeries where westerns are outnumbered by other types of series, numbering only four oaters out of 16 active productions.

AMERICAN OIL DRILLS 19 MKTS. FOR LEAHY

American Oil Co. has inked a 19-market regional deal for the quarter-hour weekly "Frank Leahy Show" during the football season this fall. Vidfilm being produced by Norman Sper Jr. and is being syndicated by Charles H. Norton.

WOR-TV, N.Y., will carry the football predictions by Leahy beginning Sept. 18.

Extras Guild Raps AFTRA 'Invasion' Of TV Tape Field

Hollywood, Aug. 12.

Charge that AFTRA is attempting to invade the motion picture business "through the back door" by its move to gain jurisdiction over all videotape commercials was levelled over the weekend by the Screen Extras Guild. (For more on videotape developments, see separate story.)

In its newsletters to members, SEG said, "Once again AFTRA is seeking to invade the motion picture industry, this time using the advent of television tape as a pretext for an attack on the screen guilds." If it succeeds in gaining jurisdiction over all videotape commercials, "AFTRA would soon be demanding the right to represent all players in taped television entertainment programs made at motion picture studios as well as taped commercials," SEG warned.

H. O'Neil Shanks, SEG exec secretary, and Robert W. Gilbert, legal counsel, will rep the union at National Labor Relations Board hearings in New York Sept. 25. They will oppose AFTRA's petition for a nationwide collective bargaining election covering taped commercials on several grounds, including the arguments that "motion picture extra players traditionally have been held to constitute a separate unit for collective bargaining purposes," and that "any attempt to determine representation of players in video tape commercials would be premature."

Wrather-Brit. ITC Firming Up Deals

New telefilm distribution company, formed by the Jack Wrather Organization and his British partners, is firming up product plans and inking sales personnel.

Walter Kingsley, prez of Independent Television Corp. (ITC), title of the company, flew to London yesterday (Tues.) to firm up product commitments from British partners, Associated Television Programme Co. Ltd. (ITP). British partners, under the pact, are committed to supply at least two telefilm series for the U. S. syndication mart yearly. Kingsley was accompanied by Michael Nidorf, vice chairman of ITC's board of directors.

Kingsley and Nidorf flew to London following a Hollywood confab with telefilm producer Wrather, whose organization is working on the development of "Adventures of Tom Swift" series. The ITC topper is due back next week (18).

Outfit has appointed the Wexton Agency as its sales promotion advertising arm.

Curtin to Color Service

John Curtin, formerly with Consolidated Film Industries, a division of Republic Pictures, has been named vicepresident in charge of sales for the Color Service Co.

Curtin's areas include sales-services operations for industrial, theatrical and tv accounts for 35m and 16m color lab facilities.

UA-TV's $8,700,000 Vidpix Plunge For Nat'l & Synd. Marts

Hollywood, Aug. 12.

United Artists will have $8,700,000 tied up in six new television properties this year, targeted for both network and syndication sale. Additionally, the tv wing of UA, which finances independent production and handles distribution domestic and worldwide, is committed for three pilots, one of which has been completed.

Each of the series of 39 will be budgeted at $1,450,000. Four of the programs, either in production or ready for the cameras, are "The Vikings," The Dennis O'Keefe series, "Bannister of Hudson Bay" and an unrevealed skein with a starring name. Remaining two series are now being screened by Bruce Eells, executive veepee of UA-TV. Completed pilot is "Young at Heart" starring Mercedes McCambridge, with Fletcher Markle produming.

UA's participation in the properties goes beyond financing and distribution. Herbert Golden, prez of UA-TV, and Eells assist in the selection of stories, casting, producer and director.

'Double Exposure' Worth Its Weight In Points: Thrower

The attack on double exposure in N. Y. by WCBS-TV, WRCA-TV, and in a more limited way by WABC-TV, was sharply rebutted by Fred Thrower, v.p. and general manager of WPIX, which got much of the replay coin.

He called the position taken by the three N. Y. flagships "short-sighted" and predicted that, if they will not go along with double exposure, the four indies in the N. Y. market will do it among themselves. DE in the past has been to play a syndicated property on a network flagship first, giving the same property another whirl on an indie, usually WPIX, for another ride later in the week.

Feeling was that an advertiser in this large N. Y. market needed more than one ride on a property to reach the highest potential audience. Recently, WCBS-TV and WRCA-TV took a position against DE, followed closely by WABC-TV, though, the latter didn't close the door completely to the practice. All network stations felt double exposure waters down their audience and each wanted single identification with the program.

Thrower, saying he understands net flagship feelings, maintains that dual exposure adds up on a cost-per-thousand basis. "The only trouble with double exposure," he acidly adds, "is that it worked for the advertiser and worked too well. It was embarrassing to the stations when WPIX began to get good ratings, sometimes comparable and better" then the net flagship first-run stations.

LeBorg-Bodeen Pair On 'Inheritance,' Bible Pix

Hollywood, Aug. 12.

Reginald LeBorg and DeWitt Bodeen have partnered to produce a new telepix series titled "The Inheritance," with present plan to get underway late this fall.

Series, an anthology of modern stories based on Bible teachings and incidents, will be directed by LeBorg, with Bodeen to script.

Fields to MGM-TV

Hollywood, Aug. 12.

Firming up its production staff, Metro has signed Leonard H. Fields, producer-writer and former story editor, to assist studio head Sol C. Siegel as a liaison of the studio's motion picture making and tv activities.

The Fields appointment follows that of Richard Maibaum, as exec producer of MGM-TV, the spot vacated with the exiting of Sam Marx. Fields had been a producer at both Paramount and Republic, and served as story editor for Universal.

'El Coyote' Rides Hard

Hollywood, Aug. 12.

"Hard sell" methods in today's soft market for new tv shows are being employed by Ken Murray and his "El Coyote" teleseries.

Murray, who recently shot the pilot of the projected series at Universal, created, produced and directed the project for RKO Television (now known as Show Corp. of America). It stars George Brent as a frontier editor.

Murray has shot several segs beyond the pilot for sponsor showing; story premises for the entire 39 segments are available, some of them in shoot script form, and illustrator Sparky Moore has prepared a narrative storyboard to complete the presentation.

"For the first time," says Murray, "it is possible for a sponsor to see exactly what he is buying instead of seeing a pilot and taking a chance on the rest of the series."

Canadian Facilities to Be Hiked In Nov. Via CFI Toronto Soundstage

Hollywood, Aug. 12.

Canadian telefilm production facilities, at present inadequate, will be greatly improved by Nov. 1, when Canadian Film Industries completes construction on its new soundstage in Toronto, according to Rudy Abel, currently producing "Cannonball" for Television Programs of America there.

Abel, in for his daughter's wedding over the weekend, said that CFI's two current small stages aren't adequate for filming, but addition of the new stage, which measures 100x115x30' and will be completely equipped for filming, will make the facilities there equal to any in the U. S. He'll use the new stage along with the two older stages.

Series is using two American stars, Paul Burch and William Campbell, as well as American writers and directors. But remainder of the cast is Canadian, including four permanent cast members. He finds the Canadian technicians competent, and adds that there are a lot of good British technicians mixed in.

Primary reason for setting up shop in Canada is to take advantage of the scenic offerings, particularly for winter location footage, since "Cannonball," a TPA syndication entry, is about a pair of long-distance truck drivers. Abel and exec producer Bob Maxwell are planning to location within a 400-mile radius of Toronto for their winter footage, closer in for non-seasonal location work.

"Cannonball" is already sold to the Canadian Broadcasting Corp., another advantage of filming in Canada. However, CBC isn't in on financing of the show, although it was on two other TPA productions, "Tugboat Annie" and "Hawkeye, Last of the Mohicans," shot in Toronto.

ROACH STUDIO SETS EXPANSION BLUEPRINT

Hollywood, Aug. 12.

Plans for expansion of Hal Roach Studios, in the works since acquisition of the studios by the Scranton Corp. some weeks ago, will be spelled out at a press conference here next week. Alexander Guterma, new Roach board chairman, arrived here for a week of conferences to wrap up the expansion plans.

Guterma was accompanied by Garland Culpepper, Roach v.p., and Herb Gelbspan, Roach's Gotham veep. Sitting on the sessions, besides Hal Roach Jr., will be studio operations boss Sidney Van Keuren, programming director Bob Cinader and treasurer Charles Meacham.

Triple Exposure Of NTA Series In N.Y.; WNTA First

For the first time in the N. Y. market, there will be triple exposure of programming this fall, under the plan worked out by the NTA Film Network.

Net's key affiliate WNTA, based in Newark, will carry the programming first. Shows consist of three half-hour telefilm series, plus the stripped "TV Hour of Stars." Same programming will then be carried by WPIX and another N. Y. indie, either WOR or WABD. Same sponsors, understood to include A&P and Vick Chemical, will be riding on the six-and-a-half hours of NTA Film Network's lineup on the three stations.

The three fresh series involved are "How to Marry a Millionaire," "Man Without a Gun" and "This Is Alice." "TV Hour of Stars" consists of reruns made up of one-hour telefilms made by 20th-Fox and Warner Bros. Incidentally, NTA Film Network has signed up John Conte to host the "Star." Conte was host for the now-defunct NBC-TV "Matinee Theatre."

NTA Film Network's triple-exposure thrust comes at a time when the three regular network N. Y. flagship stations have either closed the door on or have discouraged duplicate exposure of syndicated shows.

WNTA's programming of the three half-hours will be vertical, beginning at 7 p.m. Tuesday nights, themed on net's "Big Night" concept for indies. Lead-in will be reruns of "Robin Hood," to be followed by "Premiere Performance" features.

WPIX and the other indie, WABD or WOR, will scatter the lineup through their week's schedule. Daily News indie WPIX plans to utilize "Stars" as a late-night strip, with the other two stations stripping "Stars" at different times during the day.

Plan of triple exposure is to give the advertisers a threefold shake in the N. Y. market, considered one of the most vital, with sponsors' programs getting exposure on three different outlets during different times of the broadcast day.

FLAMINGO IN PUSH ON STRIP-A-BILLY 'OPRY'

"Strip-a-Billy" airing of "The Country Show" telefilm series, featuring "Grand Ole Opry" stars, is being pitched by Flamingo Telefilm Sales. (Note to city cousins: Strip-a-Billy is the name given for cross-the-board programming of a hillbilly show.)

There are 90 episodes in the series, formerly sponsored in more than 100 markets during the past three years by both the Pillsbury Co. and its Ballard Biscuit division. For its rerun ride, Flamingo has organized a special selling division devoted exclusively to the skein, under the aegis of Peter Harkins. Latter ankled Official Films to join Flamingo.

WABD's 'African Patrol'

WABD, N. Y. video outlet, bought "African Patrol" from Gross-Krasne for use next fall. Pact gives the station four runs of the new half-hour syndicated film stanza, and the price for the package in N. Y. was quoted at $100,000.

Station hasn't picked a slot as yet for the 39 programs.

Suit Vs. ABC, Guild Films

Hollywood, Aug. 12.

Wrongful appropriation of her literary property is charged by Mildred Beach in $200,000 suit against ABC and Guild Films.

She alleged the KABC program, "It's Fun To Reduce," is based on the script of her format of "Reduce by Rhythm," aired nine years ago on a local station.

PRODUCERS EYE DISTRIBUTION

Sinematics Gotta Be Seen

In the features-to-tv field, whole libraries have been bought on the basis of titles, reviews, a breakdown of star values, and not the least important, the boxoffice record of the Hollywood pre-'48's. The station library buyer, or even for that matter the distributor himself, hardly ever screened the full complement in the library lineup. Millions of dollars have exchanged hands, without the interested parties, in many cases, seeing what they bought—the motion pictures.

Yet, when it comes to an American-dubbed foreign import being pitched to a station, the first thing the buyer calls for is a screening. He may be aware of title, boxoffice, dubbing quality and stars, but he's concerned about the morality depicted and the curves of a Bardot. It's a "double standard" making the film buyer view the cinematics prior to inking deals.

Flamingo Wraps 'Art House of Air' From Essex-DCA U.S.-Dubbed Films

In face of the dwindling fresh Hollywood feature supply to tv, Flamingo Telefilm Sales is launching an "Art House of the Air" package, consisting of some top American-dubbed foreign product.

Prime mover in this electronic "art house" concept is Joe Harris, prez and board chairman of Essex Universal, who negotiated the tv sub-licensing agreement with Distributors Corp. of America and others. Essex Universal holds a minority stock interest in Flamingo Telefilm Sales, which is acting as sales agent for the DCA product and other foreign cinematics acquired by the Harris-helmed outfit.

The new product lined up for the "art house" concept includes pictures which haven't been played off theatrically as yet. Plan is to get a theatrical playoff, then dub them into English for tv distribution. Some have played theatrically and are now in the process of being dubbed for the video market, marking one of the few occasions when a distributor felt that video commanded enough dough for foreign product to warrant expenditures for dubbing, which can cost from $8,000 to $16,000 per pic.

In toto, the "Art House" package now consists of 28 titles, with 10 new titles for video. Plan is to have 36 titles, insuring a station a pic at the rate of one-a-month over a three-year period.

What has stimuated Harris and his group to go ahead with the project is the growing acceptance of the DCA package of 35 pix, consisting of such imports as "Frisky," "Please, Mr. Balzac," "Rodan" and "Wages of Fear."

In the limited time the Flamingo imports have been in distribution, Harris says they have grossed about $700,000, with markets such as Richmond, Nashville and Salt Lake City joining the metropolitan cities in taking the product. All in all, 20 markets have bought the complete DCA group, with other markets buying individual pix. Incidentally, at first, Flamingo Telefilm Sales met a puritanical resistance to the imports in many of the markets, but the "bandwagon" nature of the biz eased that situation, with one station following another's lead in booking them. Some stations, through holdouts, fearful of cleavages, open adultery, risque scenes, etc. Still others, compromising with their fears, make what they consider judicious cuts.

Ampex SRO in N.Y.

Every outlet in the seven-station N.Y. market now has either an Amplex video tape recorder in operation or has ordered one.

Latest to join the lineup are WPIX and WNTA-TV, the latter based in Newark, N.J. WABD has two on order and WOR-TV already has one installed and in operation. Of course, the three network flagship stations, WCBS-TV, WRCA-TV, and WABC-TV, have video tape machines in operation.

Daily News indie WPIX bought its first video tape syndicated show, "Divorce Court," produced by KTTV, Los Angeles, and distributed by Guild Films.

New Version of Old Sore-Point: Pix to O'seas TV

Same soul-searching pursued by motion picture companies before they released their backlogs to tv in the U. S., now is being faced up to in the foreign field.

Case in point is Metro, which has a strong arm overseas in distribution of pix to theatres. Metro currently is wrestling with the problem of releasing its pre-'48 backlog to foreign tv markets. As in the domestic field, it's cognizant of foreign exhibitor reaction and the possible depletion that the oldies on tv might have on foreign b.o. revenues. At this point, company hasn't made a decision, or agreed on a projected timetable for tv distribution overseas.

As in the U. S., a good many of the firsts in the theatricals-to-tv field in the overseas market have been made by the unencumbered indies. Associated Artists Productions, which owns the Warner Bros. backlog and has limited rerun theatrical distribution ties, has been active in the foreign tv field. National Telefilm Associates, too, has been selling foreign markets with other than 20th-Fox product. Fox, in its tv distribution agreement with NTA, has retained foreign rights to the pix for itself.

Screen Gem, handling the parent Columbia pix backlog, has been engaged in foreign tv distribution of cinematics, being especially strong in the Latino market. Also active abroad has been Republic Pictures and RKO Teleradio Pictures, both now defunct studios.

Ex-Metro Execs Form Blurb Co.

Hollywood, Aug. 12.

A new teleblurbery formed this week — Television Commercials Inc.—will locate on the Paramount Sunset lot and headed by three ex-Metro film execs.

Harry W. Loud is prexy of the new org, Virgil E. "Buzz" Ellsworth is v.p. and Hal Elias is secretary-treasurer. Loud was formerly chief of Metro's trailer department, Ellsworth headed the company's vidblurb setup, and Elias was chief of the cartoons and shorts section.

Osaka's 'Robin Hood' Buy

Fourth series of "Robin Hood" has been contracted for by Osaka Television Broadcasting Corp., for telecasting in Tokyo, Osaka, Nagoya, Okayama and Fukuoka.

Distrib Official Films reports that the new episodes in the skein have been renewed for sponsorship by Lion Toothpaste in Japan.

ROACH, POWELL HOT FOR SETUPS

Hollywood, Aug. 12.

There's a growing conviction among some telefilm producers here that they've got to acquire their own distribution facilities if they're ever to introduce a semblance of stability into their operations. Two companies in particular, Hal Roach Productions and Dick Powell's Four Star Films, are determined to move in on the syndication field.

Roach company, reinforced by funds from the Scranton Corp., which recently bought out the studio, has been actively scouting the field and reportedly has made offers to Television Programs of America and National Telefilm Associates, both of which were rejected. Roach is now exploring other possibilities for acquisition.

Powell, on the other hand, doesn't expect to move on the project until after this season, nor has he decided whether he'll purchase, build or amalgamate with a distributing company.

To Stabilize Operations

But both Roach and Powell have the same outlook on the matter—namely, possession of distribution facilities is the only way to give their operations stability. Under the present sales setup, Powell states, "we could be out of business next year if we didn't make any network sales. If we had distribution, though, we could keep going."

It's no secret that Roach made 10 pilots this year, and having failed to sell any on a network basis, has been forced to a virtual standstill. If he had a distribution company, he could put some of those properties into production. Four Star has sold all but two of its pilots, but Powell's still concerned about the longrange view, and he'd like to have the assurance of distribution facilities in the event no network sales come through, as well as the opportunity to get the most mileage out of his rerun properties.

Powell isn't particularly intrigued about producing for syndication, unless it's for his own company. "You can't get much more than a 70% guarantee on a show, and then it's over a two-year period. We made one show for syndication, 'Stage 7,' where we had an 80% guarantee, and we haven't come out yet on the deal."

Roach feels the same way, and adds that on off-network reruns, the producer also takes a beating by not getting the kind of residual return he'd get through his own distribution organization. He points out that syndicators will tend to sell series in tandem, carrying a weakie on the back of a hot rerun series, and thus depress the price of the hot show. Similarly, in many a case the syndicator doesn't get the best possible price for a show in his eagerness to get the property off the ground.

Bob Cinader, Roach's new programming v.p. and former program boss of California National Productions, points to additional virtues in the "guaranteed production flow" which a house distribution setup can offer. On the creative end, the producer is able to sign on staff writers and directors who'll give a series more painstaking attention and care than the ordinary freelance scripter or director. Moreover, there are other staff advantages — having the writers on the spot for quick script changes, etc. Only way such a staff setup can be achieved is through a continuing flow of production, and the only way such a continuing flow can be guaranteed is for the producer to have his own distribution facilities, Cinader avers.

'Miss Bishop' Writers

Producer Sam Marx has signed scripters Sumner Long, Kitty Buhler and Sidney Liberman to pen teleplays on his new vid-series, "Miss Bishop."

Jan Clayton, who stars in the series, went to Dallas last weekend to star in "The King and I."

NTA Gets $2,000,000 From UA In Settlement of Suit on AAP Stock

With the settlement of National Telefilm Associates' suit against United Artists and other parties, UA now is in a position to move ahead in its acquisition of Associated Artists Productions.

Under terms of the settlement, NTA was paid $2,000,000 for its disputed contract with principal AAP stockholders for 820,000 AAP shares. NTA's disputed contract was with Louis Chesler, Canadian financier and former AAP board chairman, and his group.

Paying the $2,000,000 tab was United Artists Assn. Inc., a subsid of UA, organized to accomplish the takeover of AAP. Settlement was reached after NTA obtained a temporary injunction in New York Supreme Court restraining UA from going ahead with its deal to acquire AAP.

NTA's $18,000,000 damage suit was based on NTA's contention that it had a prior contract with the Chesler group for controlling stock interest in AAP, when UA stepped into the picture and made another deal with the same and other principals involved.

Following the settlement, UA announced modification of its deal with Chesler and his group. New deal provides for a flat payment of $11 in cash per share, instead of $5 in cash and $6 in debentures per share, as agreed previously. Involved in UA's contract are 700,000 shares.

It also was announced by UA that as a result of negotiations with other substantial AAP stockholders, it's now contemplated that a new offer will be made to all AAP stockholders for a flat sum of $11 in cash per share, in substitution for the previously contemplated plan to offer $6 in cash and a five-year $6 debenture.

Begin the Begat

Hollywood, Aug. 12.

So successful has been Four Star Films' practice of spotting pilots within existing series that the company's "Zane Grey Theatre" is a grandfather, having delivered unto the second generation.

"Zane Grey" begat "Trackdown," shown as a pilot on "Zane Grey." Then "Trackdown" begat the new "Wanted—Dead or Alive," shown as a pilot on "Trackdown."

Screen Gems Adds 'Arizona Posse' To Its Police Blotter

Screen Gems is going on a cop kick. Within days after deciding to do a pilot on the Alaskan Territorial Police, SG's director of program development, Steve Krantz, mapped out a skein based on a group of police volunteers in Maricopa County, Arizona.

Latest half-hour series is tagged "Arizona Posse" and concerns the activities of the 300 contemporary "minute men" who form nine special posses in and around the Phoenix area. Deal with the Arizonans was closed on the last leg of Krantz's recent 14-day junket, which first took him to Alaska.

The telefilm on the Territorial Police has been tentatively titled "The Alaskan." Krantz said that when Alaska got the greenlight on statehood there were five other telefilm bidders gunning for police cooperation on a series. He said the sudden upsurge was only natural, because statehood merely highlighted the advantages of a series based on Alaska. The frontier country will be the site of some H-bomb blasts (to clear the bed of a lake), is three-miles away from Russian-held Bib Diomede, and it has fine locations for film (as is evidence also by the recent influx of feature filmmakers who plan to go there).

According to Krantz, Alaskan locations (and Hollywood interiors) won't cost any more than a domestically made adventure series. Shooting on "The Alaskan" will probably begin in early September. SG hasn't decided whether this series, or "Posse," will be syndicated or sold nationally.

Alan King Telepix Based on 'Bachelor'

Comedian Alan King has been signed by Hecht-Lancaster for the lead in "The Office," a vidpix series based on Paddy Chayefsky's "Bachelor Party." Jim Fitzgerald and Everett Greenbaum will script.

Under terms of King's deal, in event series is sold, comic will have a five-year, one-film-a-year deal with the studio, and in addition, will be permitted to appear live in any tv show unless sponsored by a rival product.

Guam's Par-in-Part

First less-then-library deal on the Paramount pix has been inked by KUAM-TV, in Guam.

Guam station bought a good portion of the 700 Paramount pix. As in stateside deals, MCA-TV offered the library on a per-pic basis, with each pic priced individually and with a different number of runs. But in the U. S. six stations inking for the Paramount pix to date have bought the entire library.

'Col. Flack' Racks $1,000,000 Score

CBS Film Sales' "Col. Flack," has garnered nearly $1,000,000 in sponsor biz, with additional revenues resulting from station buys.

Dayton Power & Light bought the comedy skein for Dayton, O.; Bell Bakeries bought a regional in Florida; Loblaw Supermarkets inked a regional for upstate N. Y. Laclede Gas bought the series for St. Louis; Kroger Foods, in Pittsburgh, Pa., and Steubenville, O.; Big Bear Store, Columbus, O., and Hudepohl Beer, Cincinnati.

Series, starring Alan Mowbray and Frank Jenks, is being produced by Stark-Layton Productions at Metro's studios for fall airing.

Station lineup includes WOI-TV, Ames, Ia.; WKYT, Lexington, Ky.; WFAA, Dallas; WANE, Ft. Wayne, and previously announced major cities.

In the sales department, nine sales execs have been added to keep up with the CBS subsid's upsurge in business, currently running 50% ahead of the previous year.

ABC FILMS' STRIKE ON 'BOWLING QUEEN'

ABC Film Syndication has acquired "Bowling Queen" for tv distribution via the market-by-market route.

Skein of 26 episodes was first dickered for by Screen Gems, but producer and Screen Gems couldn't come to an amicable agreement.

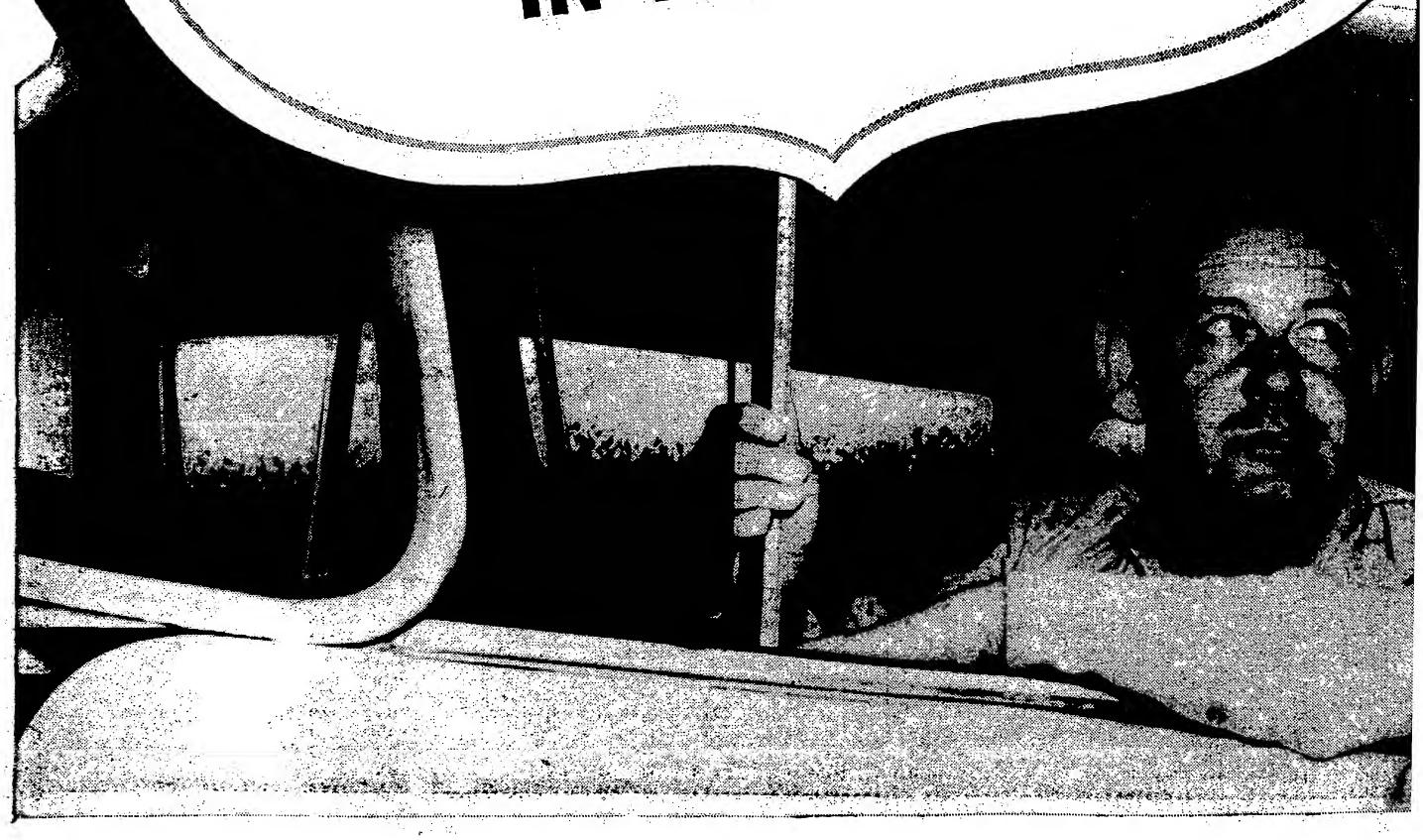
Producer is Tempin Tattler Productions, headed by Sam Weinstein, bowling expert who does the commentary for the show. A live version was presented the past season on WBBM, Chicago. Skein features top distaff bowlers from a variety of U. S. cities, with a jackpot prize contest built into the show.

NATURALLY FROM ZIV...

THE UNQUESTIONED

No.1

SYNDICATED SHOW IN THE U.S.A.!



"HIGHWAY PATROL"

HISTORY MAKING

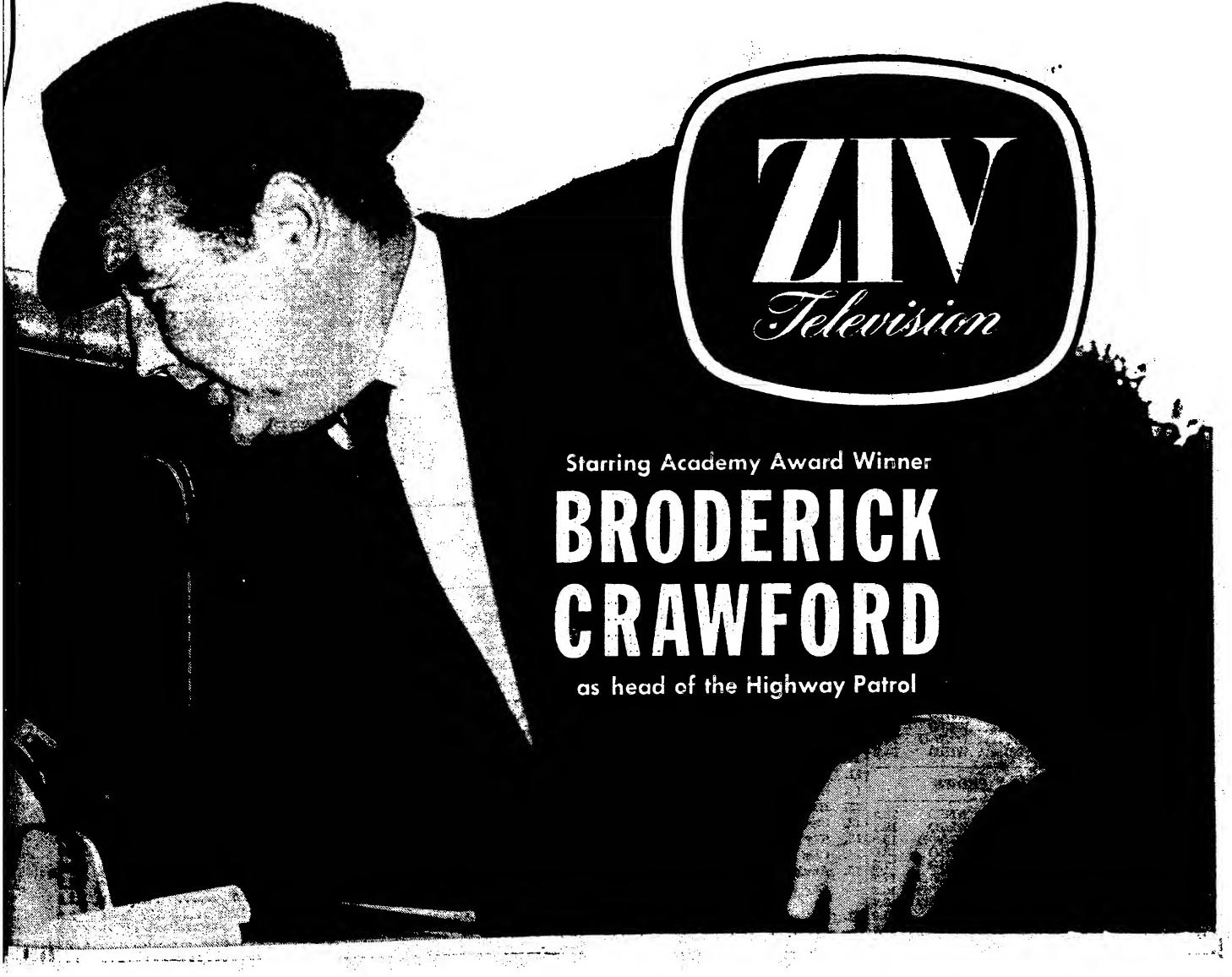
4th YEAR OF PRODUCTION!

VOTED #1... In all-industry balloting
- Best Syndicated Series On The Air!
- Best Syndicated Adventure Series!
- Broderick Crawford... Best Actor In Any Syndicated Series!

4th Annual TV Awards

RATED #1
- No. 1 Nationally 17 Consecutive Times! Pulse Multi-Market Avg. Feb. '57-June '58
- ARB AVERAGE RATING 30.3 In 110 Markets for 6 Consecutive Months! ARB Nov. '57-Apr. '58

Winner of NATIONAL SAFETY COUNCIL AWARD 1958 for Outstanding Promotion of HIGHWAY SAFETY



VARIETY-TELEPULSE CITY-BY-CITY PROGRAM CHART. *VARIETY's weekly chart is based on the 22 major markets regularly reported by Telepulse each month, in addition to 133 other Telepulse tabulated U.S. markets, covered over the course of a year. Cities will be rotated weekly. The VARIETY chart is a compilation of data on syndicated films, as well as network and live programs, in each market. Under the top 10 multi-weekly heading, the (†) stands for local programming and the (*) for network shows.*

PHILADELPHIA

Stations: WCAU, WFIL, WRCV, WVUE. TV Homes: 1,198,900. Survey Dates: June 26 - July 3, 1958.

TOP TEN NETWORK SHOWS

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	Gunsmoke (Sat. 10:00-10:30)	WCAU	30.5
2.	Restless Gun (Mon. 8:00-8:30)	WRCV	29.9
3.	Tales of Wells Fargo (Mon. 8:30-9)	WRCV	29.2
4.	I've Got a Secret (Wed. 9:30-10:00)	WCAU	28.4
5.	Danny Thomas (Mon. 9:00-9:30)	WCAU	27.9
6.	Ed Sullivan (Sun. 8:00-9:00)	WCAU	27.3
7.	Playhouse 90 (Thurs. 9:30-11:00)	WCAU	27.1
8.	December Bride (Mon. 9:30-10:00)	WCAU	25.9
9.	Undercurrent (Fri. 10:00-10:30)	WCAU	25.5
10.	Alfred Hitchcock (Sun. 9:30-10:00)	WCAU	25.2

TOP TEN MULTI-WEEKLY SHOWS

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	*Popeye (M-F 6:00-6:30)	WFIL	20.2
2.	*Starr Theatre (M-F 6:30-7:00)	WFIL	17.9
3.	†Mickey Mouse Club (M-F 5:30-6:00)	WFIL	16.0
4.	*News-Facenda, Wea. (M-F 11-11:15)	WCAU	15.8
5.	*American Bandstand (M-F 2:30-5)	WFIL	15.7
6.	†News-Weather (M-F 11:00-11:15)	WRCV	15.1
7.	*Price Is Right (M-F 11-11:30 a.m.)	WRCV	13.0
8.	*Jack Paar (M-F 11:15-Signoff)	WRCV	12.5
9.	†Spts. Final, Misc. (M-F 11:15-11:30)	WCAU	12.2
10.	†Guiding Light (M-F 12:45-1:00)	WCAU	12.1

TOP TWENTY SYNDICATED SHOWS

RK.	PROGRAM—DAY—TIME	STA.	DISTRB.	AV. RTG.	AV. SH.
1.	Popeye (M-F 6:00)	WFIL	AAP	20.2	68
2.	San Francisco Beat (Sat. 10:30)	WCAU	CBS	17.9	42
3.	Highway Patrol (Sat. 7:00)	WCAU	Ziv	16.2	47
3.	Honeymooners (Tues. 7:00)	WRCV	CBS	16.2	47
4.	Sky King (Sat. 6:00)	WCAU	Nabisco	15.5	49
5.	Mike Hammer (Tues. 10:30)	WCAU	MCA	15.2	30
5.	Whirlybirds (Wed. 7:00)	WCAU	CBS	15.2	43
6.	Boots and Saddles (Tues 10:30)	WRCV	NBC	14.5	28
6.	Frontier Doctor (Thurs. 7:00)	WCAU	Hollywood TV	14.5	37
7.	Popeye (Sat. 6:30)	WFIL	AAP	13.7	40
8.	Death Valley Days (Mon. 7:00)	WRCV	U. S. Borax	13.5	39
9.	Annie Oakley (Sat. 5:30)	WCAU	CBS	13.2	41
9.	State Trooper (Thurs. 7:00)	WRCV	MCA	13.2	34
10.	Harbor Command (Fri. 7:00)	WCAU	Ziv	12.9	40
11.	Martin Kane (Wed. 10:30)	WRCV	Ziv	12.2	26
11.	Mr. District Attorney (Fri. 7:30)	WCAU	Ziv	12.2	33
12.	Official Detective (Sat. 6:30)	WCAU	NTA	11.5	25
13.	Falcon (Wed. 7:00)	WRCV	NBC	11.2	32
13.	Looney Tunes (Sat. 11:30 a.m.)	WCAU	Guild	11.2	54
14.	Gray Ghost (Mon. 7:00)	WCAU	CBS	10.9	31

TOP COMPETITION

PROGRAM	STA.	AV. RTG.
Million $ Matinee	WCAU	5.1
Bulletin Show	WCAU	4.6
Joseph Cotton	WRCV	14.2
Popeye	WFIL	12.5
Sheriff of Cochise	WCAU	8.9
Stagecoach Theatre	WRCV	7.7
Boots and Saddles	WRCV	14.5
Falcon	WRCV	11.2
Mike Hammer	WCAU	15.2
State Trooper	WRCV	13.2
Highway Patrol	WCAU	16.2
Gray Ghost	WCAU	10.9
Stage Coach Theatre	WRCV	8.9
Frontier Doctor	WCAU	14.5
Studio 57	WRCV	9.5
U. S. Steel Hour	WCAU	22.9
Rin Tin Tin	WFIL	16.2
Popeye	WFIL	14.9
Whirlybirds	WCAU	15.2
Andy's Gang	WRCV	7.2
Death Valley Days	WRCV	13.5

ST. LOUIS

Stations: KMOX, KSO, KTVI. TV Homes: 570,000. Survey Dates: June 26 - July 3, 1958.

TOP TEN NETWORK SHOWS

1.	Gunsmoke (Sat. 9:00-9:30)	KMOX	37.2
2.	Wyatt Earp (Tues. 7:30-8:00)	KTVI	31.5
3.	Have Gun Will Travel (Sat. 8:30-9)	KMOX	29.5
4.	What's My Line (Sun. 9:30-10:00)	KMOX	28.5
5.	Tales of Wells Fargo (Mon. 7:30-8)	KSD	27.9
6.	Cheyenne (Tues. 6:30-7:30)	KTVI	27.2
6.	Danny Thomas (Mon. 8:00-8:30)	KMOX	27.2
6.	Ed Sullivan (Sun. 7:00-8:00)	KMOX	27.2
7.	Restless Gun (Mon. 7:00-7:30)	KSD	26.2
7.	Twenty One (Mon. 8:00-8:30)	KSD	26.2

TOP TEN MULTI-WEEKLY SHOWS

1.	†10 P.M. News, Wea. (M-F 10-10:15)	KMOX	14.1
2.	*Verdict Is Yours (M-F 2:30-3:00)	KMOX	13.1
3.	†Latest News (M-F 6:15-6:30)	KSD	12.8
4.	*Art Linkletter (M-F 1:30-2:00)	KMOX	12.7
4.	†Wea., Sportsview (M-F 6:00-6:15)	KSD	12.7
5.	*Mickey Mouse Club (M-F 5:30-6:00)	KTVI	12.4
5.	†Eye on St. Louis (M-Th 10:15-10:30)	KMOX	12.4
6.	†Wrangler's Club (M-F 5:00-5:45)	KSD	12.2
7.	†Late Show (M-F 10:30-Signoff)	KMOX	11.7
8.	†Shopping-Charlotte (M-F 12-12:30)	KSD	11.4

1.	Death Valley Days (Sat. 9:30)	KMOX	U. S. Borax	27.2	58	Spook Tacular	KTVI	11.5
2.	Whirlybirds (Tues. 10:00)	KSD	CBS	23.5	57	10 O'Clock News, Wea.	KMOX	11.7
						Eye on St. Louis	KMOX	11.3
3.	Damon Runyon (Tues. 9:30)	KTVI	Screen Gems	20.2	42	Star Performance	KMOX	18.2
4.	Mike Hammer (Fri. 10:00)	KSD	MCA	19.5	45	10 O'Clock News, Wea.	KMOX	15.3
						It's My Opinion	KMOX	13.7
5.	Frontier Doctor (Thurs. 10:00)	KSD	Hollywood TV	18.2	44	10 O'Clock News, Wea.	KMOX	16.0
						Eye on St. Louis	KMOX	14.3
5.	Star Performance (Tues. 9:30)	KMOX	Official	18.2	38	Damon Runyon	KTVI	20.2
6.	Sea Hunt (Wed. 8:30)	KTVI	Ziv	17.9	31	I've Got a Secret	KMOX	23.9
7.	Martin Kane (Mon. 10:00)	KSD	Ziv	17.5	49	10 O'Clock News, Wea.	KMOX	12.0
						Eye on St. Louis	KMOX	10.3
8.	Highway Patrol (Thurs. 9:30)	KSD	Ziv	16.5	33	Playhouse 90	KMOX	26.2
9.	Harbor Command (Wed. 9:30)	KSD	Ziv	16.2	30	U.S. Steel Hr.	KSD	21.2
10.	Annie Oakley (Sat. 6:00)	KMOX	CBS	15.2	50	Gun Play	KTVI	8.9
10.	I Search for Adventure (Sun. 10:00)	KMOX	Bagnall	15.2	43	Hollywood Showcase	KTVI	10.5
11.	Gray Ghost (Sun. 9:30)	KSD	CBS	14.2	27	What's My Line	KMOX	28.5
11.	Studio 57 (Wed. 10:00)	KSD	MCA	14.2	37	10 O'Clock News, Wea.	KMOX	15.7
						Eye on St. Louis	KMOX	13.7
12.	Sheriff of Cochise (Mon. 9:30)	KTVI	NTA	13.9	25	Suspicion	KSD	24.2
13.	Honeymooners (Sun. 6:00)	KTVI	CBS	13.5	32	Lassie	KMOX	17.5
14.	Cisco Kid (Sat. 5:30)	KSD	Ziv	11.9	42	Gun Play	KTVI	8.9
14.	Sky King (Sat. 11:30 a.m.)	KMOX	Nabisco	11.9	55	Detective's Diary	KSD	4.9
						Fred Moggle	KTVI	4.9
15.	Big Story (Fri. 9:30)	KTVI	Official	11.5	23	Person to Person	KMOX	22.9
16.	My Little Margie (Sat. 4:30)	KSD	Official	10.9	46	Texas Rassl'n	KTVI	7.2

TAMPA-ST. PETERSBURG

Stations: WFLA, WSUN, WTVT. TV Homes: 175,600. Survey Dates: June 1-28, 1958.

TOP TEN NETWORK SHOWS

1.	Gunsmoke (Sat. 10:00-10:30)	WTVT	35.5
2.	Tales of Wells Fargo (Mon. 8:30-9)	WFLA	32.2
3.	Red Skelton (Tues. 9:30-10:00)	WTVT	31.9
4.	Danny Thomas (Mon. 9:00-9:30)	WTVT	31.7
5.	Twenty One (Mon. 9:00-9:30)	WFLA	31.2
6.	G. E. Theatre (Sun. 9:00-9:30)	WTVT	31.0
7.	Alfred Hitchcock (Sun. 9:30-10:00)	WTVT	30.5
8.	I've Got a Secret (Wed. 9:30-10:00)	WTVT	30.2
8.	Restless Gun (Mon. 8:00-8:30)	WFLA	30.2
9.	Ernie Ford (Thurs. 9:30-10:00)	WFLA	29.7

TOP TEN MULTI-WEEKLY SHOWS

1.	†News Room (M-F 6:00-6:15)	WTVT	22.7
2.	†Sports, Wea. (M-F 6:15-6:30)	WTVT	22.5
3.	*CBS News (M-F 6:45-7:00)	WTVT	21.1
4.	†Salty Sol (M-F 6:30-6:45)	WTVT	20.7
5.	†News Room (M-F 11:00-11:15)	WTVT	17.6
6.	*NBC News (M-F 6:45-7:00)	WFLA	16.1
7.	†Florida Headlines (M-F 6:30-6:45)	WFLA	15.1
8.	†Popeye (M-F 5:30-6:00)	WTVT	14.6
9.	†Sports, Rpt. Wea (M-F 11:15-11:30)	WTVT	14.3
10.	*Price Is Right (M-F 11-11:30 a.m.)	WFLA	13.9

1.	Highway Patrol (Wed. 7:30)	WTVT	Ziv	29.5	47	Tic Tac Dough	WFLA	20.5
2.	Star Performance (Fri. 7:00)	WTVT	Official	25.2	50	Hook Line and Sinker	WFLA	13.5
3.	Decoy (Thurs. 7:00)	WTVT	Official	24.5	45	Silent Service	WFLA	19.5
3.	Harbor Command (Sat. 10:30)	WTVT	Ziv	24.5	51	Joseph Cotton	WFLA	14.9
4.	State Trooper (Mon. 7:30)	WTVT	MCA	20.9	40	Price Is Right	WFLA	20.5
5.	Honeymooners (Sat. 6:30)	WTVT	CBS	20.5	43	Annie Oakley	WFLA	15.5
5.	Sheriff of Cochise (Tues. 10:30)	WTVT	NTA	20.5	45	Official Detective	WFLA	13.2
5.	White Hunter (Wed. 7:00)	WTVT	Telestar	20.5	38	Last of the Mohicans	WSUN	17.9
6.	Silent Service (Thurs. 7:00)	WFLA	NBC	19.5	36	Decoy	WTVT	24.5
6.	Sky King (Sat. 6:00)	WFLA	Nabisco	19.5	44	Newsroom, Weather	WTVT	21.3
						Weather, Guy and Sol.	WTVT	21.0
7.	Gray Ghost (Sun. 6:30	WTVT	CBS	18.9	42	20th Century Hour	WFLA	13.5
8.	Last of the Mohicans (Wed. 7:00)	WSUN	TPA	17.9	34	White Hunter	WTVT	20.5
8.	Target (Tues. 7:00)	WFLA	Ziv	17.9	35	Union Pacific	WTVT	17.9
8.	Union Pacific (Tues. 7:00)	WTVT	NBC	17.9	35	Target	WFLA	17.9
9.	Sea Hunt (Tues. 7:30)	WFLA	Ziv	17.0	29	Sugarfoot	WSUN	20.5
						Name That Tune	WTVT	20.5
10.	Star Performance (Sun. 2:30)	WTVT	Official	15.9	50	Comment	WFLA	11.3
11.	26 Men (Wed. 7:00)	WFLA	ABC	15.8	29	White Hunter	WTVT	20.5
11.	Annie Oakley (Sat. 6:30)	WFLA	CBS	15.5	37	Honneymooners	WTVT	20.5
12.	Dr. Christian (Tues. 7:00)	WSUN	Ziv	14.9	29	Union Pacific	WTVT	17.9
						Target	WFLA	17.9
13.	Popeye (Mon.-Fri., 5:30)	WTVT	AAP	14.6	40	Early MGM Movie	WFLA	11.6

DAYTON

Stations: WHIO, WLW-D. TV Homes: 143,700. Sruvey Dates: June 26 - July 3, 1958.

TOP TEN NETWORK SHOWS

1.	Gunsmoke (Sat. 10:00-10:30)	WHIO	41.8
2.	I've Got a Secret (Wed. 9:30-10:00)	WHIO	40.3
3.	Millionaire (Wed. 9:00-9:30)	WHIO	38.3
4.	Wyatt Earp (Tues. 8:30-9:00)	WLW-D	37.8
5.	Ed Sullivan (Sun. 8:00-9:00)	WHIO	37.3
6.	Climax (Thurs. 7:30-8:30)	WHIO	36.5
7.	Trackdown (Fri. 8:00-8:30)	WHIO	35.8
8.	Phil Silvers (Fri. 9:00-9:30)	WHIO	35.3
9.	Cheyenne (Tues. 7:30-8:30)	WLW-D	35.0
10.	Playhouse 90 (Thurs. 9:30-11:00)	WHIO	34.9

TOP TEN MULTI-WEEKLY SHOWS

1.	†Front Page News (M-F 11:00-11:15)	WHIO	22.3
2.	†Little Rascals (M,Tu,Th, 6:00-6:30)	WHIO	19.1
3.	*NBC News (M-F) 6:45-7:00)	WLW-D	19.0
4.	†Sohio Rptr., Spts. (M-F 6:30-6:45)	WHIO	18.9
5.	†Kingdom of the Sea (W, F 6:-6:30)	WHIO	17.8
6.	†50-50 Club (M-F 12:00-1:30	WLW-D	17.3
7.	†News, Wea., Sports (M-F 6:30-6:45)	WLW-D	16.9
8.	*Mickey Mouse Club (M-F 5:30-6:00)	WLW-D	16.7
9.	*As the World Turns (M-F 1:30-2:00)	WHIO	15.8
10.	*Art Linkletter (M-F 1:30-2:00)	WHIO	15.5

1.	Badge 714 (Sat. 10:30)	WHIO	NBC	31.3	67	Joseph Cotton	WLW-D	15.8
2.	Mike Hammer (Fri. 10:30)	WHIO	MCA	30.3	76	Cinema '58	WLW-D	9.3
3.	Gray Ghost (Mon. 7:00)	WHIO	CBS	26.8	72	Playhouse 30	WLW-D	10.3
4.	Target (Wed. 7:30)	WHIO	Ziv	25.8	49	Disneyland	WLW-D	27.3
5.	Dr. Hudson's Secret Jour. (Fri. 7:00)	WHIO	MCA	24.3	65	Outdoor Guide	WLW-D	13.3
5.	Highway Patrol (Tues. 9:00)	WHIO	Ziv	24.3	43	Broken Arrow	WLW-D	32.8
6.	State Trooper (Tues. 7:00)	WHIO	MCA	23.8	52	26 Men	WLW-D	22.3
7.	26 Men (Tues. 7:00)	WLW-D	ABC	22.3	48	State Trooper	WHIO	23.8
8.	Charlie Chan (Thurs. 7:00)	WHIO	TPA	21.3	53	San Francisco	WLW-D	19.3
9.	San Francisco Beat (Thurs. 7:00)	WLW-D	CBS	19.3	47	Charlie Chan	WHIO	21.3
10.	Little Rascals (M., Tu., Th., 6:00)	WHIO	Interstate	19.1	63	Annie Oakley	WLW-D	14.8
11.	Kingdom of the Sea (Wed,, Fri. 6:00)	WHIO	Guild	17.8	53	Price Is Right	WLW-D	17.3
11.	Sea Hunt (Wed. 10:30)	WLW-D	Ziv	17.8	38	U.S. Steel Hour	WHIO	28.8
12.	Harbor Command (Sun. 10:30)	WLW-D	Ziv	16.8	35	What's My Line	WHIO	31.8
12.	Stories of the Century (Tues. 7:30)	WHIO	Hollywood	16.8	33	Cheyenne	WLW-D	33.8
13.	Sky King (Wed. 7:00)	WLW-D	Nabisco	16.3	41	Ozzie & Harriet	WHIO	23.8
14.	City Detective (Sat. 6:30)	WHIO	MCA	15.8	48	Midwest Hayride	WLW-D	16.8
15.	Annie Oakley (Tues. 6:00)	WLW-D	CBS	14.8	46	Little Rascals	WHIO	17.3
16.	Roy Rogers (Sat. 5:00)	WHIO	MCA	12.8	49	TV Teen Time	WLW-D	13.0
						Detective Diary	WLW-D	8.8
						World Your Community	WLW-D	6.5
						Saturday Matinee	WLW-D	7.0
17.	Little Rascals (Sat. 12:30)	WHIO	Interstate	10.3	57			

VARIETY-TELEPULSE CITY-BY-CITY PROGRAM CHART.

VARIETY's weekly chart is based on the 22 major markets regularly reported by Telepulse each month, in addition to 133 other Telepulse tabulated U.S. markets, covered over the course of a year. Cities will be rotated weekly. The VARIETY chart is a compilation of data on syndicated films, as well as network and live programs, in each market. Under the top 10 multi-weekly heading, the (†) stands for local programming and the (*) for network shows.

LOS ANGELES

Stations: KABC, KCOP, KHJ, KNXT, KRCA, KTLA, KTTV. TV Homes: 1,980,100. Survey Dates: June 26 - July 3, 1958.

TOP TEN NETWORK SHOWS

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	Gunsmoke (Sat. 9:00-9:30)	KNXT	24.4
2.	Ed Sullivan (Sun. 8:00-9:00)	KNXT	30.2
3.	Have Gun Will Travel (Sat. 8:30-9)	KNXT	29.9
4.	C.E. Theatre (Sun. 9:00-9:30)	KNXT	24.9
5.	Alfred Hitchcock (Sun. 9:30-10:00)	KNXT	22.6
6.	Wagon Train (Wed. 7:30-8:30)	KRCA	22.7
7.	What's My Line (Sun. 10:30-11:00)	KNXT	22.2
8.	Wyatt Earp (Tues. 9:30-0:00)	KABC	21.0
9.	Climax (Thurs. 8:30-9:30)	KNXT	21.5
10.	Lassie (Sun. 7:00-7:30)	KNXT	21.4

TOP TEN NETWORK SHOWS

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	*Mickey Mouse Club (M-F 5:30-6)	KABC	12.2
2.	†10 O'Clock Rptr. (M-W,F 10-10:15)	KNXT	11.7
3.	*CBS News (M-F 6:15-6:30)	KNXT	11.1
4.	†Six O'Clock Report (M-F 6-6:15	KNXT	10.8
5.	*Queen For A Day (M-F 2:00-2:45)	KRCA	10.6
6.	*Art Linkletter (M-F 1:30-2:00)	KNXT	9.7
7.	†News-G. Putnam (M-F 10-10:15)	KTTV	9.5
8.	*Price Is Right (M-F 1-10:30 a.m.)	KRCA	8.2
9.	*Verdict Is Yours (M-F 2:30-3:00)	KNXT	8.1
10.	†News-G. Putnam (M-F 6:45-7:00)	KTTV	7.5

TOP TWENTY SYNDICATED SHOWS

RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1.	Star Performance (Sat. 9:30)	KNXT	Official	20.9	38
2.	Sheriff of Cochise (Sat. 7:30)	KTTV	NTA	16.9	32
3.	If You Had A Million (Tues. 9:30)	KNXT	MCA	14.4	25
4.	Death Valley Days (Thurs. 7:00)	KRCA	U. S. Borax	13.3	28
5.	Twenty Six Men (Mon. 7:00)	KRCA	ABC	13.2	27
6.	Sea Hunt (Mon. 7:30)	KTTV	Ziv	12.9	23
7.	Frontier Doctor (Sat. 7:00)	KTTV	HTS	12.7	26
8.	San Francisco Beat (Sat. 9:30)	KTTV	CBS	11.9	21
9.	Highway Patrol (Mon. 9:00)	KTTV	Ziv	11.4	18
10.	Highway Patrol (Fri. 7:30)	KTTV	Ziv	10.4	19
11.	Casey Jones (Thurs. 7:30)	KTTV	Screen Gems	10.2	19
12.	Honeymooners (Thurs. 7:00)	KNXT	CBS	9.7	21
13.	Mike Hammer (Wed. 10:30)	KRCA	MCA	9.4	25
14.	Men of Annapolis (Thurs. 7:30)	KNXT	Ziv	9.2	17
15.	Whirlybirds (Mon. 7:30)	KHJ	CBS	8.9	16
16.	S. Donovan, West'rn Mars. (Wed. 7)	KRCA	NBC	8.8	19
17.	Harbor Command (Mon. 9:30)	KTTV	Ziv	8.7	16
17.	Wonders of the World (Tues. 7:00)	KCOP	Caples	8.7	18
18.	Kit Carson (Fri. 8:30)	KABC	MCA	8.2	15
19.	Amos 'n' Andy (Sun. 6:00)	KNXT	CBS	7.9	24
19.	Studio 57 (Sat. 8:00)	KTTV	MCA	7.9	14

TOP COMPETITION

PROGRAM	STA.	AV. RTG.
San Francisco Beat	KTTV	11.9
People Are Funny	KRCA	17.2
Bob Cummings	KRCA	16.7
Honeymooners	KNXT	9.7
Burns & Allen	KNXT	16.0
Haggis Baggis	KNXT	10.4
Perry Mason	KNXT	20.2
Dick Powell	KNXT	20.9
Studio One	KNXT	19.7
Zane Grey	KNXT	17.2
Tic Tac Dough	KRCA	16.2
Death Valley Days	KRCA	13.3
First Show	KTTV	8.1
Tic Tac Dough	KRCA	16.2
Sea Hunt	KTTV	12.9
Boxing	KABC	10.7
Studio One	KNXT	19.4
Mr. Adams & Eve	KNXT	13.2
Playhouse of Stars	KNXT	17.1
Meet the Press	KRCA	6.2
Oh Susanna	KNXT	21.3

KNOXVILLE

Stations: WATE, WBIR, WTVK. TV Homes: 79,100. Survey Dates: June 1-28, 1958.

TOP TEN NETWORK SHOWS

1.	Gunsmoke (Sat. 10:00-10:30)	WBIR	39.8
2.	Have Gun Will Travel (Sat. 9:30-10)	WBIR	38.8
2.	Restless Gun (Mon. 8:00-8:30)	WATE	38.8
3.	Wells Fargo (Mon. 8:30-9:00)	WATE	37.8
4.	Wagon Train (Wed. 7:30-8:30)	WATE	37.0
5.	Oh Susanna (Sat. 9:00-9:30)	WBIR	35.3
6.	Twenty-One (Mon. 9:00-9:30)	WATE	33.3
7.	Groucho Marx (Thurs. 8:00-8:30)	WATE	32.3
8.	Adventures of McGraw (Tue. 9-9:30)	WATE	30.8
8.	Ernie Ford (Thurs. 9:30-10:00)	WATE	30.8

TOP TEN MULTI-WEEKLY SHOWS

1.	†Cas Walker (M,W 7:00-7:30)	WATE	23.0
2.	*NBC News (M-F 6:45-7:00)	WATE	18.0
3.	†Esso Reporter, Wea. (M-F 6:30-6:45)	WATE	17.5
4	*Price Is Right (M-F 11-11:30 a.m.)	WATE	14.5
5.	*Tic Tac Dough (M-F 12:00-12:30)	WATE	13.9
6.	*Truth or Conseq's (M-F 11:30-12 n.)	WATE	13.7
7.	*I Could Be You (M-F 12:30-1:00)	WATE	13.1
8.	*Treasure Hunt (M-F 10:30-11 a.m.)	WATE	13.0
9.	†News Central (M-F 11:00-11:15)	WATE	12.1
10.	*Comedy Time (M-F 5:00-5:30)	WATE	11.9

RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1.	Gray Ghost (Wed. 8:30)	WATE	CBS	37.3	61
2.	26 Men (Thurs. 9:00)	WATE	ABC	28.3	47
3.	Silent Service (Fri 7:30)	WATE	NBC	24.8	62
3.	State Trooper (Thurs. 7:30)	WBIR	MCA	24.8	47
4.	Sea Hunt (Tues. 9:30)	WBIR	Ziv	23.8	41
4.	Whirlybirds (Tues. 7:00)	WBIR	CBS	23.8	47
5.	City Detective (Mon. 7:00)	WBIR	MCA	22.8	46
5.	Sheriff of Cochise (Thurs. 7:00)	WBIR	NTA	22.8	48
6.	My Little Margie (Tues. 7:00)	WATE	Official	22.3	44
7.	Martin Kane (Thurs. 7:00)	WATE	Ziv	21.8	46
8.	Badge 714 (Wed. 7:00)	WBIR	NBC	19.8	45
8.	Highway Patrol (Sun. 6:00)	WATE	Ziv	19.8	64
9.	Gene Autry (Sat. 8:30 A.M.)	WATE	CBS	19.0	89
10.	Studio 57 (Wed. 10:30)	WATE	MCA	16.8	53
11.	Liberace (Sun. 5:30)	WATE	Guild	16.3	62
11.	Rzmar of the Jungle (Sat. 9:30 a.m.)	WATE	TPA	16.3	76
12.	Passport To Danger (Tues. 10:30)	WATE	ABC	15.8	51
13.	Cisco Kid (Fri. 6:00)	WATE	Ziv	15.3	54
14.	Sky King (Tues. 6:00)	WATE	Nabisco	14.8	50
15.	Amos 'n' Andy (Tues. 6:30)	WBIR	CBS	13.8	38
15.	Stories of the Century (Tues 10:30)	WBIR	Hollywood	13.8	45

Big Record	WBIR	20.3	
Climax	WBIR	27.3	
John Wayne Theatre	WBIR	13.5	
Tic Tac Dough	WATE	24.8	
Bob Cummings	WATE	30.3	
My Little Margie	WATE	22.3	
Cas Walker	WATE	24.8	
Martin Kane	WATE	21.8	
Whirlybirds	WBIR	23.8	
Sheriff of Cochise	WBIR	22.8	
Cas Walker	WATE	21.3	
Adventure	WBIR	9.3	
⟨ No Competition			
⟩ Cartoon Theatre	WBIR	2.4	
Circle Theatre	WBIR	12.8	
Adventure	WBIR	9.3	
Capt. Kangaroo	WBIR	5.3	
Stories of Century	WBIR	13.8	
Early Show	WBIR	9.3	
Early Show	WBIR	11.3	
⟨ Esso Reptr., Wea.	WATE	19.0	
⟩ NBC News	WATE	19.5	
Passport to Danger	WATE	15.8	

CHATTANOOGA

Stations: WDEF, WRGP, WTVC. TV Homes: 70,400. Survey Dates: June 1-28, 1958.

TOP TEN NETWORK SHOWS

1.	Gunsmoke (Sat. 10:00-10:30)	WDEF	42.8
2.	Have Gun Will Travel (Sat. 9:30-10)	WDEF	36.3
3.	Ed Sullivan (Sun. 8:00-9:00)	WDEF	35.3
4.	Oh Susanna (Sat. 9:00-9:30)	WDEF	34.3
5.	Wagon Train (Wed 7:30-8:30)	WRGP	34.0
6.	Tales of Wells Fargo (Mon. 8:30-9)	WRGP	31.8
7.	Twenty One (Mon. 9:00-9:30)	WRGP	31.3
8.	Restless Gun (Mon. 8:00-8:30)	WRGP	29.8
9.	Millionaire (Wed. 8:00-9:30)	WDEF	28.8
10.	Perry Mason (Sat. 7:30-8:30)	WDEF	28.3

TOP TEN MULTI-WEEKLY SHOWS

1.	*CBS News (M-F 6:45-7:00)	WDEF	18.7
2.	†News, Wea. (M-F 6:30-6:45)	WDEF	18.2
3.	*Guiding Light (M-F 12:45-1:00)	WDEF	15.3
4.	*S'rch for To'rrow (M-F 12:30-12:45)	WDEF	14.9
5.	*Price Is Right (M-F 11-11:30 a.m.)	WRGP	14.4
6.	*Truth-Conseq (M-F 11:30-12 a.m.)	WRGP	14.2
7.	*Art Linkletter (M-F 2:30-3:00)	WDEF	13.8
8.	†Popeye, Misc. (M-F 6:00-7:00)	WTVC	13.6
9.	*Mickey Mouse Club (M-F 5:30-6:00)	WTVC	13.4
10.	†Watch, Sp'ts, Misc. (M-F 6:15-6:30)	WDEF	13.0
10.	*As the World Turns (M-F 1:30-2)	WDEF	13.0

1.	Sheriff of Cochise (Sat. 10:30)	WDEF	NTA	37.8	73
2.	State Trooper (Mon. 7:30)	WRGP	MCA	25.3	47
3.	Decoy (Wed. 7:00)	WRGP	Official	22.8	45
3.	Sky King (Sat. 7:00)	WDEF	Nabisco	22.8	51
4.	Harbor Command (Tues. 9:30)	WDEF	Ziv	22.3	39
4.	Kit Carson (Thurs. 7:00)	WTVC	MCA	22.3	39
5.	San Francisco Beat (Tues. 7:00)	WRGP	CBS	21.8	43
6.	Boots & Saddles (Mon. 7:00)	WRGP	NBC	20.8	42
7.	Highway Patrol (Thurs 7:00)	WDEF	Ziv	19.3	34
8.	Sea Hunt (Fri. 7:30)	WTVC	Ziv	18.8	35
9.	Studio 57 (Thurs. 9:00)	WRGP	MCA	18.3	30
9.	Union Pacific (Fri. 7:30)	WRGP	NBC	18.3	34
10.	Gray Ghost (Thurs. 7:30)	WDEF	CBS	16.8	28
10.	26 Men (Wed. 7:00)	WDEF	ABC	16.8	33
11.	Amos 'n' Andy (Fri. 7:00)	WRGP	CBS	16.3	35
11.	Casey Jones (Fri. 7:00)	WTVC	Screen Gems	16.3	35
12.	Martin Kane (Thurs. 7:00)	WRGP	Ziv	15.8	28
13.	Silent Service (Fri. 8:00)	WRGP	NBC	15.3	26
14.	Dangerous Assignment (Tues. 10:30)	WRGP	NBC	14.3	40
15.	Whistler (Wed. 10:30)	WRGP	CBS	14.0	40

Billy Graham	WTVC	7.3	
Robin Hood	WDEF	19.3	
26 Men	WDEF	16.8	
Wrestling	WRGP	12.8	
Bob Cummings	WRGP	22.8	
Highway Patrol	WDEF	19.2	
MGM-Gray Ghost T'tr	WDEF	15.3	
Sgt. Preston	WDEF	19.8	
Kit Carson	WTVC	22.3	
Union Pacific	WRGP	18.3	
Climax	WDEF	22.8	
Sea Hunt	WTVC	18.8	
Circus Boy	WTVC	25.8	
Decoy	WRGP	22.8	
Casey Jones	WTVC	16.3	
Amos 'n' Andy	WRGP	16.3	
Kit Carson	WTVC	22.3	
Trackdown	WDEF	25.8	
Science Fiction	WDEF	12.3	
Circle Theatre	WDEF	11.3	

SHREVEPORT

Stations: KSLA, KTBS. TV Homes: 63,200. Survey Dates: June 1-28, 1958.

TOP TEN NETWORK SHOWS

1.	Gunsmoke (Sat. 9:00-9:30)	KSLA	48.3
2.	Have Gun Will Travel (Sat. 8:30-9)	KSLA	40.8
3.	Zane Grey (Fri. 7:30-8:00)	KSLA	40.3
4.	Danny Thomas (Mon. 8:00-8:30)	KSLA	39.8
5.	To Tell The Truth (Tues. 8:00-8:30)	KSLA	38.8
5.	Tales of Wells Fargo (Mon. 7:30-8)	KTBS	38.8
6.	Trackdown (Fri 7:00-7:30)	KSLA	37.3
7.	Wagon Train (Wed. 6:30-7:30)	KTBS	37.0
8.	Wyatt Earp (Sat. 8:00-8:30)	KTBS	36.8
9.	Restless Gun (Mon. 7:00-7:30)	KTBS	36.3

TOP TEN MULTI-WEEKLY SHOWS

1.	†Early Edition (M-F 6:00-6:15)	KSLA	22.1
2.	*NBC News (M-Th 6:15-6:30)	KTBS	20.9
2.	†Popeye (M-F 5:30-6:00)	KSLA	20.9
3.	†Program X (M-F 6:15-6:30)	KSLA	20.3
4.	†Final Edition (M-F 10:30-10:45)	KSLA	18.6
5.	†News, Weather (M-F 6:00-6:15)	KTBS	18.3
6	†Cinema XII (M-F 4:00-5:30)	KSLA	18.0
7.	*Mickey Mouse Club (M-F 5:30-6:00)	KTBS	16.6
8.	*Art Linkletter (M-F 1:30-2:00)	KSLA	15.4
8.	*Beat The Clock (M-F 1:00-1:30)	KSLA	14.4

1.	Silent Service (Wed. 7:30)	KTBS	NBC	33.8	58
2.	Highway Patrol (Sun. 9:30)	KSLA	Ziv	32.3	60
2.	Soldier of Fortune (Fri. 6:30)	KSLA	MCA	32.3	55
3.	State Trooper (Fri. 9:30)	KSLA	MCA	29.8	48
4.	Whirlybirds (Sun. 6:00)	KSLA	CBS	27.8	49
5.	Casey Jones (Thurs. 6:30)	KSLA	Screen Gems	26.8	52
5.	26 Men (Mon. 8:00)	KTBS	ABC	26.8	41
6.	Target (Thurs. 10:00)	KSLA	Ziv	25.3	55
7.	Sea Hunt (Wed. 10:00)	KSLA	Ziv	24.8	56
8.	Anne Oakley (Sat. 6:00)	KSLA	CBS	24.3	51
9.	Last of the Mohicans (Tues. 8:00)	KTBS	TPA	23.3	38
10.	Boots and Saddles (Fri. 10:00)	KSLA	NBC	22.8	53
11.	Gray Ghost (Sun. 9:30)	KSLA	CBS	21.8	40
12.	Decoy (Thurs. 10:00)	KTBS	Official	20.8	45
12.	Tugboat Annie (Tues. 9:30)	KSLA	TPA	20.8	39
13.	Cisco Kid (Sat. 10:30)	KSLA	Ziv	20.3	61
13.	Harbor Command (Tues. 10:00)	KSLA	Ziv	20.3	45
14.	Popeye (Mon.-Sat. 5:30)	KSLA	AAP	20.1	54
15.	Sky King (Sun. 5:00)	KSLA	Nabisco	17.8	55
16.	Little Rascals (Sat. 6:30)	KTBS	Interstate	17.3	54

Big Record	KSLA	24.8	
Gray Ghost	KTBS	21.8	
Disneyland	KTBS	26.8	
Frank Sinatra	KTBS	31.8	
Maverick	KTBS	25.8	
Zorro	KTBS	24.8	
Danny Thomas	KSLA	39.8	
Decoy	KTBS	20.8	
Pat Boone	KTBS	19.3	
Cartoon Time	KTBS	23.3	
To Tell the Truth	KSLA	38.8	
Billy Graham	KTBS	20.3	
Highway Patrol	KTBS	32.3	
Target	KSLA	25.3	
Real McCoys	KTBS	33.3	
Andy's Gang	KTBS	12.8	
Broken Arrow	KTBS	25.3	
Refreshment Time	KTBS	17.3	
News-Talent	KTBS	14.3	
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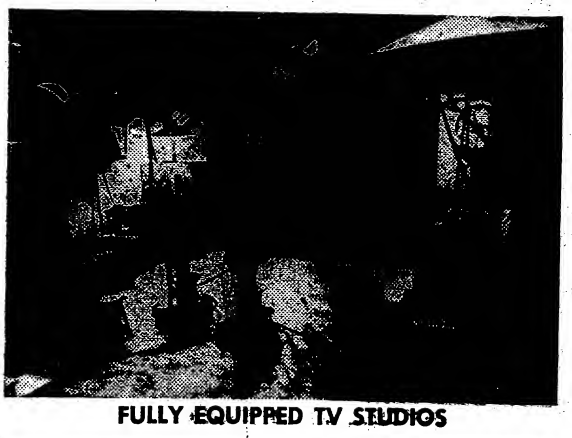

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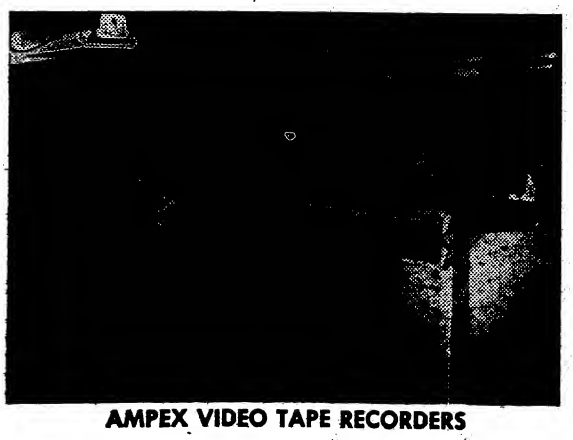

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Foreign TV Reviews

ROYAL FAMILY OF BROADWAY
With Fay Compton, Patricia Neal, Peter Wyngarde, Clive Morton, Brenda Dunrich, Sidney Keith, Clive Marshall, Richard Shaw, Bessie Love, Eira Heath, Michael Sands, Gareth Jones, Jon Farrell, Mario Lorenzo, Joyce Carpenter
Writers: Edna Ferber and George S. Kaufman
Producer: Eric Fawcett
90 Mins., Sun., (3) 8 p.m.
BBC-TV, from London

"The Royal Family of Broadway," on the basis of this production, has not withstoood the passage of time. It is a dated piece which creaks along for most of its 90 minutes and there's barely a moment of believable comedy or real drama throughout the whole of that time.

Eric Fawcett mounted the Edna Ferber–George S. Kaufman comedy on a handsome scale and the performances by a first-rate cast were impressive enough. Yet, it all added up to a disappointing entry, without even sufficient curiosity value for younger audiences unfamiliar with the play.

Fay Compton filled the role of Fanny Cavendish, the matriarchal head of a famous theatrical family, whose son and daughter (Peter Wyngarde and Patricia Neal) are international stars and whose granddaughter (Eira Heath) is being groomed to follow in the family tradition. The plot is developed with an undue amount of noisy bickering which, at times, reached the point of irritation.

If the play had to be revived, it hardly merited a peak time slot over a holiday weekend. *Myro.*

PARIS AT NIGHT
With Billy Cotton, Robert Lamouret, Tonia Bern, Murio & Sheila, Lilian Kenny, Les Nouvelles Eves Sisters, Aleta Morrison, Charley Ballet
Producer: Bill Cotton Jr.
Director: Robin Scott
45 Mins.; Mon. (4), 11 p.m.
BBC-TV, via Eurovision from Paris

A live telecast direct from Paris' La Nouvell Eve over the Eurovision hookup seemed a tres risque undertaking for BBC-TV, but it turned out to be a typical layout, with the glamorous setting as its main talking point. There were no nudes, of course, and all the girls in the show were decorously dressed, while the talent varied from the good to the average. Reception, however, was first-class with interference only a rare feature, indicating the technical strides that have been made in the Eurovision link since the first program was tried out a few years ago.

Billy Cotton, w.k. comedy bandleader, went to Paris to emcee the show but came up with nothing more than a conventional interpretation of the Englishman in gay Paree. Easily the highlight of the program was the performance by Robert Lamouret, by a long way one of the most endearing vents in Europe. His main act with a Donald Duck dummy was a comedy smash; and a table bit with Billy Cotton and a dummy spaniel had exceptional charm.

Tonia Bern, a likable and popular singer on the West End nitery circuit, closed the show with typical and uninspired vocal entries, including the inevitable "Pigalle." Murio & Sheila held the audience with a ritzy display of ballroomology which included some unusual lifts. Lilian Kenny looked an accomplished trapezist, but too many closeups robbed the performance of any sense of height or drama. Aleta Morrison, another local gal, weighed in with some average dancing aided by the Charley Ballet, but her vocalizing was quite indifferent. The Nouvelle Eve line, after a conventional opening, closed with an immaculate display of precision hoofing. *Myro.*

Foreign TV Followup

Bernard Delfont Show

Georgia Gibbs had to duck the Bernard Delfont show (3) owing to laryngitis and thus missed taking part in a very slick televaude hour. Miss Gibbs was replaced by Anne Shelton, a top pop vocalist who did a class job on short notice. As well as warbling a couple songs to open and shut the show, Miss Shelton made an agreeable femcee with commendable frevity and wit.

In fact, the whole show moved swiftly with a half dozen acts all in fine fettle. Miriam Karlin was a standout as a cigaret-smoking housewife who finds the goods at a self-service store irresistible and as a factory girl who wins a fortune on the football lottery. Miss Karlin, with her acute sense of observation, is a tv natural. A hit was a so scored by Gerard Sety, who did part of the quick-change patter act with which he is delighting London theatre audiences in the Folies Bergere show.

Ventriloquist Dennis Spicer had a yock gimmick by introducing two dummies instead of his usual one. His stock dummy did the venting and the newcomer turned out to be Spicer himself. The bill was completed by Don Lang raising the laughs with his trombone and ditties; Johnny Stewart, a new zany comic; Evers & Tony, double-jointed acrobats, and a stylish singing group from Spain, the Trio Santa Cruz.

With the usual sound backing by Harold Collins and his Prince of Wales Theatre orch this show set a high standard of tv vaudeville which deserved plenty of plaudits. *Rich.*

Saturday Spectacular

Marguerita Piazza as headliner gave a little class to this Associated TeleVision program (2) but otherwise it was an average lineup. She was tops in the operatic stakes but didn't register too happily with more popular show ballads. Nevertheless, she was a zestful performer and her personality projected amiably.

Peter Sellers filled a guest comedy spot with amusing offbeat material. His delivery was smooth and his spiel diverting. The Dunja Duo (the male member of which looks to be just a boy) have a slick and unusual acrobatic act; Pinky & Perky & Co. turned in an offbeat novelty show; Al Fisher and Lou Marks made a so-so comedy impresh; and Ronnie Carroll registered only mildly as a singer. Show was staged in lively style by Brian Tesler and was professionally backed by the Jack Parnell orch. *Myro.*

Late Extra

After a few disastrous weeks this late night program which, in 30 minutes, aims to introduce newsworthy people as well as a few acts, has been tossed from AR-TV light entertainment to features. The new setup, under producer director Alan Morris, has hardly had time yet to find its feet but, on the show caught, it was clearly taking shape.

Idea is that the week's emcee is supposed to be tossing a late party at his apartment into which various guests drop. An old idea, but acceptable for this type of show. Coice of host, which varies week by week, was not a happy one on this show. He was Edmund Purdom, far too smooth and glib to create the impromptu atmosphere needed. Anne Valerie was also a bit out of her depth in the femme interviewing, but Kenneth MacLeod in his spot with actress Florence Desmond had a fine prof touch and could well hit the spot as permanent host.

The fare offered also included Flanders & Swann in an amusing song at the piano, an interview with "The King of Rotunda," one of those private royalists who crop up for general amusement; a peppy couple of songs from Pat Kirkwood and a somewhat spurious exchange between a badly dressed guest and John Taylor, the Editor of the Tailor and Cutter, a local male fashion magazine, as to whether informal dress constitutes bad manners.

Morris is obviously going all-out for offbeat characters and interviews. He may not always succeed, but he is on the right track. The show seen, however, was too much a compromise between cabaret and features. *Rich.*

ABC-WARNER BROS.' 16 CIVIL WAR VIDSPECS

Hollywood, Aug. 12.

ABC-TV has given Warners the tv greenlight to ready 16 hour-and-a-half filmed specs commemorating the 100th anni of the Civil War in a deal involving several millions in production coin.

Web plans to air the specs beginning in 1961, dramatizing major battles and events during the War Between the States, to be televised on the anniversary of their occurrences. "Battle of Fort Sumter" will launch the series. *Art.*

AQUI SE HABLA INGLES
With Clara Barbeito, Jose Roman
Producer: Patricia Farrar
Director: Mike Gargullo
30 Mins., Mon.-thru-Fri., 6:30 a.m.
WRCA-TV, N. Y.

The type of community service demonstrated by WRCA-TV in presenting English lessons to the vast and constantly growing population of Spanish-speaking Puerto Ricans in "polyglotham" must be genuinely applauded. This is indeed asphalt roots programming of excellent endeavor and necessary to help correct a major lingual liability.

As pointed out by many sociologists, the Puerto Ricans, unlike other immigrants in the city's midst, do not make quick linguistic changes and social assimilation and along with their children continue to speak Spanish, regarding it as their first language. Therefore, "Aqui Se Habla Ingles" (English Spoken Here) is a worthy endeavor on the part of NBC-TV's flagship station.

The program is being offered in cooperation with Harvard's University's Language Research Center and the Dept. of Labor, Commonwealth of Puerto Rico. Harvard is contributing the basic film material and it is fashioned so the immigrant mind can grasp the vocabulary with ease and frequent pleasure. Clara Barbeito, teacher, author and editor with the McGraw Hill Book Co. foreign department, is the instructor and her guidance is on a sound basic level. Jose Roman, who hails from Puerto Rico and is now labor editor of El Diario de Nueva York, plaans to open every day with news of interest to the Spanish-speaking audience. On Tuesday (12) for example, he began with job opportunities and closed with a Spanish-English list of spots where to seek employment leads and an urge to participate in Primary Day voting.

Miss Barbeito used basic words and spoke slowly and clearly. Coupled with the Harvard-produced film on vocabulary "Aqui Se Habla Ingles" moved along smoothly with remarkable simplicity and fascination. Both Miss Barbeito and Roman were sincere, unaffected individuals in front of the camera and there was a "word game" contest at the end of the lesson. While this isn't necessary, it may prove an effective mail pull to see how powerful the language lessons are in the Puerto Rican regions of the city.

In a city where it is anticipated that by 1970 non-whites and Puerto Ricans may number about one-half of the population in Manhattan, a third in the Bronx and a fourth in Brooklyn, it is terribly important to spread the English language. This WRCA-TV is doing with vigor at the dawn of day. *Rans.*

TOP TEN DANCE PARTY
With Wink Martindale, Susie Bancroft; guests, Charlie Rich & Rivermont East Combo, Carolyn Gray
Producer-Director: Stan Porter
90 Mins.; Sat., 5 p.m.
MEMPHIS PARK COMMISSION, COCA-COLA
WHBQ-TV, Memphis
(Early Maxwell)

With Wink Martindale as the maestro, this 90-minute stint over Memphis' Channel 13 proves a healthy diet for the teenagers plus the adults in this area every Saturday. Martindale paces the stanza in bigleague fashion.

Susie Bancroft, who serves as Martindale's femme sidekick for the teenage brigade, is okay but needs brushing up in camera poise and showmanship. She's in there pitching every minute.

Joe Jaffee, club impresario, has come with a find in Charlie Rich's Rivermont East Combo. The trio with Rich at the ivories scored heavily with "Have You Met Miss Jones?" and "Robin's Nest." Rich is a click at the R-E club for skipper Jaffee, along with Carolyn Gray, songstress. Latter walked off with top honors in the guest segment with her sizzling renditions of "Birth of Blues" and "Lady Is A Tramp." Producer-director Stan Porter has put together a snappy weekly show. *Matt.*

GOLD CUP RACES
With Bill O'Mara, others
Producer-Director: Les Schulman
30 Mins.; Sun (10), 10 p.m.
ABC-TV, from Seattle

Even speedboat racing bugs couldn't appreciate this one. ABC's half-hour telecast of the final heat in the annual Gold Cup races from Seattle was all long-distance spray; it's a little impossible, using only the naked eye, to become interested in mcrobes on a 21-inch of screen.

The announcer, supplied by KING-TV, gave a drab report of the event, which made it all thoroughly confusing and dull. *Art.*

Tele Follow-Up Comment

Outlook

Faces of soldiers in an inactive war zone probably haven't changed much since the days of Caesar's army. The reflection of boredom is evident in all the troops. That ennui also was paramount in the hour-long tour taken of the U.S. Lebanon expeditionary forces by NBC newsman Chet Huntley and a camera crew.

The special report, telecast at 6:30 p.m. Sunday (10), proved to be interesting within its frame of reference. It consisted mainly of interviews with the GI's, the pilots of the U.S. aircraft carrier Essex, the Marines, and American airborne troops. Huntley and his crew joined the men in the foxhole, asked them about patrols, chow, and what they thought of their assignment. The answers held no surprises; chow, as one soldier put it, was "lousy;" patrols were an uneasy assignment, the enemy not known in the absence of a shooting war; and they accepted the landing, as one Marine put it, as part of their "trade." Huntley tried to engender some excitement by going over the uneventful landing with practically each serviceman questioned. He also frequently queried the soldiers who complained of the boredom whether they would like action instead. Many of them said they would, proving that American diplomacy, no matter how bogged down, should still remain in the hands of civilians.

The quality of the film and the soundtrack at times was not up to par, acknowledged by Huntley in his opening remarks. When Huntley broadened his remarks to take in the international political mess we find ourselves in, and when he compared the preset-day U.S. troops in Lebanon to those of Korea and World War II, the program struck some sparks. Otherwise it was a reflection of the boredom felt by the men in a hot corner of the world, an electronic documentary of interest, rather than excitement.

Show normally is telecast from 6:30 to 7 p.m., but Sunday's special report was expanded another 30 minutes. *Horo.*

Arthur Godfrey Time

With Arthur Godfrey on a six-week summer hiatus, the CBS-TV stripped daytimer, 11 to 11:30, has a roster of hosts subbing for the maestro, the first being Dennis Day.

Show caught Wednesday (4) was a limp affair, with the chatter and attempted gags hardly up to network calibre. For the first 15 minutes, Day seemed tense and groping for something funny to say. Using his pipes, he did an okay version of "The Only Man on the Island."

Motif for the half-hour excursion was a Hawaiian fete, with the camera ogling the exotic dishes in an overlong attempt to interest the distaff audience. The spread, as well as some of the talent, came from the Hawaiian Room of the Hotel Lexington, N.Y., which received a good plug. Louise O'Brien, singing "Bali Hai," hardly projected the number, Alan Copeland song "I'm at Peace." There was a novelty Samoan dance with knives which came over well. But overall, show seemed stale. *Horo.*

Camera Three

Robert Herridge, formerly its mastermind who is in as guest producer of nine shows on "Camera Three," the WCBS-TV, N.Y., Public Affairs program presented on CBS-TV in cooperation with the New York State Education Dept., opened his series on Sunday (10) with a one-woman excursion titled "Emily Dickinson Portrait of a Poet." To portray the role of the poignant maiden with "pitiless sincerity" from Amherst, Mass., Herridge cast Lois Nettleton and she did not fail him in this arduous assignment.

Miss Nettleton spoke the poet's lines with depth and ineffable beauty. There was artistry in her grasp of Emily Dickinson's work and it is also a tribute to Herridge, as producer, and Clay Yurdin, director, that their guidance was so telling. In the eyes of many, Miss Dickinson's poetry has always managed to win the unpoetic as well as the "inexpressive man . . . the wise young and groping old . . . and lovers of all degree." Her interpretation of Miss Dickinson's work undoubtedly brought many new admirers into the fold.

The actress was dressed in the garb of the 19th Century poet and the program props were reduced to a minimum — a small stool, an empty table, a window in the rear and a subdued, almost spectral light that added spirituality and mysticism to the overall production. To Ralph Holmes, a bow for his lighting effects. Nor can one overlook the original musical score by Tom Scott. It was of a superior stripe and there was fine camera, too, especially when the lenses captured the expressive eyes of the actress.

Miss Nettleton shone in numerous passages but she was particularly exalting during the reading of "Dear March, come in," "God gave a loaf to every bird," "He put the belt around my life," and "Because I Could not stop for Death." *Rans.*

Make Up Your Mind

For years on radio, "Make Up Your Mind" panelists would build up a pleasant froth of words in solving the most minor of diplomatic problems. Now that the stanza has become a local New York television offering, via WNTA-TV, the problems have become more important, at least they were last Thursday (7) when former Air Force Secretary Thomas K. Finletter was a guest panelist.

With articulate and charming regular John S. Young and lively, tongue-in-cheek Edith Walton, the half-hour was a ball. Finletter, no less articulate and charming than professional Young, only enhanced the program.

An interesting question of equal time may arise out of the Finletter appearance. One of the questions the panel was asked to solve was what they would do if they were members of Congress and were morally called upon to vote for a resolution their constituencies vigorously opposed. Finletter is a declared competitor for the Democratic candidacy for the U. S. Senate seat from New York.

Another question was one on whether a scientist who discovers a devasting weapon should disseminate his findings. Both questions were in the abstract, but it did give candidate Finletter a wonderful opportunity to display his political sense and his forcefulness. What about the other three Dems who are seeking the same office? No doubt Art Henley, producer of "Mind," and George Skinner, the bright and warm moderator, would welcome the opportunity to slip them in among the regular panellists. *Art.*

Eye On New York

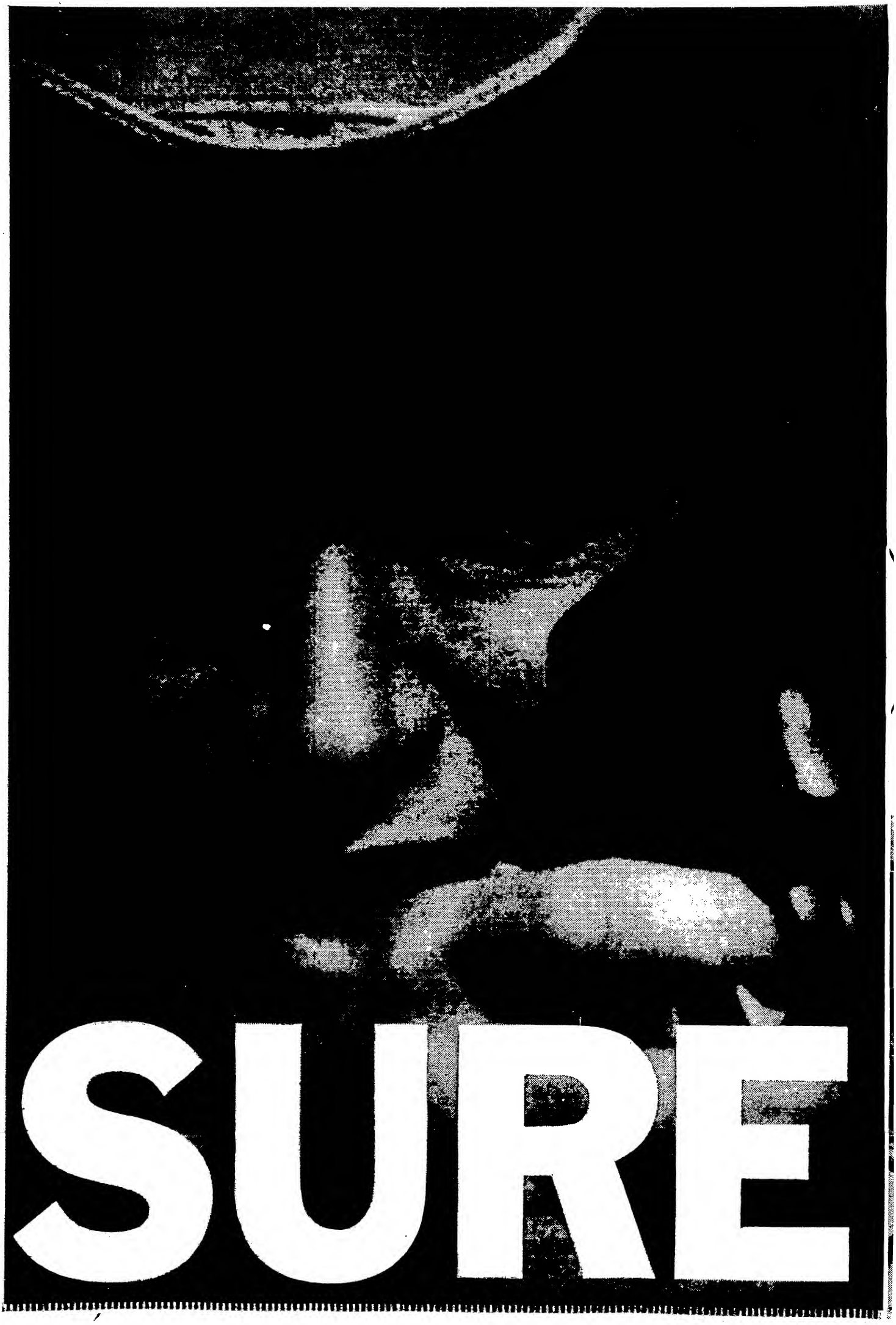
It was highly proper that CBS-TV salute the Broadway hit musical, "My Fair Lady," on the occasion of its 1,000th performance last week. Since CBS has a dandy piece of the smash musical, it was only fair that it welcome "My Fair Lady" on the air on this shining occasion. "Eye On New York" was assigned the happy role of greeting its distant relative on Sunday (10) with Bill Leonard in the role of excited host.

Guests on the show were Edward Mulhare, Lola Fisher and Ronald Radd of the current Broadway cast. Biff Liff, the production's stage manager, also faced the camera, as did Herman Levin, the producer. Leonard started with the statistics immediately: the musical had already been seen by 1,591,000 playgoers including 40,000 standees and since its opening on March 15, 1956, it had grossed $6,571,000.

Miss Fisher and Mulhare did one number, "Rain in Spain," and then she soloed with "Wouldn't It Be Loverly" followed by Mulhare's "I've Grown Accustomed To Her Face." Radd, who plays Alfred Doolittle in the musical, did "With a Little Bit of Luck."

Levin told Leonard that George Bernard Shaw, whose "Pygmalion" is the inspiration for "My Fair Lady," must be twirling in his grave with joy because of the handsome royalties the latter's estate is getting today. Levin said "My Fair Lady" companies were now operating in N.Y., Chicago and London and that the overseas production was scoring twice as big a hit because the house was twice as big

Leonard then interviewed Health Commissioner Leona Baumgartner, a sponsor of the current N.Y.C. Health Show at the Coliseum. She urged city folks who had not yet gotten their polio shots to do so, and in answer to a Leonard question, observed that it is as healthy to live in the city as in the country. She replied to the hot potato question regarding the current controversy over birth control in city hospitals that it was a matter of decision between doctor and individual. *Rans.*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FIRE!

VARIETY-PULSE FEATURE CHART

VARIETY's weekly chart, based on ratings furnished by Pulse's latest reports on feature films and their competition covers 155 markets. Each week, two different markets will be listed, with the 10 top-rated features tabulated.

Factors which would assist distributors, agencies, stations and advertisers in determining the effectiveness of a feature show in a specific market have been included in this VARIETY chart. Listed below is such pertinent information regarding features as their stars, release year, original production company and the present distributor included wherever possible along with the title. Attention should be paid to such factors as the time and day, the high and low ratings for the measured feature period and share of audience, since these factors reflect the effectiveness of the feature and audience composition, i.e., a late show at 11:15 p.m. would hardly have any children viewers, but its share of audience may reflect dominance in that time period. In the cities where stations sell their feature programming on a multi stripped basis utilizing the same theatrical throughout the week a total rating for the total number of showings for the week is given, the total rating not taking into account the duplicated homes factor. Barring unscheduled switches in titles the listed features for the particularly rated theatrical filmed show are as accurate as could be ascertained. Under Time Slot, S. O. stands for Sign-Off.

PHILADELPHIA

Stations: WCAU, WFIL, WRCV, WVUE. TV Homes: 1,198,900. Survey Dates: June 26 - July 3, 1958.

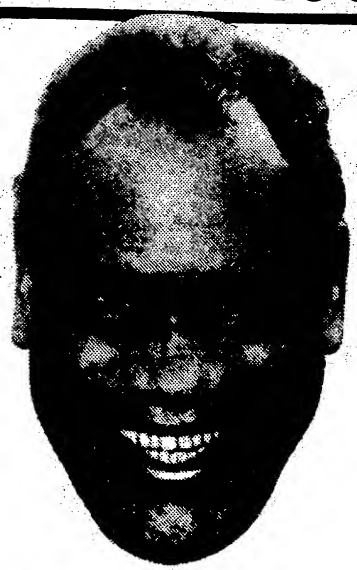
TOP 10 FEATURE FILMS	TIME SLOT	PULSE AVERAGE RATING	HIGH	LOW	AVERAGE SHARE	TOP COMPETITION	STATION	AV. RATINGS	AV. SH.
1. **"THE RED MENACE"**— Robert Rockwell, Hanne Axman; Republic; 1949; HTS	Movie 3 Sat. June 28 11:00 p.m.-S.O. WRCV	15.3	16.3	14.0	43	News—Facenda, Sports Shock	WCAU WCAU	15.3 10.0	37 30
2. **"HAPPY GO LOVELY"**— David Niven, Vera Ellen, Cesar Romero; RKO; 1951	Summer Film Festival Thurs. June 26 11:25 p.m.-S.O. WCAU	10.9	11.0	10.7	35	Jack Paar	WRCV	12.0	38
3. **"SABRE JET"**— Robert Stack, Coleen Gray; United Artists; 1953; UA-TV	Movie 3 Sun. June 29 10:30 p.m.-S.O. WRCV	10.8	13.0	8.0	33	What's My Line News—Whitaker, Weather Man About Town Sunday Mystery Theatre— "I Wake Up Screaming"	WCAU WCAU WCAU WCAU	25.2 12.7 10.3 9.0	54 42 41 43
4. **"THE CONSPIRATORS"**— Hedy Lamarr, Paul Henreid, Peter Lorre; Warner Bros.; 1944; AAP	World's Best Movies Fri. June 27 10:45 p.m.-S.O. WFIL	10.5	11.7	9.3	28	Person to Person News—Facenda, Weather News, Weather Jack Paar	WCAU WCAU WRCV WRCV	23.3 14.3 14.3 12.2	49 35 35 38
5. **"APACHE ROSE"**— Roy Rogers; Republic; 1947; MCA	Roy Rogers Playhouse Sun. June 29 10:00-11:00 a.m. WCAU	10.0	10.3	9.7	61	Cartoons	WRCV	5.2	32
5. **"THE RAVEN"**— Boris Karloff, Bela Lugosi; Universal; 1935; Screen Gems	Shock Theatre Sat. June 28 11:20 p.m.-S.O. WCAU	10.0	10.7	9.3	30	Movie Three	WRCV	14.9	45
6. **"I WAKE UP SCREAMING"**— Betty Grable, Victor Mature, Carole Landis, 20th Century Fox; 1941; NTA	Sunday Mystery Theatre Sun. June 29 11:30 p.m.-S.O. WCAU	9.0	9.3	8.7	43	Movie Three	WRCV	8.4	40
7. **"KNOCKOUT"**— Arthur Kennedy, Anthony Quinn, Virginia Field; Warner Bros.; 1941; AAP	World's Best Movies Sat. June 28 10:45 p.m.-S.O. WFIL	8.9	10.0	7.7	24	San Francisco Beat Movie Three	WCAU WRCV	17.7 15.3	41 46
8. **"WITHOUT LOVE"**— Spencer Tracey, Katherine Hepburn, Keenan Wynn; MGM; 1945; MGM-TV	World's Best Movies Thurs. June 26 11:00 p.m.-S.O. WFIL	8.8	9.7	7.7	24	News—Facenda, Weather Sports Final Jack Paar	WCAU WCAU WRCV	18.3 15.3 12.0	41 39 39
9. **"BLACK TUESDAY"**— Edward G. Robinson, Peter Graves; United Artists; 1954; UA-TV	Summer Film Festival Tues. July 1 11:25 p.m.-S.O. WCAU	8.5	9.3	7.7	33	Jack Paar Show	WRCV	10.4	40

ST. LOUIS

Stations: KMOX, KSD, KTVI. TV Homes: 570,000. Survey Dates: June 26 - July 3, 1958.

1. **"A SOUTHERN YANKEE"**— Red Skelton, Arlene Dahl, John Ireland; MGM; 1948; MGM-TV	1st Run Theatre Sat. June 28 10:15 p.m.-S.O. KMOX	16.6	18.0	14.7	52	Spooktacular— "The Invisible Man Returns" Late Edition, News Saturday Double Feature— "Doll Face"	KTVI KTVI KSD	10.9 8.3 6.6	29 24 22
2. **"THE MASK OF DIMITRIOS"**— Sydney Greenstreet, Faye Emerson, Zachary Scott; Warner Bros.; 1944; AAP	Late Show Fri. June 27 10:30 p.m.-S.O. KMOX	15.2	18.3	12.7	48	News, Weather Channel 2 Theatre— "Rachel and the Stranger" Starlight, Miscellaneous	KSD KTVI KTVI	10.3 9.6 7.3	27 31 29
3. **"EACH DAWN I DIE"**— James Cagney, George Raft, Jane Bryan; Warner Bros.; 1939; AAP	Late Show Tues. July 1 10:30 p.m.-S.O. KMOX	14.5	16.0	12.7	55	News, Weather Welcome Aboard Channel 2 Theatre— "Strictly Dynamite" Jack Paar	KSD KSD KTVI KSD	10.0 6.0 6.0 6.5	32 22 22 26
4. **"THE CONSPIRATORS"**— Hedy Lamarr, Paul Henreid, Peter Lorre; Warner Bros.; 1944; AAP	Late Show Wed. July 2 10:30 p.m.-S.O. KMOX	11.5	12.3	9.7	46	News, Weather Sleepy Time Gal Jack Paar	KSD KSD KSD	10.0 7.7 8.0	33 29 34
5. **"THE INVISIBLE MAN RETURNS"**— Vincent Price, Sir Cedric Hardwicke, Cecil Kellaway; Universal; 1940; Screen Gems	Spooktacular Sat. June 28 9:30-11:00 p.m. KTVI	11.3	12.0	10.3	27	Death Valley Days 10 O'Clock News, Weather 1st Run Theatre— "A Southern Yankee"	KMOX KMOX KMOX	27.2 21.3 17.2	58 50 46
6. **"THE OKLAHOMA KID"**— James Cagney, Humphrey Bogart, Rosemary Lane; Warner Bros.; 1939; AAP	Late Show Sun. June 29 10:45 p.m.-S.O. KMOX	10.7	12.7	9.0	43	Hollywood Showcase— "Roughshod" Movietime U.S.A.— "The Saints Double Trouble"	KTVI KTVI	9.0 7.3	35 36
7. **"ROUGHSHOD"**— Robert Sterling, Gloria Grahame; RKO; 1949; C&C	Hollywood Showcase Sun. June 29 10:00-11:45 p.m. KTVI	9.5	10.7	8.0	33	I Search for Adventure Sunday Big News, Sports Late Show— "The Oklahoma Kid"	KMOX KMOX KMOX	15.2 12.3 11.1	43 41 44
8. **"RACHEL AND THE STRANGER"**— William Holden, Loretta Young; RKO; 1948; C&C	Channel 2 Theatre Fri. June 27 10:15-11:45 p.m. KTVI	9.4	10.3	8.7	28	Mike Hammer Late Show— "The Mask of Dimitrios"	KSD KMOX	19.3 15.7	46 48
9. **"APARTMENT FOR PEGGY"**— Jeanne Crain, William Holden, Edmund Gwynn; 20th Century Fox; 1948; NTA	Late Show Thurs. June 26 10:30 p.m.-S.O. KMOX	9.1	11.0	7.0	35	News, Weather Patti Page Jack Paar	KSD KSD KSD	13.7 10.7 8.7	41 36 37
10. **"WOMAN ON THE RUN"**— Ann Sheridan, Dennis O'Keefe, Robert Keith; Universal; 1950; AAP	Late Show Mon. June 30 10:30 p.m.-S.O. KMOX	8.3	11.7	5.3	37	News, Weather Cliff and Nancy Jack Paar	KSD KSD KSD	9.3 8.7 9.3	33 33 45

THESE WERE THE ANNOUNCEMENTS THROUGHOUT THE BRITISH PRESS



PAUL ROBESON

SINGS TONIGHT • 8.30-9.0

ATV

AND THIS WAS THE REACTION

THE TIMES

MR. PAUL ROBESON'S RECITAL

FOLK SONGS OF MANY LANDS

It is some years since we last saw Mr. Robeson and we find with relief that he is one of those whose age shows no signs of withering. Perhaps his face is craggier than it was and his voice, in song, a little less miraculously smooth than we remember it. But he still talks to us quietly and good naturedly, and breaks into a smile that is the quintessence of friendliness: he still sings with a huge delight in his songs. These were facts ascertainable after five minutes of his half hour television appearance on Saturday.

Primarily, Mr. Robeson wanted to tell us about the moral basis he has found for his love of folk song in its musical demonstration of human brotherhood and, by assuming that we could hardly fail to be interested in his hobby horse, he made it fascinating. Standing beside a lectern that carried his notes, disdaining the telePrompter, he sang folk songs from China, Russia, France, Wales, and Mexico, a spiritual and a Bach chorale. To demonstrate the pentatonic foundation of folk song, he walked across to the piano and played scales. Remembering his appearance as Othello, he acted the hero's closing speech and suicide, and the momentary histrionics were anything but incongruous. To say that Mr. Robeson's projection of his warmth and friendliness was a fine performance is not to detract from its sincerity; one of the worst things about television is that it makes us tolerant of the well meaning but inefficient. This was a half hour with a fine and thoughtful artist.

PAUL ROBESON'S appearances on ATV are by arrangement with HAROLD DAVISON

ATV **ASSOCIATED TELEVISION LIMITED**

TELEVISION HOUSE, LONDON, ENGLAND

National Theatres' NTA Buy

Continued from page 1

been diversifying its interests in the recent past, entering motion picture production via its Cinemiracle "Windjammer" entry, and acquiring radio-tv WDAF, Kansas City. The reported deal with NTA is another giant diversification move.

One outstanding problem may be the attitude of the Dept. of Justice. National Theatres was the circuit split from 20th-Fox, under the latter company's consent decree. Twentieth-Fox now is partnered on a 50-50 basis with NTA on the NTA Film Network. Additionally, 20th-Fox has a tv feature agreement with NTA. Acquisition of NTA by the divorced circuit would bring National Theatres and 20th-Fox in association with each other again. Presumably, the Justice Dept. has been sounded out by the principals, but as in the past, Justice may have been noncommittal in a situation where a deal is not yet a reality.

Details of the stock deal remained under wraps, but a number of alternative plans are possible. Principal stock owners in NTA could be bought out, with a possible similar buy out offered to other NTA holders. Such a procedure has been adopted in similar situations. There also could be an exchange of stock at a given ratio.

NTA stock on the American Stock Exchange closed at 9⅜ yesterday (Tues.). As of the last annual report, July 31, '57, there were 1,017,850 shares outstanding.

According to the same July 31 report to stockholders, Landau held 80,450 shares of NTA stock; Unger, 40,125, and Goldman, 40,125.

Film rentals of NTA for the last fiscal year were $10,976,479, with a net income of $1,094,031. NTA, too, has been diversifying in the recent past, acquiring WNTA, radio and tv, Newark-New York, and WMSP, Minneapolis-St. Paul. Additionally, it has launched the NTA Film Network for the coming fall, and is engaged in other projects.

Dallas—Continental Telecasting has applied to the FCC for a construction permit for a new standard broadcast station to be operated here on 700-kilocycles with a power of 250 watts.

Robt. Sarnoff Award

Robert W. Sarnoff, NBC board chairman, will receive the Commander-In-Chief of the Veterans of Foreign Wars next Monday (18). Presentation will be made at the annual convention in N. Y. by VFW National Commander Richard L. Roudebush.

The award is the highest honor the VFW can bestow and is being presented to Sarnoff for his "leadership and fearless advocacy of broadcasting as a vital instrument of national communications and for his staunch support of the fundamental principles of Americanism as seen in NBC's public service programs."

NTA Telestudios Buy?

National Telefilm Associates is reported to be close to a deal in a buyout of Telestudios Inc., the only live commercial N. Y. studio equipped for tape.

Reported agreement is understood to be a stock swap arrangement, with principal Telestudio holders exchanging their stock for NTA shares. Principals in the deal could not be reached for comment.

'Free' TV Clips Moscow B.O.!

Continued from page 2

show a profit. Empty seats for televised events are likely to cause them to raise their voices against television for other than sold-out shows and sports meets.

Yanks—No Novelty Either

It may well be that television alone was not to blame for the rows of vacant benches in Lenin Stadium. The simple fact is that the novelty of seeing Americans (and other foreigners) has worn off for many Muscovites.

And well it might. American tourists are coming in droves to Moscow this summer. Some travel agency groups consist of more than 100 persons. The total of American tourists last year was about 2,500. This summer alone the figure is expected to go well beyond the 5,000 mark.

Among the best known visitors has been Adlai Stevenson who combined a tour of outlying Soviet cities with negotiations in Moscow to try to obtain royalties for American authors whose works are published in Russian.

Another American tourist was Homer A. Tomlinson, 65, who rather modestly bills himself as "King of the World." Mr. Tomlinson startled his tourists (Soviet Government agency for the care and feeding of foreign visitors) interpreter-guide by setting up a portable aluminum "throne" covered with gold medal cloth in Red Square. Dressed in an embroidered Chinese mandarin robe and holding an inflatable globe of the world, Tomlinson spoke to Russians who gathered around him about peace and brotherhood. Red Square, which has seen executions by Ivan the Terrible and twice-a-year military parades nowadays, has witnessed few more bizarre spectacles than Tomlinson preaching to bewildered Russians who understood not a word.

Tomlinson later decided that he must hurry to Leningrad to greet Stevenson on his arrival in Russia. The following encounter took place in the Astoriya Hotel lobby:

Tomlinson — "Governor Stevenson, you remember me."

Stevenson (who didn't) — "Why yes, what are you doing here?"

Tomlinson—"You know I'm King of the Universe."

Stevenson—"Oh yes, it had slipped my mind for the moment."

The public affairs directors of NBC, CBS and ABC have visited Moscow. Edward Stanley of NBC, Irving Gitlin of CBS and Fritz Littlejohn of ABC pursued their respective missions in Moscow.

The filming of five "Youth Wants to Know" programs in Moscow provided an amusing encounter between a young participant in the program and the Soviet Minister of Culture, Nikolai Mikhailov, one of five Soviet officials interviewed.

During a break in the filming the college student tried out his rather good Russian on Mr. Mikhailov. The Culture Minister suggested that the American come to Moscow for a longer period to polish up his Russian conversational ability. The boy agreed with enthusiasm, saying he'd like to do just that when he finished his studies. He would like, he pointed out, to work in his field for a while in Moscow.

"Where do you go to school?" asked Mikhailov.

"Yale Divinity School," replied the American.

That ended the conversation.

Van Cliburn for Secretary of State! That was the only half-jcking suggestion made in the Soviet newspaper, Literary Gazette, recently concerning the bushy-haired young Texan who made such a hit with Russians. A prominent Soviet, D. Zaslavsky, admitted that Van Cliburn is no politician. His notes, punned the Russian, have nothing to do with Dulles' notes, but in promoting international trust Van Cliburn has played a very outstanding role.

Only partially tongue-in-cheek, Zaslavsky concluded:

"It would not be bad at all if in the interests of peace Dulles and Cliburn could swap places. Possibly American music would stand to lose, but American foreign policy would undoubtedly stand to gain."

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Small advertisers are smart buyers, too. Example: 3 years ago, 3 employees and a $12,000 budget. Today, 100 employees and a business that has increased a hundred-fold. Still on Mutual exclusively . . . and still growing.

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Verified clearance is assured by Mutual's own contract with affiliates which gives MBS advertisers up to 365* stations out of 400 per News program.

*For verification, see Nielsen, June II, 1958 or current report.

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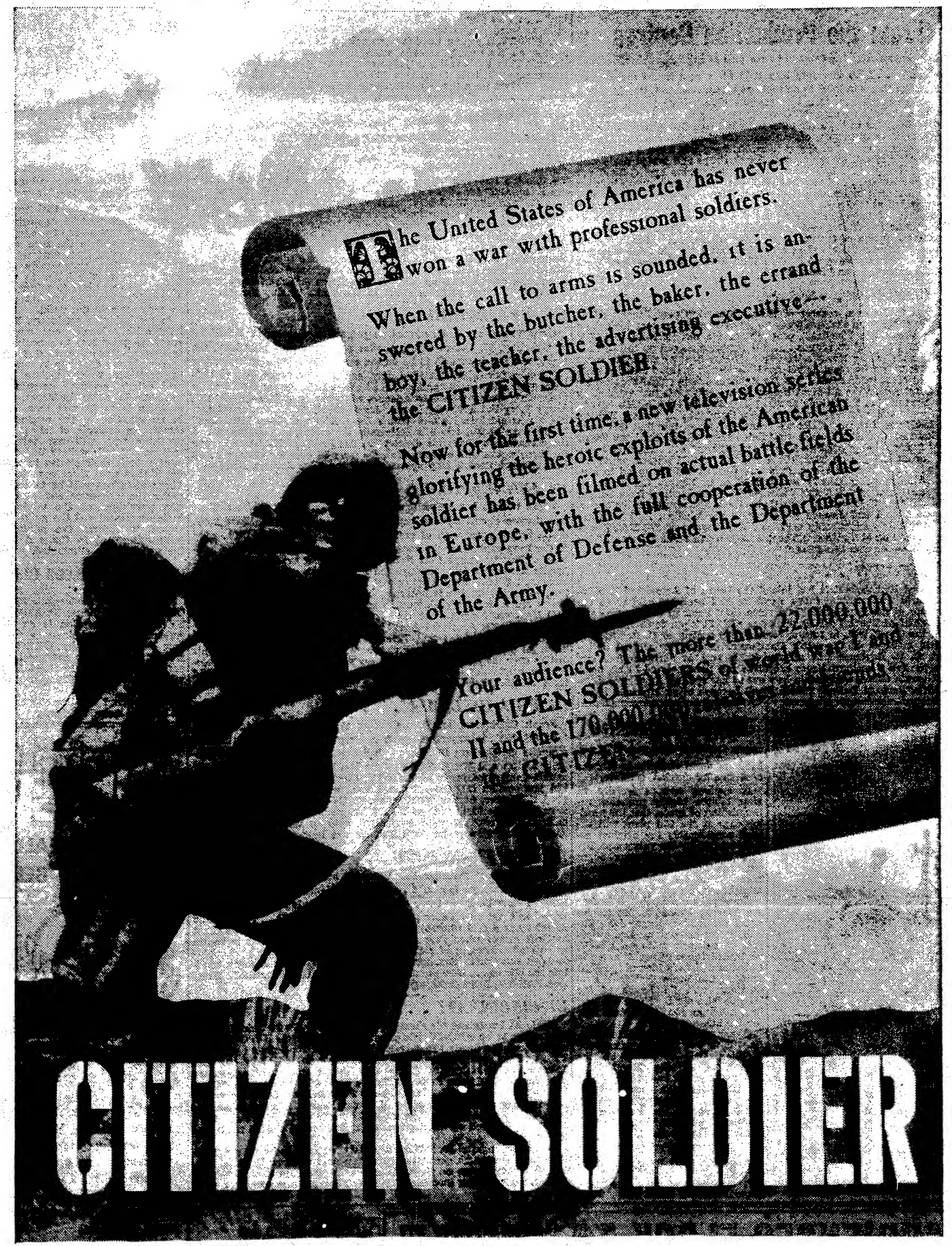

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From the Production Centres

Continued from page 24

Marriage." . . . CBS directors may hold their next board meeting on the Coast so they can POP in on their newest investment, Pacific Ocean Park at the beach . . . **Albert McCleery's** producer deal with CBS-TV went into the deep freeze. NBC wouldn't let him out of his contract . . . **Rod Erickson** in town for talks with **William Orr,** production chief for Warners' tv operation, on custom-made show for sponsors. In his new capacity as veepee of global sales, Erickson will make a world tour in November to call on the studio's foreign reps and incept deals with broadcast heads . . . **Bob Barbash** scripting "Guns and Guitar" for Desilu Playhouse . . . "Cavalcade of Books" going into eighth year on KNXT sponsored by So. Cal. Booksellers Assn. . . . "Space Patrol" will be syndicated as "Satellite Police." . . . **The Petites,** singing group from Des Moines, pacted as regular on the **George Gobel** show . . . **George Murphy,** who joined Desilu as public affairs veepee, assigned to executive administration of the commercial film division . . . **Frank Gruber** prepping "Johnny Fletcher" as a tv whodunit series . . . **Jason Bernie** will be associate producer of "Man With a Camera" after serving as editorial supervisor on "Derringer."

IN CHICAGO . .

Lowell E. Jackson, creator of Screen Gems' "Casey Jones," off to N.Y. for confabs on that property . . . **Ted Ziegler,** host of high-rated "Lunchtime Little Theatre," contemplating a switch from WGN-TV and making the station rounds . . . **Bill Davidson** moved up to **Bill Robinson's** sales promo managerial post at Kling Studios when Robinson departed; no replacement as yet for **Hilly Rose's** position as sales manager and creative director . . . **Mike Rapchak** leaving WAAF at week's end to take over the all-night deejay chore at WCFL just vacated by **Linn Burton** . . . **Ed Farron** spelling **Jay Andres** on WBBM's "Music Till Dawn" while Andres vacations for a fortnight . . . **Tommy Bartlett** and **Les Lear,** former "Welcome Travelers" team, reunited this week for State St. Council's Downtown Jubilee Days, where Bartlett's Water Thrill Show is being presented for three days cuffo . . . **Hugh Hill** subbing for **Jack Scher** on "Frankly Speaking," WBBM plus-tv, while latter is in Passavant for eye surgery. . . . **Gordon Kohler** upped to asst. to division manager (**Henry Rahmel**) of A. C. Nielsen Co. here . . . WGN broadcasting Chi Trib's Chicagoland Music Festival from Soldier Field on Aug. 23, in which **Bob Hope, Herb Shriner, Paul Whiteman, Miyoshi Umeki** and **Jimmie Rodgers** will participate . . . **Fred Gage** joined WBBM's announcing staff . . . **Ray Rayner** of WBBM-TV currently doubling at Tenthouse Theatre in "No Time For Sergeants," his fourth strawhat date this season.

IN LONDON . .

Bernard Rickatson-Hatt has joined the board of Associated Rediffusion. Until his retirement last April he had been an adviser to the Governor of the Bank of England since 1941. Prior to that he was editor-in-chief of Reuters for 10 years . . . ABC-TV's public relations policy in the North will, in future, come under control of **G. R. Mitchell;** general manager of the web's Manchester studios. By mutual agreement, **C. R. Roylance** will relinquish his post as northern publicity manager and a northern press executive will be appointed in his place . . . **Georgia Gibbs,** who had to bow out of her spot on Associated Television's "Bernard Delfont Presents" (3) because of an attack of laryngitis, made her British tv debut Sat. (9) in ATV's "Saturday Spectacular." . . Two pupils at the Central School of Speech & Drama have been awarded drama scholarships provided by Associated-Rediffusion . . . ABC-TV is paging London news editors of national newspapers to appear on its weekly teenage semi-religious program "The Sunday Break." They are wanted to judge entries for a competition in which contestants will have to write a 300-word account in newspaper style of an incident from the Bible. Programmer say it's having trouble finding a newsman who looks the part.

IN BOSTON .

Marie Houlahan, WEEI press chief, back from Caribbean air cruise vacash . . . **E. B. Rideout,** WEEI weatherman, celebrated 33 years of broadcasting on the station Thursday (7) . . . **Bob Clayton,** of WHDH-TV "Boston Ballroom" show Saturdays, chosen to take over "American Bandstand" for **Dick Clark** on ABC-TV . . . **Joe Kelly,** farm director of WHDH and WHDH-TV, conducts his eighth annual "Corn Day" today (Wed.) on his "New England Farm and Food Program" . . . **John M. Grubbs** appointed exec producer of WBZ's "Program PM" . . . In a unique quadruple alliance, WBZ-WBZA, six ozoners, Raymond's and Trans World Airlines are participating in a summer contest, "Trip To Disneyland" . . . **Duncan MacDonald** broadcasts a special report from Nantucket Island marking inaugural run on Nantucket-Siasconset bicycle path over WNAC on her "Yankee Home & Food Show" Thursday (14) . . . Fall program shifts in the works at Hub stations

IN PITTSBURGH . . .

Greg Van Camp has resigned as promotion director at WTRF-TV in Wheeling, W. Va., to take a similar post here with WTAE-TV, the new Ch. 4 which expects to be on the air by the middle of September . . . **Porky Chedwick,** WAMP deejay, and his model-wife, **Pat,** to Hollywood for a two-week vacation . . . **Bill Steinbach,** former KDKA radio newsman and now with Westinghouse news bureau in Washington, will marry **Mary Pat Kelly** Oct. 4 . . . **Jay Michael,** WCAE platter-spinner, has a new sideline. He and **Wilma Boyd,** who was "Mrs. Pittsburgh" in '56, have bought two SlimZelle reducing salons, one downtown and the other in the Shadyside district . . . **Art Pallan** of KDKA to Europe for three weeks with a group of d. j.'s from all over the country on an International Record Hop sponsored by the Disk Jockeys Assn.

IN MINNEAPOLIS .

Eddie Ruben, Larry Bentson and **Tony Moe,** local tv-radio stations and theatre circuit owners, and their partner **Joe Floyd,** Sioux Falls, S. D., recent purchasers of radio station KSO, Des Moines, Ia., were in the Iowa capital for the station's hoopla preem under its new ownership. They've inked **Don Bell,** one of town's top disk jockies, to handle five hours daily of expanded music, news and sports programming . . . WTCN, local ABC tv and radio outlet now owned by Time Inc., to curtail its sports programming drastically because "such programs are increasingly difficult to sell, according to general manager **Phil Hoffman.** Among other things, it's now televising and broadcasting Minneapolis American Assn. baseball games . . . On WCCO-TV, the CBS outlet here, **Don O'Brien,** late motion picture jockey, when given an oldie he rates a clinker, doesn't mince words in voicing his dislike over the air . . . **Dave Garroway** was here for Aquatennial celebration origination of his "Today" show . . . **Richard J. Butterfield** from KCRS-TV, Cedar Rapids, Ia., named KMSP-TV sales manager

IN PHILADELPHIA

Frank Chirkinian, longtime director at WCAU-TV, exiting station for CBS, N.Y., to supervise sports programs. Also ankling station, ad-publicity gal **Barbara Haddix** . . . **Bill Smith** upped to promotion-publicity assistant at WRCV-TV . . . **John McClay,** formerly in local radio, named general manager of KYW-TV, Cleveland . . . WHAT preemed FM jazz session (11) from 6 p.m.-1 a.m., with deejay **Sid Marks** . . . **Fred E. Walker,** former WPTZ (now WRCV-TV) director of public affairs, named resident veep of WTTM, Trenton, N.J. . . . WFIL-TV demonstrated its new videotape equipment, with all station's personalities participating. Newscaster **John Roberts** was host

IN SAN FRANCISCO

KPIX program manager **Bill Dempsey** has resigned but is staying on until a successor is named . . . KTVU national sales manager **Frank King** in New York for three weeks . . . **Bob Fouts** and **Lon Simmons** signed to team up on 49er football games over KSFO . . . KSFO and KFRC made a deal whereby KFRC would carry some of KSFO's Giant baseball games when they conflict with 49er football—this is known as an embarrassment of riches . . KGO-AM inaugurating a midnight-to-dawn show, with San Jose's **Bill Calder** and **Chuck Johnson** handling the chores . . . New promotion assistant at KGO is **Ronald R. Wren,** ex-KBAK-TV, Bakersfield, ex-KEEN, San Jose

IN CINCINNATI

Uncle Al Lewis and his show for pre-schoolers start a Saturday a.m. series Oct. 11 on ABC-TV. His show, in ninth year on WCPO-TV, will supplement the Lewis "This Is Music" summer replacement on ABC-TV . . . New crossword puzzle weekday show on WCPO-TV has **Gail Johnson, Colin Male, Bud Chase, Bob Shreve** and **Lavonne Bond** as panelists. Also **Marvin Arth,** ex-Times-Star staffer who joined WCPO-TV as news director . . . Trac- Moore & Associates, Los Angeles and San Francisco, newly signed by **H. Peter Lasker,** Crosley Broadcasting Corp. sales chief, to represent WLW Radio on the Coast . . . **Dore M. Frantz** stepped up to engineering supervisor of WKRC radio and FM facilities.

Metro has engaged four Cincy tv artists for parts in its "Some Came Running" film which gets into production next week at Madison, Ind., 60 miles downstream on the Ohio River. Thespers are **George Palmer, Paul Jones** and **Tom Buening** of WKRC-TV and **George Brengel,** free-lancer.

Writing 'On Spec' Ukase by WGAW; Warn Producers

Hollywood, Aug. 12.

A sharp warning was sent all vidpix producers over the weekend by Donn Mullally, tv-radio branchprexy of the Writers Guild of America west, saying that speculative writing must be stopped. He added that a number of producers continue to violate the spec writing provision of their contract. At the same time membership was sent copies of the letter to producers, also was told to refuse any spec writing requests and to report such requests to the guild.

In his letter to producers, Mullally said: "Despite our mutual efforts to put a stop to speculative writing, we have reports that certain producers continue to engage in practices which violate the prohibition against speculative writing. In some instances, the violation is so flagrant there can be no question of the producers' intent. An example of this is the producer who will not talk to writers, but tells writers that they must submit their stories in writing if they want them considered. These violations will be taken up under the grievance and arbitration provisions of the minimum basic agreement and the guild will vigorously enforce the minimum basic agreement to the end that these abuses are eliminated."

WKRC's $800,000 Bldg.

Cincinnati, Aug. 12.

WKRC plans a modernistic $800,000 building to house its AM-FM-TV facilities. Location is on Mt. Auburn hilltop, a nine-acre tract now occupied by the WKRC-TV transmitter. A tower and small operation will remain in Hotel Alms where the AM and FM operations are located.

Improvement requires city council okay of a zoning change.

NBC Chi Economies

Continued from page 23

been cut down virtually to the size of a smaller market affiliate.

It appears now, especially in view of the highly probable relinquishing of space, that the headloppings at the Chi plant will exceed considerably the original estimate of 40 by the year's end. Before the latest guillotine there were about 400 on the NBC payrolls here. That number may be diminished by as much as 20%.

Among those pinkslipped to date are Warren Reinhold, purchasing agent for NBC Chicago; John Zabell, a cost accountant; Eddie Borroff of network radio sales staff, central division; two sales execs in Chi film division office of the NBC subsid, California National Productions; and Ed Lynch of the WNBQ sales staff. There are now four salesmen for WMAQ and four for WNBQ.

One of the most significant deletions is that of the receptionist for WNBQ's Hall of Color on the 20th floor of the Merchandise Mart, where tint tv—at the behest of RCA—has been showcased for the public. Nevertheless, station execs insist the absence of a receptionist will not make Hall of Color a casualty itself.

Houston—Betts Brayer has been named traffic manager for KTRK-TV, moving up from the sales department.

A REAL "DUTCH TREAT"

IMPORTED
Heineken's
HOLLAND BEER
Gen. U.S. importers: VAN MUNCHING & CO., INC.
New York, Chicago, Beverly Hills, Miami

AUDIENCES FLOCK TO "SHOCK!"

47% DETROIT . . . 66% ATLANTA . . . 47% SACRAMENTO . . . 53% MINN.

Source, ARB . . . 1958

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NEW YORK DETROIT CHICAGO HOLLYWOOD MIAMI HOUSTON TORONTO

WPIX Up in the Air On Garden Telecasts

For the first time in many years, WPIX, N. Y., is undecided at this point on whether it'll telecast the Madison Square Garden events this season.

Station says negotiations are proceeding, and despite WPIX's new thematic approach this fall, Garden events could be dropped in on Tuesdays, the sports night. In prior seasons, Saturday nights got the big Garden play. The events in the Garden package had included the horse and dog shows, pro and college basketball and pro-hockey.

GEE!

THIS BEER REALLY TASTES LIKE BEER

WGN-TV commercials get results because WGN-TV programming keeps folks watching. For proof, let our specialists fill you in on some WGN-TV case histories and discuss your sales problems.

PUT GEE! in your Chicago sales with

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Everybody's talking about...

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CBS-TV
Tuesdays, 8:30 PM EDT

Thank you TV CRITICS for your exciting reviews

MARIE TORRE
New York Herald Tribune

"The refreshing aspect of 'KEEP TALKING,' the new comedy-game show . . . is that it's played strictly for laughs . . . From beginning to end, the half-dozen participants . . . captured the spirits of the 'KEEP TALKING' game and genuinely performed as if they were involved in good-natured fun."

HARRY HARRIS
Philadelphia Inquirer

" 'KEEP TALKING' . . . offers no cash, no appliances, no bribes for the home audience—just fun."

KAY GARDELLA
New York Daily News

" 'KEEP TALKING' . . . described as a "fun game" . . . lived up to its advance billing. It was indeed fun . . . All in all, it was a fine fun show."

BOB WILLIAMS
Philadelphia Evening Bulletin

" 'KEEP TALKING'! The second session of the hilarious new . . . show was another joyous 30 minutes of TV . . . Glorious . . . a must for viewers."

TERRY TURNER
Chicago Daily News

" 'KEEP TALKING' . . . witty . . . lively and spontaneous. A hit."

CHARLTON WALLACE
Cincinnati Times-Star

" 'KEEP TALKING' . should become a TV success . . . the clever ad-libs were fast and funny . . . It was a highly entertaining and fast-paced ad-lib comedy game."

JACK O'BRIAN
New York Journal-American

'KEEP TALKING' . . . gave away nothing but gab, and plenty of that. It was a merry and swift 30 minutes . . . a fast . . . and very funny program . . . a hit of wintertime proportions."

JOHN CROSBY
New York Herald Tribune

" 'KEEP TALKING' . . . a brilliant idea . . . a lot of fun . . . very funny . . . a good fun game."

HAL STERN
McClure syndicate

" 'KEEP TALKING' . . . one of the best ungimmicked program ideas . . . In fact, let's face it, it's a downright funny show . . . a million dollars worth of laughs.

JANET KERN
Chicago American

" 'KEEP TALKING' . . . provides more laughs than most TV comedies . . . The main asset of the show—its demonstration of what quick-witted, ad-lib performers can do to provide entertainment."

TV-KEY
McClure Syndicate

" 'KEEP TALKING' . . . This sprightly comedy show continues to provide laughs . . . all it lacks is a sponsor and a wintertime slot."

DICK KLEINER
New York World-Telegram & Sun

"Things get better by the week on 'KEEP TALKING' . . . and (the show) is now exciting major sponsor interest for the fall. There's a lot of fun here."

DONALD FREEMAN
San Diego Union

" 'KEEP TALKING' . . . a terribly funny show and one which I find no hesitancy at all in recommending . . . You will simply have to take my word for it that 'KEEP TALKING' will make you laugh. I'd almost guarantee it."

VARIETY

" 'KEEP TALKING' . . . rates as the most refreshing and entertaining new . . . show in the game-panel genre on the tv networks."

Rose.

*** A WOLF ENTERPRISES Production in Association with the CBS-TV Network**

WOLF ENTERPRISES, INC.

420 Madison Ave., New York PLaza 5-2050

Radio Reviews

TEX AND JINX SHOW
With Tex McCrary & Jinx Falkenburg; Mary Martin, guest
Producer: Barry Farber
Writer: Alan Stang
45 Mins.; Mon.-thru-Fri., 2:15 p.m., also 11:15 p.m.
PARTICIPATING
WOR, New York

Tex McCrary and Jinx Falkenburg took Greeley's advice and went west this time. They moved their interviewing dodge from the swank east side to Broadway, and listeners now find them doing a similar stint on WOR, albeit not as plush as their former origination. The costume may be different but the body is the same as it has been over WRCA for the past 12 years.

They opened, as is customary for their preems, with a Mary Martin interview. Miss Martin had graced their first network program and also closed their WRCA interview program. By this time, it's old home week and real family stuff between the McCrarys and the Richard Hallidays (Miss Martin's married name).

Before getting to the interview portion of the program, they saluted Ed and Pegeen Fitzgerald, their colleagues on the station, and threw a dozen roses at Bob Leder, bossman at the station, and observed that the roots of New Yorkers are spread around the world.

McCrary is a good newspaperman, which means he's a good interviewer, and his powwow with Miss Martin consequently resulted in fresh conversation. The actress has had a rich theatrical life and she recounts anecdotes with considerable verve. She spoke feelingly of her philosophy of "look up and laugh and give" and of her unending romance with her husband, Richard Halliday. She gave thanks to Laurence Schwab for her first big break on Broadway. McCrary had her recall her adventure in "South Pacific" and, at one point in the interview, played back an interview with Ezio Pinza in which the singer couldn't recall the lyrics of "Some Enchanted Evening." It was diverting, to say the least. Miss Martin also told McCrary that she'll do a special for CBS later in the season and subsequently maybe offer excerpts from her upcoming tour of "An Evening With Mary Martin" and perhaps a bit or two from "Peter Pan."

Since McCrary and Miss Martin are Texans, there were the inevitable references to Alaska and its vastness over the Lone Star State. McCrary intimated that Texans are now spoken of as Lower Oklahomans. They agreed that New York is the last frontier town in America for opportunity.

The entire preem was bouncy and friendly with nobody throwing overalls in the broadcast chowder. It meant that the Tex and Jinx Show was once again on an amiable, diverting path. *Rans.*

JAZZ, VOICES & STRINGS
With Bob Haymes
Producer: Steve White
Director: Howard Bayha
55 Mins., Mon.-thru-Thurs., 10:05 p.m.
PARTICIPATING
WRCA, N. Y.

WRCA has added another "hip cat" to its nighttime deejay roster. A few weeks ago Johnny Andrews took over the midnight-to-dawn segments on the NBC New York flag, and last week Bob Haymes assumed a Monday-to-Thursday (Friday time conflicts with the Gillette fights on the web) 10:05-to-11 anchorage. There is considerable that is alike about these two disk fronters—both are functioning musicians, both are extremely likable performers and both spin mucho good music. And if it weren't for an entirely different and possibly less effective program in between, the use of these two men would constitute some meaningful block radio programming.

Haymes' stanza, heard on its second night, is called "Jazz, Voices & Strings." The title is pretentious but it is a literal translation of what is heard. Haymes opened his Tuesday show last week with a jazz instrumental, followed with Rosemary Clooney's vocal rendition of "What Is There To Say?" and rounded out the first cycle by providing a lush "You Are Too Beautiful" by David Rose. The next cycle began with a second jazz recording, and so it went. The music is soft, like that of the competing (WOR) "Music From Studio X," but with one significant difference—Haymes' stuff gives the impression it is for a more sophisticated group. *Art.*

CELEBRITY TABLE
With Ray Heatherton, guests
Director: Lee Jones
45 Mins.; Mon.-thru-Fri., 11:15 p.m.
PARTICIPATING
WRCA, N. Y.

The same night Bob Haymes kicked off as deejay of the WRCA 10:05-11 p.m. cross-the-boarder, the NBC key also launched a talk show, known as "Celebrity Table," in the 11:15-midnight time period. It is emceed by Ray Heatherton, who for years served comfortably as the host of a WOR gab program, "Luncheon at Sardi's."

The twist here is that WOR picked up Tex & Jinx McCrary, who had just ended an equally long relationship with WRCA. The McCrarys and Heatherton are now opposite each other. And while both the husband-and-wife team and sometime actor Heatherton were technically at liberty when they received their new assignments, in a sense a trade had taken place between the stations, with WRCA probably getting the least of the deal.

Heatherton succeeded the Slater brothers (Tom and Bill) to the Sardi's job, and for years his niceguy ways served him well enough in the lunchtime radio slot; a sufficient number of home bodies, using their radios to keep them idle company, enjoyed the innocuous, friendly banter that constituted the WOR program. In moving over to WRCA, Heatherton has been able to keep everything about "Luncheon" intact but the title and the locale (hereafter it'll be Leone's).

And that's the trouble. It's reasonable to assume that New Yorkers have been conditioned to and, further, are desirous of, more potent conversation during the late evening hours than Heatherton supplied at show caught. The McCrarys and Barry Gray (WMCA) and one or two others have long done hard-hitting shows during the late hours and have created for themselves faithful followings. At 11 p.m., some listeners are able to devote more attention to the words spoken on the air than is the case during the day.

The McCrarys—not always, but often enough—punch home with some fine tableside interviews, and many think them no less pleasant than Heatherton. It's a question of how long the nightbirds will be able to tolerate Heatherton's exclamations ("My goodness me" and "Oh" are two examples) and his endless gush of compliments, without wanting something considerably more substantial. *Art.*

ROSS MULHOLLAND SHOW
Director: Rick Leighton
130 Mins., Mon.-thru-Fri., 6-9 a.m.; Sat., 6-10 a.m.
Participating
WABC RADIO, N.Y.

Ross Mulholland, who has rattled around Great Lakes radio stations for the better part of the last 19 years, began recently as the new early morning deejay for WABC. How he's going to make out in New York was in serious doubt after his initial stint.

In addition to suffering from cornpone-itis (he's reminiscent of Herb Oscar Anderson, who not too long ago held down the same WABC spot) Mulholland is an erratic performer. He vacillates between standard radio speech and a discernible artsycraftsy inflection.

New fronter for WABC, while sometimes interesting, generally substitutes meaningless fast talk for humor. For no easily related reason he seems to be aiming at teenagers and is going about it the wrong way. *Art.*

CAMPY'S CORNER
With Roy Campanella, Chris Schenkel, guests
Producer: Bob Cooke
Director: Karl Gericke
5 Mins.; Mon.-thru-Fri., 6 p.m.
P. BALLANTINE, R. J. REYNOLDS
WINS, N.Y. (transcribed)
(Esty)

Not much could be learned about how well or poorly Roy Campanella will function as a radio personality from the first broadcast of "Campy's Corner," but the aim of the sponsors and producer was quite clear: the paralyzed Dodger catcher is a gentleman of great popularity in New York, as elsewhere on the ball circuits. He's also quite sincere and charming and they estimate there'll be a heavy WINS tune-in at 6 o'clock nightly to hear him spin a baseball anecdote or two and interview one of his well-wishers on the telephone.

The five-minute program, the idea of N.Y. Herald Tribune sports columnist Bob Cooke, is taped at Campy's hospital bed. Pro sportscaster Chris Schenkel will be on hand regularly to help Campanella over the verbal hurdles. The first program Monday (11) consisted strictly of calls and telegrams from his friends, with Schenkel doing most of the talking. *Art.*

Mgt. William Morris Agency

House of Lords' TV Bow

London, Aug. 12.

The ceremonial pomp of the State Opening of Parliament in the House of Lords on Oct. 28 will be seen on tv for the first time. Associated-Rediffusion, the London weekday commercial tv programmers, will take a feed of the transmission from BBC-TV, and the rest of the indie network will almost certainly take the airing from A-R.

The Queen will be seen reading the Government's legislative program, and because of the precedent set by admitting tv cameras, press photographers will also be permitted to record the ceremony.

Crosby-Susskind on Tex & Jinx

John Crosby and David Susskind were excellent radio guests on the Tex & Jinx's last Wednesday (6) afternooner, their third show since shifting over from 12 years on WRCA to WOR, N.Y., where they also have a 45-minute pre-midnight semester.

Fortunately or unfortunately—latter because of possible paucity of commercials—they let the N.Y. Herald Tribune critic and the tv producer—one of the angry not-so-old men of the medium—roll along in solid opinoniating. It became even more natural as Crosby rebutted Susskind and vice versa. There was evidenced healthy respect for the latter's past credits without any logrolling, and there was healthy difference of opinion when Crosby felt like it. He also manifested amiability on being the target of criticism with the ill-fated "Seven Lively Arts" CBS-Tver which he emceed last fall. Miss Falkenburg, by now as savvy an interviewer as her spouse, reprised some of the critical barbs (including one by DAILY VARIETY's Jack Hellman). (When it came to Jack O'Brian, Crosby was relentless more than once and Mrs. McCrary wisely counseled Tex "that's between John and Jack so let's stay out of that and not borrow needless trouble.")

Hy Gardner recently essayed moderating a tv critics' panel on a DuMont one-shoter, presumably with an eye to a series, but it didn't come off as well as Crosby and Susskind in their free-wheeling opinions of critics, sponsors, sponsorial limitations and the like. The VARIETY Radio & Television Review & Preview Number was referred to for springboard material. Susskind brushed off Carroll Carroll's captiousness as "sitting in the smog-bound Hollywood hills"; Carroll has been with the J. Walter Tompson agency on New York's Lexington Ave. for over a year.

The McCrarys could retape some of these excerpts and judiciously spotlight them on their nighttime stint. While Tex & Jinx are wise, as "Mr. and Mrs. New York," in not talking down to the biddies in the afternoon, some of this particular broadcast merits exposure for the late-hour listeners. *Abel.*

Videotape

Continued from page 23

ognition videotape got was from a resolution by the East Coast Council of Motion Picture Studio Locals that tape be equated with motion pictures, and thus fall under IA purview.

CBS, according to Ross, has already indicated intention to tape commercials. Ditto NBC, which, as part of its enticement to Madison Ave., says the persuaders can even bring in an outside production crew as long as the director holds a card from the Radio-TV Directors Guild. Latter proviso reflects the web's belief that tape is "live," a far-from-settled issue just now among the various unions which eye jurisdiction.

Couple of Instances

FPA, per the Ross document, is further distressed by the webs' tape standards. CBS, according to Ross, recently rejected tape-produced blurbs from two N. Y. indies, Telestudios and Elliot, Unger & Ellot. Both instances, Ross opines, "have served to establish a feeling of insecurity about producing independently of the networks in the minds of advertisers." The ad shops, it's claimed, would prefer dealing with indies who assertedly have "more sympathy and understanding" than the webs.

FPA's action, if it gets off the floor, could eventuate in Dept. of Justice moves, and comes at a time when the broadcasters are already on tenderhooks from the various current Federal legislative scrutinies.

Naturally, the Indie producers aren't eager for a protracted hassle with the webs (though they appear willing, if need be), and therefore hope that initial publicity from their action, once it's activated, will prove enough to deter the broadcast behemoths from invading they videotape commercial field.

ABC-TV Station Clearance Takes Over Co-op Dept.

ABC-TV station clearance department has absorbed the web's cooperative programs department. Unit now, when web affils wanted information they had to call clearance on sponsored network shows and the network program department, which controlled co-op, on locally sold network offerings. Hereafter, all program information comes from the one source.

The consolidation puts co-op chief Theodore Grant under Donald S. Shaw Jr., director of tv station clearance. John Sullivan of station clearance has simultaneously been assigned to clearing the new weekday daytime shows.

FCC Nods New Hanover

Wilmington, N.C., Aug. 12.

FCC has granted television Channel 3 here to the New Hanover Broadcasting Co. Company is headed by J. S. Brody who holds an interest in radio station WFIG at Sumter, S.C.

An FCC examiner re-amended the channel award after New Hanover merged with United Broadcasting Co., a competing applicant.

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VITAMINS • PARFUMS
Union Cards and PROFESSIONALS RECOGNIZED
CITY DRUGS
845 7th Ave. (54 St.) New York
"BIGGEST LITTLE DRUG STORE"
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Absolutely silent. Designed to fit all cameras. Vu in-lens mirror system available

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CHICAGO 5 W. Hubbard MO 4-6646
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20.5
WCKT-TV . . . ARB
Wed, July 9
6:15 P.M.
MGM-TV

Contact: RICHARD A. HARPER, General Sales Mgr.
MGM-TV, a service of Loew's Incorporated
1540 Broadway, New York 36, N. Y. • JUdson 2-2000

GLOBAL WAR VS. CANNED MUSIC

Welk Unit Mops Up Record $55,827 In Mpls.; Peak Grosses in Other Keys

Minneapolis, Aug. 12.

More Lawrence Welk striking evidence of what television popularity can do for an attraction boxofficewise was given here last Tuesday (5) when, with 16,655 capacity, the Welk outdoor band concert at $5.50 top pulled 15,655 payees and a $55,827 gross at the local baseball stadium. It was by far the tour's biggest one-nighter and also set an all-time record for the band.

Welk was brought here by the Minute Men, a group of civic leaders that sold the bonds which provided the means to build what's intended eventually to be a big league baseball stadium and which sponsors various attractions to help pay the bonds' interest.

The deal was for Welk to receive a $20,000 guarantee plus 5% of the gross after its and the tax deductions. His share of the split turned out to be $21,791. Welk generally asks for a guarantee against a much heavier percentage plus expenses, but Welk is paying his own expenses (railroading here and out and hotel accommodations). Also, with no free list, he's paying out of his own pocket the cost of tickets for pregs, tv and radio members and any other guests.

Welk was given the red carpet treatment. Minnesota Gov. O. A. Freeman made him an Order of the North Star member with accompanying privileges in the state's 10,000 lakes. Mayor K. Peterson made him a Minneapolis honorary citizen. Chamber of Commerce executive vice president H. R. Hall gave him a Town Topper award

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UA Still Eyes Disk, Pub Buys

United Artists, which entered the music biz last year, looking to buy some established disk or publishing operation. Most recently, UA execs have been holding conversations with Norman Granz over the buyout of the latter's Verve label, but the talks are not near a deal as yet. UA also has been eyeing a number of other disk companies. Besides the key question of price, the buyout of a diskery also involves numerous other complex questions such as artist commitments, distrib agreements, unreleased masters, etc.

Shortly after UA set up its own disk and publishing operations, the company was interested in the buyout of Mills Music. That deal, however, fell through after negotiations were relatively far advanced.

COSTAR DRAMA DISKS TO BE USED AT COL U.

CoStar, the record acting game, is going to college. The disks will be used this coming semester by the drama department of Columbia U.

The LP's which feature stars doing scenes opposite the record buyer via a script enclosed in each album will be used by the studethesps in drama courses at the university. One of the key albums in the curriculum will be the one cut by June Havoc who has been part of the Shakespeare Festival in Stratford, Conn., this summer. CoStar is a subsidiary of Roulette Records.

Lieberson to Europe

Columbia Records prexy Goddard Lieberson flies to Oslo tomorrow (Thursday) to meet his wife, the former ballerina Vera Zorina, and their two boys, 9 and 11½. She is visiting with her mother. Miss Zorina is half Norwegian.

The Liebersons en masse plan motoring to the Brussels Fair and throughout Europe on a leisurely month's holiday.

MGM Diskers Go Global

MGM Records diskers are fanning out around the globe. Connie Francis left for London yesterday (Tues.) and Toni Carroll is slated for a hop to England Aug. 21. Thrush Sallie Blair is heading for South America where she's booked for a month at the Copacabana, Rio de Janeiro.

Miss Francis, who is currently riding with "Stupic Cupid," will do two tv shows in London and will play a week's date at the Empire Theatre, Glasgow. Miss Carroll's latest MGM release is "I've Never Felt This Way Before."

Gilbert's 10G For 'Muskrat' Parody Limits Pub Deals

Hollywood, Aug. 12.

"Muskrat Ramble" will no longer air the qualities of Hills Bros. Coffee. An injunction against further use of songwriter Ray Gilbert's version of the song, plus a $10,000 judgment in favor of Gilbert, has been handed down by L. A. county Superior Court Judge Howard McClain.

Suit against Hills Bros., the advertising firm of N. W. Ayer and music publisher George Simon was filed in behalf of Gilbert in April 1957, with the case being tried this past June. It charged that the commercial used Gilbert's version of the music (which he wrote with lyrics from the Kid Ory tune) and parodied his lyrics without his permission.

Suit apparently marks the first time a songwriter has challenged a publisher's freedom to make a deal for a commercial on a song without negotiating with writer involved.

Garner's $6,900 in Mass.

Erroll Garner racked up a record-breaking gross for a one-man concert at the Carousel Music Theatre in Framingham, Mass., Sunday night (10) when he pulled a $6,900 gross.

Next stop for the keyboarder is French Lick, Ind., when he appears at the jazz festival Friday night (15).

AFM SPARKS 16-UNION MEET

The American Federation of Musicians is launching another all-out drive against "canned music," this time on an international scale. Campaign is being primarily aimed at the shipment of taped soundtracks, for use in films and on television, from one country to another in order to shave costs.

While once the European musicians gained some employment when U. S. producers made soundtracks overseas, now the tooter unions in Europe are faced with the importation of canned library music from the U. S. At the Folies Bergere in Paris, for instance, taped music has been used instead of a string section with the rest of the orch synchronizing with the tape machine.

First blow will be struck by a combination of unions from 16 nations meeting in Zurich, Switzerland, Friday and Saturday (15-16) at the joint invitation of the AFM and the International Federation of Musicians, latter organization representing most of the instrumentalist unions in Europe. Unions at the conclave will come from U. S. and Canada, Great Britain, Sweden, Norway, Denmark, Finland, Iceland, Belgium, Italy, Austria, France, Switzerland, Spain, West Germany and Argentina. AFM prexy Herman D. Kenin stated that the purpose

(Continued on page 50)

Modugno Rides 'Nel Blu' Hit to U.S. Bookings By Ed Sullivan, Lee Zeiger

Washington, Aug. 12.

Italian songsmith-singer Domenico Modugno, whose self-composed "Nel Blu Depinto Di Blu" ("Volare") on Decca is the current top seller, although many other labels have widely covered it, does an eight-day personal here at the Casino Royal for Lee Zeiger next Monday (18). On Sunday (17) he will be on the Ed Sullivan show. Songster is rushing back to his native Rome after 10 days here because his wife is expecting a baby momentarily.

Modugno's "Nel Blu" won the San Remo Festival award last year. Decca is feteing his first U. S. visit with a soiree in New York.

Zeiger has been going in for names more of late. Marguerite Piazza has been booked among others.

Victor Plays Stereo Close to Vest In Major Package Push This Fall

Stereo Spoken Here

Record manufacturers and disk retailers are discovering that the advent of the stereo disk has caused a lot of confusion on the consumer level about cartridges, speakers, etc.

One wag suggested that the disk shops post a sign in their window reading "Stereo Spoken here."

Under slogan of "Sound Spectacular for '59," RCA Victor is kicking off one of its most extensive package promotions this fall as part of its fall "best buy" program. Campaign will focus on 12 new longhair sets and 16 pop albums.

Although the full package release, for the first time, is being released both in stereophonic and monaural form, RCA Victor does not plan to go overboard in the stereo direction. As William Alexander, the company's advertising-promotion chief explained it, since there are relatively few stereo machines now in circulation, Victor is riding with the conventional, monaural disks for as long as necessary. At the same time, the company's promotional broadsides will play both sides of the street in spotlighting the special angles for stereo fans in some of its releases.

In October, Victor will further hypo the stereo development via a simultaneous radio-tv broadcast of the George Gobel show on NBC. With both the radio and tv speakers in operation, and each picking up different sound spectrums, the show will provide an in-the-home demonstration of stereo's potentialities for millions who otherwise wouldn't know stereo from an olio. There have, of course, been numerous simultaneous broadcasts on AM and FM which also give a stereo effect.

Victor is also easing the retailer into handling the stereo product by making available a special $300 "stereo center," comprising a demonstration audio system with two speakers on a swivel as well as an elaborate disk rack. Retailers will be able to earn this rig by purchasing a specific amount of stereo disks from the RCA distribs. In the monaural field, Victor has

(Continued on page 51)

Victor Sampler Tie-Ins Pay Off In Heftier Sales

With the value of promotional tie-ins with non-show companies fully tested in several cases in the past, Victor is launching its biggest cooperative campaign to date in conjunction with two companies, Kellogg's, the cereal company for the longhair release, and Hires Root Beer, the soft drink company for the Victor pop release.

Kellogg's, which has allocated a $400,000 ad budget for the tie-in, will put coupons on 12,000,000 cereal packages which, together with $1, will enable consumers to buy the sampler. Hires is tagging 10,000,000 bottles with its sampler offer in addition to providing streamers and other display material for its retail outlets. Coupons will also be made available at soda fountains where Hires product is sold by the glass. Kellogg has penciled in a high-powered ad campaign in national mags plus spots on a half-dozen tv shows. Victor, in turn, will plug the tie-ins via commercials on the Perry Como and George Gobel-Eddie Fisher NBC-TV shows.

Previous similar promotions have resulted in sharp sales boosts for Victor. In its tie-in with the Heinz company, the LPs spotlighted on the sampler had, on the average, a one-third better sales average than other disks in the same release, but not featured in the sample LP. Parallel results were also seen in Victor's tie-in with Kleenex, which sold 500,000 samplers and doubled the rate of the spotlighted disks.

WB Label in Sept. Bow With 13 Sets

The new Warner Bros. label will kick off its line Sept. 4 with a dozen monaural LP's and one stereo package. Diskery has blueprinted 80 albums for release within the first 10 months of its operation and 40 more for the remainder of the year.

To get the line moving Hal Cook, WB's sales chief has set up a network of 35 distributors and three branch outlets. The branches will be in New York, Chicago and Los Angeles. WB also has tied in with three Decca branches to distribute the line in Albany, New York and Seattle. Decca's indie distribs will rep the WB product in Memphis and Charlotte.

Compo, which is owned by Decca, will distribute for WB in Canada. James B. Conkling, WB prexy, currently is working out other foreign representation deals.

COL CORRALS CARSONE AS ITS ITALO ENTRY

Columbia is moving into the Italian crooner sweepstakes with Renato Carsone. Singer was signed through the company's Italian affiliate. The bullish market for Italian diskings has been sparked by Domenico Modugno's flash click for Decca, "Nel Blu Dipinto Di Blu," and Carsone's "Torero," released on Capitol.

His first recording under the Columbia banner will be released shortly.

Glenn Wallichs O'Seas

London, Aug. 12.

Glenn E. Wallichs, prexy of Capitol Records, is here to meet with various Cap associates quartered abroad.

He is scheduled to return Sept. 6.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 13 cities and showing comparative sales rating for this and last week.

* ASCAP † BMI

National Rating This wk.	Last wk.	Title and Publisher	New York—(MDS)	Boston—(Mosher Music)	Philadelphia—(Charles DuMont)	San Antonio—(San Antonio Mus.)	Chicago—(Lyon-Healy Music Co.)	Detroit—(Grinnell Bros.)	Minneapolis—(Schmitt Music Co.)	Indianapolis—(Pearson's)	Cleveland—(Grossman Music)	Kansas City—(Jenkins Music Co.)	Los Angeles—(Freeman)	San Francisco—(Pac. Coast Music)	Seattle—(Capitol Music Co.)	TOTAL POINTS
1	1	†Patricia (Peer Int.)	1	..	1	1	..	2	3	1	1	..	3	2	3	92
2	3	*Volare (Robbins)	2	1	2	..	1	..	..	..	..	..	1	1	1	68
3	2	*Left Right Your Heart (S-B)	4	..	5	4	..	7	..	4	6	2	..	3	7	57
4	7	*If Dr'ms Came True (Korwin)	5	..	..	..	2	6	..	2	10	3	..	..	2	47
5	10	*When (Sounds)	..	..	6	..	3	..	..	3	4	5	..	6	6	44
6	9	*A Certain Smile (Miller)	8	9	4	2	..	..	..	5	8	..	4	8	9	42
7	15	*Evyb'dy L'ves L'ver (Korwin)	6	8	..	..	5	5	2	..	..	..	6	..	..	34
8	6	*Enchanted Island (Korwin)	3	..	..	..	6	..	4	7	..	..	5	9	..	32
9	8	*Secretly (Planetary)	..	..	..	6	..	9	10	6	7	4	..	4	..	31
10A	4	*Return to Me (Southern)	..	..	3	10	8	..	..	8	..	..	2	..	..	24
10B	5	*Purple People Eater (Cordial)	..	3	..	..	..	..	1	..	9	7	..	..	..	24
12	12	*Young, W'rm, W'ful (Frank)	7	4	9	..	..	..	..	..	..	1	..	..	..	23
13A	..	*Moon Talk (Roncom)	..	..	8	..	..	..	..	..	..	..	..	7	4	14
13B	..	†Fever (Lois)	..	..	..	..	4	4	..	..	..	..	..	..	..	14
15	..	†Splish Splash (Portrait)	..	..	..	..	..	..	..	..	5	..	..	5	..	12

Jocks, Jukes and Disks

By MIKE GROSS

Tommy Dorsey Orch Starring Warren Covington (Decca). "TEA FOR TWO CHA CHA" (Harms*) emerges as one of the top danceable and listenable items of the season in this standout chile setting supplied by Warren Covington who's heading the late TD's orch. "MY BABY JUST CARES FOR ME" (BVC*) is another oldie that gets to look good again as Covington takes over, this time with a vocal addition.

Les Paul & Mary Ford (Columbia). "PUT A RING ON MY FINGER" (Hollis†) is lively and brisk in the melodic Paul-Ford manner and should make team's first for Col a big one. "FANTASY" (Jims Kip†) is a highly interesting side in melody and treatment that rates special deejay attention.

Jody Reynolds (Demon). "FIRE OF LOVE" (Elizabeth-Johnstone Montei†) glows at a slow blues pace that takes hold in the manner of his previous click, "Endless Sleep." "DAISY MAE" (Elizabeth-Johnstone Montei†) has the frantic rocking sound that always seems to pick up jock and juke play.

David Seville (Liberty). "LITTLE BRASS BAND" (Monarch*) is built along a nifty novelty line and is due for big play. "TAKE FIVE" (Monarch*) is a cute and lively item perfect for juke kicks.

The Two Chaps (Atlantic). "NO MORE" (Walnut†) runs at a rocking gait that mixes up a straight lyric and some scat in a way that's sure to pick up hot play on all levels. "FORGIVE ME" (Walnut†) ought to win plenty of attention to the Two Chaps for their expert ballad handling in the rock 'n' roll vein.

The Academics (Elmont). "SOMETHIN' COOL" (H&K†) is slotted right up the teeners' groove and Dave Fisher's lead vocal could take it out of left field for a strong spinning score. "DRIVE-IN MOVIE" (H&K†) will get the kid patronage because it plays up a beat and a lyric idea in their fashion.

Sheb Wooley (MGM). "THE CHASE" (Cordial†) works a fast-talking item into a disappointing followup for the "Purple People Eater" man. "MONKEY JIVE" (Cordial†) whips up some fun along the way but hardly enough for the big spinning payoff.

Dave King (London). "I SUDDENLY" (Mellin†) works a bright and ingratiating lilt into a side that will attract lots of spinning interest. "HOME" (Mills*) gets a chance to find another generation of fans in Dave King's fine rendition.

Brein Fisher (United Artists). "IT'S UP TO YOU" (Murray Nash†) builds a driving sound and a flashy vocal into a side with a takeoff potential. "DOUBLE DATING" (Murray Nash†) has the corny bounce that usually keeps the jeaners hopping and the turntables spinning.

Rusty Draper (Mercury). "HIP MONKEY" (Stella Lane-Pure†) is a wild-sounding novelty with a catch-on chance is this weird market. "YOU CAN DEPEND ON ME" (Peer†) is just a fair ballad entry that takes a lot of pushing for proper exposure.

The Emeralds (ABC-Paramount). "I'M DREAMING" (Pamco†) follows a rocking ballad pattern in a routine manner. "CONFESS" (Oxford) gets a brisk updating in the Emeralds' hands.

Click-Clacks (APT). "PRETTY LITTLE PEARLY" (Mellin†) is a knockabout rocker that ought to keep a lot of turntables swinging. "ROMA ROCKA-ROLLA" (Sherwin*) is a musical pizza with lilt to build some spinning interest.

Terry Miller (Liberty). "SINGLE 'N' SEARCHIN' " (Karin*) should grab lotsa spinning time in juve areas because of its teen-pegged beat and lyric angle. "WALKIN' WITH THE BLUES" (Karin*) follows the "after school" musical trend with a fair blues treatment.

The Betty Smith Group (London). "BETTY'S BLUES" (Abe Olman*) has an easy, swaying blues sound that will appeal to some spinners. "MY FOOLISH HEART" (Joy*) gets a tasty treatment via orch and choral backing that could account for new spins for this evergreen.

Reg Owen Orch (Palette). "JACK THE RIPPER" (Zodiac†) swings in a way that's sure to attract jock attention and the occasional screams may get the kids on its side, too. "CAR HOP" (Compton*) speeds at a hot rhythmic pace that will fit into any deejay's programming schedule.

Gerry Granahan (Sunbeam). "COMPLETELY" (Sunbeam†) gets across a slow ballad message in a competent manner. "BABY WAIT" (Fa-Foo†) rolls at a slick rhythmic gait that will help pick up juke play.

The Deltairs (Felsted). "YOU WON'T BE SATISFIED" (Walnut†) is a bouncy, broken-noted rocker with the kind of beat that satisfies the kids. "WHO WOULD HAVE THOUGHT IT" (Walnut†) features a lot of stylized harmonizing to good effect for the juke crowd.

Frank Curtis (Palette). "ALL BECAUSE OF YOU" (Zodiac†) is a quiet ballad tastefully delivered for good programming results. "SING SENORITA" (Zodiac†) is just a fair Latino lilter.

David Allen (World Pacific). "CAN'T HELP IT" (Marvin*) is an okay ballad entry that David Allen turns into a side the programmers will go for. "IMPOSSIBLE" (Rosemeadows*) has a possibility to catch on with the deejays who care about tasty ballad programming.

Don Cornell (Coral). "ONCE MORE" (Vim*) gets a typical lush vocal treatment by Don Cornell but it doesn't develop much excitement. "BUT NOT YOUR HEART" (Weiss & Barry*) is delivered with lotsa emotion but it's a tough tune to handle.

The Pets (Arwin). "WOW-OO!!!" (Daywin†) has a noisy cha-cha sound with definite appeal for the juve market. "BEYOND THE SEA" (Daywin†) is an average mood music entry penned for the Seven Arts pic, "The Gunrunners."

Royal-Aires (Gallo). "FREINDSHIP RING" (Ad-Lib†) blends a pleasing beat and a wholesome lyric for okay spinning returns on juve levels. "BABY BABY" (Mellin†) fits the rocking formula in a way that's sure to pull some juke spins.

*ASCAP. †BMI.

Best Bets

DORS'Y ORCH-WARREN COVINGTON (Decca) — **TEA FOR TWO CHA CHA / My Baby Just Cares For Me**

LES PAUL & MARY FORD (Columbia) — **PUT A RING ON MY FINGER / Fantasy**

JODY REYNOLDS (Demon) — **FIRE OF LOVE / Daisy Mae**

DAVID SEVILLE (Liberty) — **LITTLE BRASS BAND / Take Five**

THE TWO CHAPS (Atlantic) — **NO MORE / Forgive Me**

THE ACADEMICS (Elmont) — **SOMETHIN' COOL / Drive-In Movie**

LAWRENCE WELK
Presents the
LENNON SISTERS and
LARRY DEAN
(On Brunswick No. 55075)
"Have You Ever Been Lonely?"
B/w "Bubble Gum"

D.C. DISK RETAILER IN 100% EXPANSION

Washington, Aug. 12.

A sign of the healthy state of the music business in the capital is recent leasing of space in the new Universal Building by the Disc Shop. Already one of most solid retail record shops in town, deal calls for more than twice the space now occupied by diskery. Universal Building, a project of realtor Morris Cafritz, will be largest private office structure here when it opens its doors at year's end.

Dan Danziger, operator of Disc Shop, has been closely allied with National Symphony for many years, and has accented "good music"—longhair and the standards—in his business, as well as doing a healthy biz in pop albums.

Scot Folksinger to U.S.

London, Aug. 12.

Niven Miller, Scottish folk singer and operatic baritone, planes to New York Thursday (14) to make arrangements for a forthcoming U.S. tour. He will stay about a week before leaving for New Zealand to start a world tour.

His itinerary includes New Zealand, Australia, Hong Kong, South Africa and Rhodesia.

Album Reviews

Percy Faith: "The Columbia Album of Victor Herbert"—Andre Kostelanetz: "The Romantic Music of Tchaikovsky" (Columbia). Faith and Kostelanetz belong to Columbia and Herbert and Tchaikovsky belong to everyone but Col virtually makes the composers its own property the way it has packaged 'em in two-pocket special-priced ($7.98) sets. In the Faith-Herbert package there's a blending of the old master of melody and the new master of the rich, instrumental technique. They're well matched. The Kosty-Tchai blending smacks of schmaltz but it works into a highly listenable item. Both sets are solid items for the mood music market.

Felicia Sanders: "That Certain Feeling" (Decca). Felicia Sanders has come a long way since she warbeld to Percy Faith's "Song From Moulin Rouge" (Columbia) several years ago. Since that click, in which she shared only minor honors, Miss Sanders has developed into a potent songstress with a distinctive, gripping style. The warmth of her personality is expertly caught in the Decca grooves. The repertoire is wide-ranged and covers such as Gershwins' "Summertime," "It Never Was You" by Kurt Weill and Maxwell Anderson and a feathery item by Leonard Bernstein called "Rabbit At Top Speed." There's a lot else, too for the fans of showtunes and class pops.

Red Norvo: "Red Plays The Blues" (RCA Victor). Working with a small combo and a larger orch, Red Norvo sets up two approaches to the blues that could easily serve as examples how the blues should be played. He rides herd on such as "Britt's Blues" and "The Night Is Blue" with the combo and "Just A Mood" and "Sunrise Blue" with the larger unit. Helen Humes moves in occasionally for some pointed vocalistics.

Vic Damone: "Closer Than A Kiss" (Columbia). The romantic side of Vic Damone is featured in this LP and he works the mood to the hilt. Most of it is slow and moody but all of it takes hold. Under Frank DeVol's direction, the orch builds a perfect setting for Damone's excursions through Rodgers, Romberg, Berlin, Schwartz and other ASCAPers who always knew what they were doing and Damone gives 'em proper appreciation.

"Our Singing Heritage" (Elektra). This is the first album in a projected series to showcase the folk-lore that's become way-off-Broadway musical Americana. It's a good start and Elektra rates all the boosting it can get to keep the idea going. The package is a compote of songs and styles. Included herein are such folksters as Peggy Seeger, Paul Clayton, Lee Charles, Pat Foster, E. G. Huntington, Lori Holland, Dave Van Rank, Myra Ross, George Pegram, Walter Parham and Ellen Stekert. The aforementioned are names only the folk buffs know, but this set should serve as a sampler to give them a wider audience.

Louis Armstrong: "Louis and the Good Book" (Decca). Here's an album concept for Satchmo that's sure to catch on for big returns. The peg is on hymns and spirituals and Armstrong gets 'em all across with unusual vocal vigor. Working with the Sy Oliver Choir and the All Stars, Armstrong goes through "Shadrack," "Go Down Moses," "Swing Low Sweet Chariot" and "Down By The Riverside" among others in a way that will make the most devout devoted to him.

Johnny Puelo & His Harmonica Gang: (Audio Fidelity). As previously demonstrated in his first LP for Audio Fidelity, Johnny Puleo and his boys can get a lot of sound out of a harmonica. In Volume 2 of Puleo's AF series he blows hot on "Sabre Dance," "Stars and Stripes Militaire," "Sweet Sue" and "Espana Cani" among others to give the package a well-rounded and interesting musical potpourri for the mouth organ buffs.

Ray Anthony Orch: "Dancing Over The Waves" (Capitol). Here are some old melodies like "Liebestraume," "Intermezzo," "Beautiful Lady" and "My Dream Of Jeanie" dressed up in new arrangements pegged for dancing. With Ray Anthony's trumpet leading the way, the orch lays down a beat that's romantic and danceable.

"Bobby Darin" (Atco). The "Splish Splash" disker, Bobby Darin, makes this album a natural for the juve buyer. He's got a rhythm drive that right in the current market groove and he knows how to give the oldies a twist that will appeal to his teenage fans. Mixed in this LP are some lively rhythm numbers, including "Splish Splash" and such evergreens as "I Found A Million Dollar Baby" and "Just In Case You Change Your Mind."

Joe Bushkin: "I Get A Kick Out Of Cole Porter" (Capitol). Pianist Joe Bushkin and arranger Kenyon Hopkins have teamed up to get a new kick out of Cole Porter. With a four-trombone choir spotlighted the oft-heard Porter melodies once again sound fresh and inviting. There are 12 Porter tunes in this LP and they're all delightful.

Ami Aloni: "Keyboard Magic" (Liberty). Although Ami Aloni, an Israeli pianist, knows his keyboard stuff, this package has somewhat of a pretentious air. It's the concept, which calls for a classical approach to pop melodies, which defeats it. It's supposed to be worked as a guessing game but it doesn't quite come off. *Gros.*

To Try Trumpeter Baker On Heroin Charge in Ill.

Chicago, Aug. 12.

Jazz trumpeter Chet Baker has been tapped to appear in a Waukegan court on a narcotics charge growing out of his arrest recently by state police. Arraigned there before Circuit Judge Sidney Block, the 28-year-old Baker pleaded innocent to possession of heroin, unlawful possession of a hypodermic needle and being a narcotics addict.

State cops stopped him on a highway near the town to ask about a broken window in his auto. When Baker failed to produce a driver's license, they searched the car and reportedly found the needle and a quantity of heroin under the front seat.

An assistant state's attorney said bond was reduced from $5,000 to $1,000 after Baker pleaded he couldn't raise the larger sum, and that he had to make a Long Island nitery engagement that night. A professional bondsman posted the money, and Judge Block put the case on his October trial call.

Lewerke Buys CRD

Hollywood, Aug. 12.

Jack Lewerke, veepee and general manager of California Record Distributors, has purchased the company and assumes the new post of prexy immediately.

Lewerke, with CRD since 1951, said there will be no change in policies of company and as always will continue handling Westminster, High Fidelity, Cook, Contemporary, Fantasy, World-Pacific, Good Time Jazz, Riverside, Gene Norman Presents, Society for Forgotten Music, Prestige, Andex, Tom Lehrer and Stereo Records.

VARIETY 10 Best Sellers on Coin Machines

1. PATRICIA (7)	*Perez Prado*	*Victor*
2. POOR LITTLE FOOL (7)	*Ricky Nelson*	*Imperial*
3. WHEN (3)	*Kalin Twins*	*Decca*
4. NEL BLU DIPINTO DI BLU (1)	*Domenico Modugno*	*Decca*
5. EVERYBODY LOVES A LOVER (2)	*Doris Day*	*Columbia*
6. SPLISH SPLASH (5)	*Bobby Darin*	*Atco*
7. IF DREAMS CAME TRUE (4)	*Pat Boone*	*Dot*
8. LITTLE STAR (1)	*Elegants*	*APT*
9. HARD HEADED WOMAN (6)	*Elvis Presley*	*Victor*
10. FEVER (2)	*Peggy Lee*	*Capitol*

Second Group

JUST A DREAM	*Jimmy Clanton*	*ABC-Par*
MY TRUE LOVE	*Jack Scott*	*Carlton*
YAKETY YAK	*Coasters*	*Atco*
WESTERN MOVIES	*Olympics*	*Deman*
BORN TOO LATE	*Ponytails*	*ABC-Par*
ARE YOU REALLY MINE	*Jimmie Rodgers*	*Roulette*
GINGER BREAD	*Frankie Avalon*	*Chancellor*
LEFT RIGHT OUT OF YOUR HEART	*Patti Page*	*Mercury*
REBEL ROUSER	*Duane Eddy*	*Jamie*
BIRD DOG	*Everly Bros.*	*Cadence*

[Figures in parentheses indicate number of weeks song has been in the Top 10]

Inside Stuff—Music

Stanley Melba, impresario at New York's Hotel Pierre, N.Y. will stage, produce and narrate a jazz concert at Buckhill Falls Inn, Buckhill Falls, Pa., Aug. 22. On tap for the bash will be Jimmy Rushing, J. C. Higgenbottom, Jimmy McPartland, and Bob Williams. Melba also plans to present an exhibition of jazz dancing.

Officials from Malaya are gathering at Berklee School of Music, Boston, tomorrow (Thurs.) to record students playing Malayan folk songs with American jazz treatment for use on all Malayan stations Aug. 31, Malayan Independence Day. Students are arranging and performing the numbers, marking first time Malayan folk songs have been performed outside of the country.

Joni James is set for a busy August. She's hitting Convention Hall, Asbury Park, N.J., Aug. 16 and she follows with a 10-day booking at the Manor House, Wildwood, N.J. beginning Aug. 22. NBC is featuring a 10-hour salute to the MGM thrush and her husband-manager Tony Acquaviva over the radio net during this week.

Rudy Orisek, Chi folk music deejay on WLS, Chicago, has authored the foreword to a discography of American folk music for the Chicago Board of Education Classified record guide has been compiled by educator Russell Doll.

AFM PITCHING BAND CONTEST AS 'LIVE' HYPO

American Federation of Musicians, in a new bid to stimulate interest in live music, is mapping a "new band of the year" contest. Lawrence Welk, who was in New York last week for his Carnegie Hall, N.Y., date, is cooperating with AFM prexy Herman D. Kenin in furthering the project.

Kenin, who is taking up the contest proposal with the union's exec committee this week, is advancing it as one of several ideas that the union will carry out in its fight against canned music.

Actor Reverses Trend, He's Exiting Disk Biz

Hollywood, Aug. 12.

Jeff Hunter, who entered the recording business last year with the formation of his Parade Record, has just about washed himself out of the field. The actor has just sold his second album (out of three), which he cut during his short reign in the disk business. The LP is "The Buddy Collette Quintet" which has been purchased by Challenge Records.

Only remaining master the young thesp has left is one in which he sings a group of standard tunes pegged after girls' names.

Columbia Phono Line Gets Own Service Agency

Columbia's 1959 phonograph line will be sold with a 90-day warranty for parts and service labor including home calls for console model servicing, handled by the company's own service agencies.

The new program includes, for the first time, protection on labor service charges and permits consumers to call the Col service agency directly, thereby eliminating the "consumer-complaint-to-dealer" step. Under the new plan, distributors and dealers will use the same service agency for repairs. Distribs, however, will remain responsible for repairs to models of prior years.

U.S. JAZZ UNIT PLAYS BRIT. IN VIC ASH SWAP

London, Aug. 12.

Some of the top names of U. S. jazz will be playing in Britain on a 13-city concert tour, presented by Harold Davison, the key man this side of the Atlantic in the Anglo-U. S. band swaps. Davison calls the outfit "Jazz From Carnegie Hall." It comprises J. J. Johnson, Kai Winding, Zoot Sims, Lee Konitz, Oscar Pettiford, Kenny Clarke, Red Garland, and Phineas Newborn. The first date will be at the Rank-owned New Victoria on September 6. On the British end of the deal is the Vic Ash orch, which planes out Sept. 3 for a States tour.

Except for one stint, the Yank Outfit will appear twice nightly.

Deejays In a Cross-Country Spin; KLAC Taking 'Em Back; Other Changes

Hollywood, Aug. 12.

Hired last April to mastermind station's "no deejay" program format, KLAC operations veepee George Norman is reportedly exiting his post Aug. 31, with station to revert to its original deejay presentation. Coinciding with KLAC's switch in policy, rival station KRKD is dropping its current trio of deejays and adopting "top 40 tunes" programming under the aegis of Dawkins Espy.

Under new KRKD setup, station is hiring three new deejays, one coming out from Boston; other two now spinning platters for other local stations. "Personality," however, will be restricted to only 10 or 15 seconds of chatter between records, according to Espy, who will serve as program consultant. Top 40 tunes will be selected from station's own independent survey, Espy said.

Espy, owner of KIKK, Bakersfield; KINK; Phoenix; and KBEV, Portland, has re-programmed KOFY, San Mateo, and KULA, Honolulu in addition to his new re-programming chore with KRKD.

British Disk Bestsellers

London, Aug. 12.

All I Do Is Dream Everly Bros. (London)
Hard Headed Woman Presley (RCA)
When Kalin Twins (Brunswick)
Big Man Preps (Capitol)
Hands } Tulips Amsterdam Bygraves (Decca)
Rave On Holly (Vogue-Coral)
Endless Sleep Wilde (Philips)
Return To Me Martin (Capitol)
Twilight Time Platters (Mercury)
Sugar Moon Boone (London)

Mary Kaye Trio to Cut For WB in 6-Way Deal

Mary Kaye trio have been signed to a three-year six-way contract with Warner Bros. Records. Deal calls for individual records by Mary Kaye, Frank Ross and Norman Kaye as well as duets between Mary Kaye and brother Norman, as well as with Ross.

Trio will do albums and singles.

WZIP Drops 'Top 40'

Cincinnati, Aug. 12.

WZIP here is the latest radio outlet in the nation to drop the "Top 40" formula. Along with that, general manager Edward Weston has also but a ban on rock 'n' roll as part of a new policy to cater to an adult audience.

Calling itself "Greater Cincinnati's Good Music Station," WZIP is now playing standards, million-record sellers, album selections and class pop music. On Sundays, the outlet is accenting mood music. The stations recently added Cecil Hale and Dave Wiken to its disk jockey staff.

Pitt Reshuffle

Pittsburgh, Aug. 12.

Davey Tyson, veteran deejay who recently quit WCAE in a huff after a disagreement with management on matters of music, has already landed another spot locally. He's checking in at WAMP, the NBC o&o station, to take over the morning show, which he had on WCAE. Tyson, a top-rated platter-spinner locally during his entire career, objected when WCAE officials suggested he go in a little more for records with a beat and resigned rather than back down. Since then, he's been replaced by Bill Nesbit.

Timing was perfect for Tyson, but unfortunate for Bob Drews, who was brought in by WAMP just a couple of months ago to take over the wake-up program. The NBC operation only last week announced that rock 'n' roll and "all other music with a raucous beat" would henceforth be banned, and that caught Drews in the switch since he works along the Top 40 lines, which is what WAMP wanted originally but then changed its mind. On the other hand, Tyson has always been identified with the type of music WAMP is now featuring exclusively. Drews will probably sit out the rest of his contract.

Until Tyson comes in shortly, Rex Dale is handling both the morning and night shows at WAMP. 1

UA Launches Drive For 'Big Country' LP

United Artists Records is tying in a soundtrack promotion this week for its "The Big Country" album to coincide with the Gregory Peck starrer's opening in 12 key cities. Score was written by Jerome Moross.

It'll be the biggest LP promotion by the disk company to date, involving lobby displays of the LP, disk jockey support and retailer streamers. Peck, in his personal appearance tour in behalf of the pic, will also plug the album on radio and tv.

20TH-FOX INKS 3

The recently launched 20th-Fox Records continued its roster build-up last week with four pactings.

Joining 20th were Craig Brown, thrush Kitty Lanier, Eubie Blake and Claude Hopkins.

Blake will cut an album of ragtime music while Hopkin's orch has been set for a dance LP.

RETAIL ALBUM BEST SELLERS

VARIETY

Survey of retail album best sellers based on reports from leading stores and showing comparative ratings for this week and last.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(R. H. Macy Co.)	Lond Island—(Arcade Assoc.)	Boston—(Mosher Music)	Albany—(Ten Eyck Record Shop)	Washington—(Disc Shop)	Philadelphia—(John Wanamaker)	Pittsburgh—(National Record)	Chicago—(Lyon-Healy)	Miami—(Spec's Record Shop)	Dallas—(Titche-Goettinger)	San Antonio—(San Antonio Music)	Atlanta—(Rich's Dept. Store)	Memphis—(Trent Wood Records)	Indianapolis—(Ayres)	Minneapolis—(Dayton's Dept. Str.)	Cleveland—(Higbee's)	Kansas City—(Jenkin's Music Co.)	Portland—(Madrona Record Shop)	San Francisco—(Sherman Clay Co.)	Denver—(Denver Dry Goods)	Hollywood—(Wallich's Music City)	Seattle—(Frederick & Nelson)	TOTAL POINTS
1	2	**SOUTH PACIFIC** (Victor) Soundtrack (LOC 1932)	..	..	6	..	2	2	..	1	2	3	5	3	8	1	..	1	10	1	4	2	4	1	131
2	1	**JOHNNY MATHIS** (Columbia) Johnny's Greatest Hits (CL 1133)	6	2	2	1	6	1	4	3	4	..	8	3	6	3	4	3	3	..	..	5	6	128
3	5	**VAN CLIBURN** (Victor) Tchaikovsky Concerto (LM 2250)	1	1	1	..	..	..	7	6	1	..	1	1	5	..	3	2	4	3	1	..	2	126
4	4	**GIGI** (MGM) Soundtrack (E 3641)	1	2	..	..	6	1	2	3	1	2	..	4	..	3	..	6	..	..	2	..	9	..	101
5	3	**MUSIC MAN** (Capitol) Original Cast (WAO 990)	2	..	8	6	3	4	6	6	4	..	..	..	..	4	8	5	..	..	..	3	..	5	79
6	6	**MITCH MILLER** (Columbia) Sing Along With Mitch (CL 1160)	..	..	3	3	5	9	..	5	10	..	..	5	..	2	2	2	..	10	..	..	..	3	73
7	8	**MY FAIR LADY** (Columbia) Original Cast (CL 5090)	3	..	..	10	..	5	..	2	..	..	7	..	..	10	4	..	..	8	1	5	..	7	59
8	13	**PAT BOONE** (Dot) Stardust (DLP 3118)	5	7	7	5	7	..	..	..	..	9	2	2	..	..	..	7	9	..	..	..	7	..	54
9	7	**SOUTH PACIFIC** (Columbia) Original Cast (B 2579-80)	6	5	4	9	..	..	4	10	..	..	..	..	7	1	10	..	..	..	..	..	..	..	43
10	9	**RICKY NELSON** (Imperial) Ricky Nelson (IMP 9048)	10	..	..	4	..	..	..	7	..	..	..	..	..	5	8	5	5	..	..	..	4	40
11A	22	**NAT KING COLE** (Capitol) Cole Espanol (W 1031)	3	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	7	..	2	..	31
11B	11	**MANTOVANI** (London) Gems Forever (LL 3032)	..	..	..	8	..	8	..	5	..	..	2	..	9	8	..	6	..	10	..	..	31
13	20	**ELVIS PRESLEY** (Victor) Golden Records (LPM 1707)	4	..	..	10	..	3	..	..	..	..	7	..	..	..	..	7	..	..	..	..	..	24
14A	25	**OKLAHOMA** (Capitol) Soundtrack (SAO 595)	4	..	..	..	..	..	..	..	7	..	..	..	9	10	..	..	..	..	4	..	..	21
14B	10	**JONAH JONES** (Capitol) Swinging on Broadway (T 963)	9	..	..	..	..	5	5	..	..	..	..	5	..	7	..	..	..	..	..	..	..	21
16	17	**LOUIS PRIMA** (Capitol) Las Vegas Prima Style (T 1010)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	3	..	17
17A	14	**TENNESSEE ERNIE** (Capitol) Nearer the Cross (T 1065)	..	..	..	..	..	..	10	..	9	..	..	..	9	..	6	..	6	..	..	..	..	15
17B	..	**LAWRENCE WELK** (Coral) Pete Fountain (CRL 57200)	..	..	..	..	..	..	5	..	5	..	..	..	..	..	..	..	4	..	..	..	..	15
19A	..	**KING AND I** (Capitol) Soundtrack (W 740)	..	..	..	4	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	12
19B	..	**AHMAD JAMAL** (Argo) But Not For Me (ARGO 5294)	..	..	..	7	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	12
19C	..	**AROUND THE WORLD** (Decca) Soundtrack (DL 9046)	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	7	..	12
22	12	**RAY CONIFF** (Columbia) 'S Awful Nice (CL 1137)	..	..	..	5	..	..	..	..	6	..	..	..	..	..	..	..	..	..	7	..	..	11
23	18	**SHEARING & STATON** (Capitol) In the Night (T 1063)	..	..	..	..	..	3	..	..	..	..	6	..	..	..	..	8	..	..	..	..	..	10
24	16	**LESTER LANIN** (Epic) Goes to College (LN 3474)	..	..	3	..	..	..	7	..	..	..	3	..	..	..	..	..	..	..	..	..	..	8
25	15	**DAKOTA STATON** (Capitol) Late Late Show (T 876)	10	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	7

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

* ASCAP † BMI

						EAST													SOUTH									MIDWEST									FAR WEST									
Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	Ed Stokes—WMGM—New York	Jerry Strong—WMAL—Washington	Ken Garland—WPOR—Portland, Me.	Joe Ryder—WCOP—Boston	Charlie Mansfield—WHAV—Haverhill	Alan Owen—WMID—Atlantic City	A. Meltzer—WEBR—Buffalo	Earle Pudney—WGY—Schenectady	John Scott—WHEN—Syracuse	George E. LeZotte—WTRY—Troy	Lou Barile—WIBX—Utica	Bud Brees—WPEN—Philadelphia	Dean Slack—WJOY—Burlington	Richard D. Lundy—WTRL—Bradenton	Bob N. Perry—WCKR—Miami	Jim Carley—WPIN—St. Petersburg	Jim Martin—WIST—Charlotte	John Ademy—WBIG—Greensboro	John Wrisley—WIS—Columbia	Bob Larimer—WSIX—Nashville	Gene Edwards—KILT—Houston	Roger Clark—WGH—Norfolk	Jack Karey—WCLF—Chicago	Tom Brennah—KFBI—Wichita	Harvey Kaye—WBRB—Mt. Clemens-Det.	Stanley Mack—WDGY—Minneapolis	Chuck Norman—KSTL—St. Louis	Ken Rowland—WOW—Omaha	Will Lenay—WSAI—Cincinnati	Tom Edwards—WERE—Cleveland	Larry De Beau—WTOL—Toledo	Beach Rogers—KIEV—Glendale	Earl McDaniel—KDAY—Hollywood	Clyde Cadwell—KPOP—Los Angeles	Jim Ameche—KPAL—Palm Springs	Ted Randal—KPIX—San Francisco	Ray Perkins—KHOW—Denver	Barney Sullivan—KRAM—Las Vegas	Bruce Vanderhoof—KLIQ—Portland, Or.	Ron McCoy—KLUB—Salt Lake City	TOTAL POINTS
1	7	5	Domenico Modugno	Decca	*Nel Blu Dipinto Di Blu	1	1	1	2	1	4		1	10		1	3	1	5				6		1	4	4	2						1	1	1	10	1	9	3	1		1		1	220
2	1	8	Perez Prado	Victor	†Patricia	2	2	9	1		1	2	3	4	2	8			1	1	3	4	1	6		1		4	9	7					8	2					2	2		2	2	197
3	8	5	Peggy Lee	Capitol	†Fever	3		8	8	3	2	1	9	3	5	4	4			2			3				9	3			9	6	2	6				6		6			7	1	4	150
4	6	6	Doris Day	Columbia	*Everyb'dy Loves a Lover	8	9		4	5	5	6	2	8		6	6	5	3					5	3			7				10		7	4	3	1		2	7		10	6	5	7	142
5	2	9	Ricky Nelson	Imperial	†Poor Little Fool			3				10		1		10						6		3		2	2	1	1	8		3		4		7					5	1				109
6	4	7	Pat Boone	Dot	*If Dreams Came True		4	4	5	8	10		7	9		3			10	4			5	9		8				6	10				6			5	4				5		8	93
7	9	11	Kalin Twins	Decca	*When		3							7	4		1					7		4	4			6	8		1		4	8		5					4					89
8	13	8	Patti Page	Mercury	*Left Right Your Heart	9	6				8		5						2	7	1		2	10				9				4	3												3	74
9	14	7	Johnny Mathis	Columbia	*A Certain Smile						3		6			7	10			5	8		7		9		1					9										8		3	5	62
10	5	7	Bobby Darin	Atco	†Splish Splash				6					5			2					3		2					7					2		8					3					61
11	22	5	Ponytails	ABC-Par	*Born Too Late	6		2	3								7	9								9		5		5					2	4										58
12	24	3	Perry Como	Victor	*Moon Talk		5									2				8	5		4												7				6				4		6	52
13	10	8	Elvis Presley	Victor	*Hard Headed Woman									2								1							6		4			3							7	3				51
14	40	5	Nat King Cole	Capitol	†Come Closer to Me	10				7	9	5					8									5											3		5	2			9			47
15	17	4	Jimmy Clanton	Ace	†Just a Dream				10									3									3			1	5					10		7				6				43
16	..	1	Everly Bros.	Cadence	†Bird Dog	4					6							2								7					6							9								32
17	3	12	Four Lads	Columbia	*Enchanted Island		10					4								3													8		5									6	10	31
18A	19	9	Jack Scott	Carlton	†My True Love	5																							2	2				5												30
18B	..	1	Four Preps	Capitol	†Lazy Summer Night																				8												4		1	1						30
20	18	2	Dean Martin	Capitol	*Volare							8			1						2				5																					28
21	16	4	Eydie Gorme	ABC-Par	*Gotta Have Rain			6	7							5									2															8						27
22	15	7	Duane Eddy	Jamie	†Rebel Rouser									6								5							4					10							6					24
23A	30	7	Johnny Otis	Capitol	†Willie & Hand Jive																									4	3										10	4				23
23B	23	2	Elvis Presley	Victor	†King Creole																										2							3			9	7				23
25A	11	4	Elegants	Apt	†Little Star																					10				3	8							2					10			22
25B	..	1	Vic Damone	Columbia	*Only Man on Island					4																						5											2			22
27	36	3	Frankie Avalon	Chancellor	†Ginger Bread										3													10			7							4								20
28	33	8	Kirby Stone Four	Columbia	*Baubles, Bangles, Beads										9		5				10				6												6									19
29A	..	1	Jimmie Rodgers	Roulette	*Are You Really Mine			7			7					9																			3											18
29B	12	11	Coasters	Atco	†Yakety Yak																	2		7										9							8					18
31	..	2	Art & Dotty Todd	Era	*Au Revoir Amour				9			9			10										7																			4		16
32A	..	1	Max Bygraves	London	*Gotta Have Rain					6																											9		3							15
32B	26	14	Jimmie Rodgers	Roulette	*Secretly														4	6		8																								15
34	..	18	Dean Martin	Capitol	*Return to Me								4						7													8														14
35	..	1	McGuire Sisters	Coral	*Volare								8																				1													13
36A	..	1	Jimmie Rodgers	Roulette	*The Wizard													10			4																							7		12
36B	..	1	Billy Vaughn	Dot	*La Paloma																																7		10	4						12
38A	..	1	Imperials	End	*Tears on My Pillow																						6						5													11
38B	45	12	Sheb Wolley	MGM	†Purple People Eater																	10										1														11
38C	..	3	Johnny Cash	Sun	†Guess Things Happen														6										5																	11
41A	..	2	Connie Francis	MGM	†Stupid Cupid	7									8										10											9										10
41B	..	2	Diamonds	Mercury	*Kathy-O			5																								7														10
43A	..	1	Olympics	Demon	†Western Movies													8															10			6										9
43B	..	1	Rusty Draper	Capitol	*June, July, August																																		8	5						9
45	42	8	Danleers	Mercury	†One Summer Night																									9												5				8

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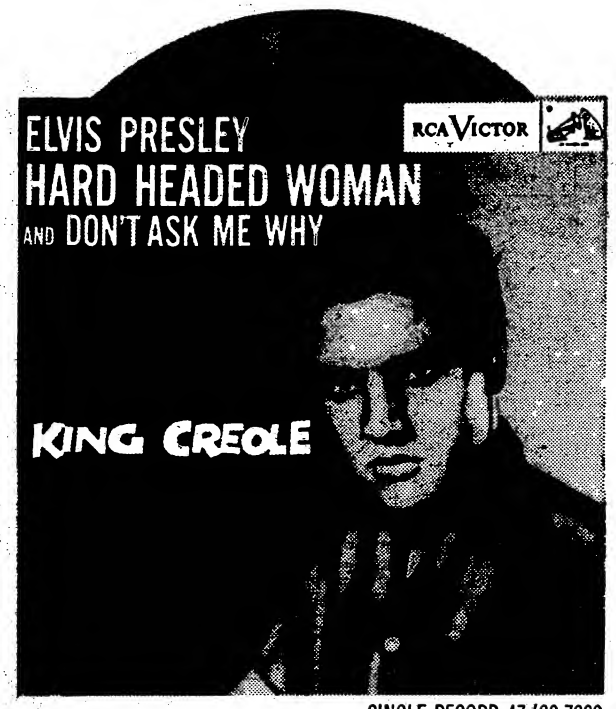
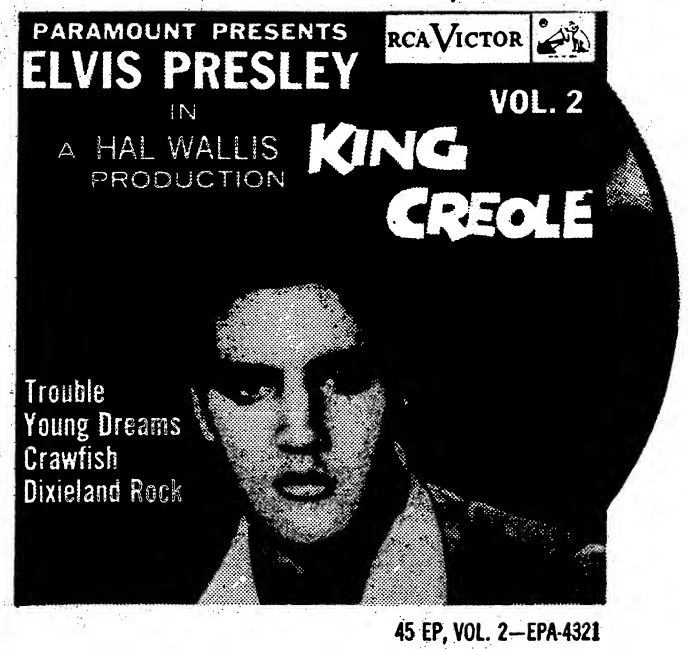


SINGLE RECORD 47/20-7280

45 EP, VOL. 1—EPA-4319



45 EP, VOL. 2—EPA-4321

ELVIS' GREATEST YET!

SENSATIONAL SELLERS FROM HIS NEW MOVIE, NOW PLAYING IN OVER 500 THEATRES

KING CREOLE

STOCK NOW FOR THE RUSH!

A HAL WALLIS PARAMOUNT PICTURES PRODUCTION

RCA VICTOR
Trademark
RADIO CORPORATION OF AMERICA

Decca's 'Nel Blu' Sales Anything But Indigo; On Shelf for 5 Months

Domenico Modugno's "Nel Blu Dipinto Di Blu" is shaping as one of Decca's fastest sellers. According to diskery's national sales chief Syd Goldberg, the Modugno slicing is traveling at a sales gait comparable to label's smash "Rock Around the Clock" by Bill Haley.

The tune itself also is one of the phenoms of the current music biz scene. Written by Modugno, and winner of the San Remo Festival, it's already picked up 10 other diskings for U. S. release. Modugno, of course, is leading the way with his all-Italian version and Dean Martin's Capitol slicing with a Mitchell Parish lyric is pacing the en anglais field. With the Parish lyric, tune's title has been switched to "Volare." Mickey Scopp, Big Three general manager, brought the tune home from Italy for publication in his Robbins Music firm.

Sidebar to the Modugno release is that Decca sat on the platter for close to five months before deciding to put it into market. Decca's artists & repertoire and sales brass couldn't get together on whether they should release the original Italian side cut by Modugno or wait for a suitable English lyric and a new waxing. The Italian partisans finally won out.

Can. Label Switch

Ottawa, Aug. 12.

Disking by Domenico Modugno of the Italian item, "Mel Blu Dipinto Del Blu," currently riding high in both Canada and the U. S., underwent a sudden label switch in Canada.

Initial distribution here was by Decca which is still distributing it in the U. S. Then the Italian company, Fonit, owners of the record, decided to let its own Canadian outlet distribute the disk with the result that "Nel Blu" is now on Canadian stands under the Fonit tag.

Chi's Aragon Guarantees Welk 10G, 60% of Gross

Chicago, Aug. 12.

Local agent Joe Kayser has set a ballroom date for Lawrence Welk at the Aragon here, which will pay the bandleader a guaranteed $10,000 for the night's work or a privilege of 60% of the gross. It's believed to be the highest price ever paid by a dancery for any attraction.

The Aragon can hold up to 8,000 customers and, at a $3.50 admission top, can realize a tidy profit in spite of Welk's guarantee.

Welk's Aragon date is Sept. 15, some six weeks after his concert at the Amphitheatre here last Monday (4). That concert grossed over $40,000.

RETAIL DISK BEST SELLERS

VARIETY Survey of retail disk best sellers based on reports obtained from leading stores in 21 cities and showing comparative sales rating for this and last week.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(Macy's)	Long Island—(Arcade Assoc.)	Boston—(Mosher Music)	Albany—(Van Curler Music Co.)	Washington—(Super Music)	Philadelphia—(John Wanamaker)	Pittsburgh—(Stedeford's)	Miami—(Spec's Record Shop)	Memphis—(Trent-Wood)	Dallas—(Titche-Goettinger)	San Antonio—(San Antonio Music)	Chicago—(Hudson-Ross Music)	Detroit—(Grinnell Bros.)	Indianapolis—(Ayres)	Minneapolis—(Don Leary Music)	Cleveland—(Custom Distrib Co.)	Kansas City—(Jenkins Music Co.)	San Francisco—(Columbia Music)	Hollywood—(Wallich's Music City)	Denver—(Denver Dry Goods Co.)	Seattle—(Sherman-Clay)	TOTAL POINTS
1	3	**DOMENICO MODUGNO** (Decca) **Nel Blu Dipinto Di Blu**	3	1	1	1	7	8	4	5	3	3	1	6	..	6	..	1	..	1	1	..	1	134
2	1	**PEREZ PRADO** (Victor) **Patricia**	..	3	..	2	1	1	..	7	4	2	6	5	2	8	7	5	10	2	2	1	..	119
3	2	**RICKY NELSON** (Imperial) **Poor Little Fool**	2	5	..	..	3	6	7	3	1	6	..	2	1	2	..	2	1	7	..	6	..	111
4	4	**DORIS DAY** (Columbia) **Everybody Loves a Lover**	7	6	..	9	..	..	1	..	..	..	..	9	3	1	3	7	4	6	..	..	..	65
5	8	**ELEGANTS** (Apt) **Little Star**	..	2	6	3	4	..	6	2	..	..	..	8	10	..	4	9	..	..	..	..	4	63
6	16	**JIMMY CLANTON** (Ace) **Just a Dream**	5	..	4	4	6	..	5	..	..	9	2	..	..	..	..	..	5	10	3	..	6	62
7	5	**PEGGY LEE** (Capitol) **Fever**	9	4	9	..	8	..	..	6	10	..	..	4	5	..	..	10	3	6	8	..	..	48
8	9	**KALIN TWINS** (Decca) **When**	4	..	..	..	..	..	..	10	6	5	9	1	..	..	8	..	7	5	..	9	..	46
9A	10	**PAT BOONE** (Dot) **If Dreams Came True**	10	10	..	..	..	..	3	8	..	..	7	3	..	5	5	..	..	9	..	..	..	39
9B	7	**JOHNNY OTIS** (Capitol) **Willie and Hand Jive**	..	..	..	..	..	..	..	..	2	4	..	7	..	3	2	..	9	..	..	..	..	39
11	17	**ELVIS PRESLEY** (Victor) **King Creole**	..	..	5	..	..	..	..	..	..	1	8	..	..	..	..	..	..	3	..	4	9	36
12	6	**DUANE EDDY** (Jamie) **Rebel Rouser**	..	..	..	..	..	5	..	..	5	..	..	10	..	7	6	..	6	4	10	..	..	35
13	15	**BOBBY DARIN** (Atco) **Splish Splash**	..	..	..	..	5	4	..	..	..	..	..	..	..	..	..	4	2	..	..	7	..	33
14	12	**DEAN MARTIN** (Capitol) **Volare**	..	..	2	6	..	..	..	4	..	..	..	..	7	..	..	..	8	..	7	..	..	32
15	11	**COASTERS** (Atco) **Yakety Yak**	1	..	..	..	2	3	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	28
16	20	**FOUR LADS** (Columbia) **Enchanted Island**	..	..	..	..	10	10	2	..	..	..	10	..	..	4	..	..	..	..	..	5	..	25
17	13	**ELVIS PRESLEY** (Victor) **Hard Headed Woman**	6	8	..	..	..	..	10	..	..	..	..	..	..	9	1	6	..	..	..	..	..	24
18	24	**FRANKIE AVALON** (Chancellor) **Ginger Bread**	..	..	..	7	..	7	..	..	..	..	..	..	4	..	9	..	..	..	..	..	8	20
19A	14	**JACK SCOTT** (Carlton) **My True Love**	..	..	..	..	..	..	..	9	..	7	5	..	..	..	..	..	..	..	..	6	10	18
19B	..	**EVERLY BROS.** (Cadence) **Bird Dog**	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	4	..	2	18
19C	..	**EVERLY BROS.** (Cadence) **Devoted to You**	..	..	3	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	18
22	22	**JOHNNY MATHIS** (Columbia) **A Certain Smile**	6	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	3	..	16
23	..	**OLYMPICS** (Demon) **Western Movies**	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	3	15
24	19	**SHEB WOOLEY** (MGM) **Purple People Eater**	..	..	..	..	..	2	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	10
25	18	**PATTI PAGE** (Mercury) **Left Right Out of Your Heart**	..	..	..	..	..	9	..	..	..	..	..	..	..	..	10	8	..	..	8	..	..	..	9

Welk Mops Up In Mpls.

Continued from page 45

for providing "good, clean, wholesome entertainment."

After all promotion expenses are paid, the Town Toppers' profit on the Welk one-nighter should be well above $25,000, Chet Roan, local manager for the event, says.

6,000 Greeters

Atlanta, Aug. 12.

When Lawrence Welk's special plane bearing his entourage set down at Atlanta Municipal Airport, a throng estimated at 6,000 pushing fans swarmed onto apron as 44-seat plane swooped in for landing. They surrounded aircraft and cheered as Maestro made his appearance. Meanwhile, Dodge-Plymouth agents were trying to get one of their sign bedecked automobiles alongside plane to take Welk aboard. They didn't make it. Finally, policemen rescued bandleader and opened way through the crowd. They did the same for members of the orchestra and entertainers and, fortunately, no one was hurt.

Welk and band made their Atlanta appearance Sunday (3) in Georgia Institute of Technology's William Alexander Memorial Coliseum, which has 6,999 seats. In addition to the coliseum seats, 500 folding chairs were set up on the arena floor and went mighty fast at $5 per throw, top for the engagement. Some 1,400 seats with backs in the aud went for $5 each and rest of house was scaled at $4, $3, $2. It was a sellout (7,500) with a gross in neighborhood of 25,000.

K. C. House Record

Kansas City, Aug. 12.

Lawrence Welk and his troupe set a new house record for the Municipal Auditorium playing the finale of their whirlwind July-August tour last Thursday (7). Crew racked up a $39,000 figure, bettering the previous record of $34,000 for a one-nighter also held by Welk and set in 1956. The 10,500-seat hall was filled before curtain time and scores turned away. They paid from $1 up to $3 per seat.

The record figure is remarkable in the light of slight publicity and advertising, most of it via KMBC-TV, the ABC outlet which carries the Welk show here.

Local fillips were added in the appearance of "Miss Champagne Music," Jeanine Hutchings chosen in a contest here, and Don Lipovac, K.C.'s star accordianist.

Canned Music

Continued from page 45

of the meet will be for "mutual protection against inroads upon live music employment resulting from the unregulated flow of recorded music across national boundaries."

A draft proposal to be submitted to the 16 unions provides that (1), all will agree not to accept employment in the making of recordings for an employer involved in a strike or lockout; (2), each union will seek labor contracts outlawing the making of recorded music for "general purposes," a reference to library music intended for dubbing into more than one film; and (3), each union would attempt to get pacts forbidding employment in the making of recorded music except for a specific purpose intended for an ultimate consumer.

In the case of the pic industry, each union will try to get a proviso that no soundtrack shall be made for a film the major portion of which was filmed outside the country in which the music scoring takes place.

Bernebe de Moron, one of Spain's leading Flamenco guitarists, has been signed by Richard Vaughn, prexy of HiFi Records. The Spanish guitarist was planed here from Europe last week to wax initial sides for the label.

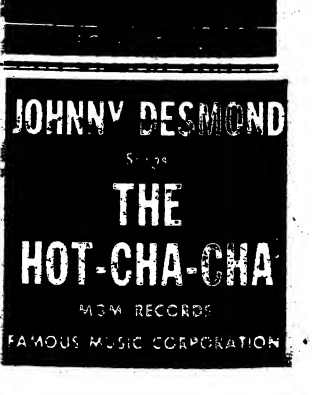
Scott Goes Stereo

Raymond Scott is moving into the stereo disk field as artists & repertoire director of the Belock Recording Co. Scott currently is prepping stereo disks with his orch and chorus to be released by Belock under the Everest label.

The disks will be distributed through Decca beginning in September.

5 GREAT RECORDS
BAISEZ-MOI (KISS ME) TEDDY KING VICTOR
SO SATISFIED LANE BROS. VICTOR
BY THE LIGHT OF THE MOON JIMMY BOWEN ROULETTE
I'LL STRING ALONG WITH YOU CINDY AND LINDY CORAL
IT'S ALL IN THE GAME TOMMY EDWARDS MGM
MCA PUBLISHERS HOLDING CORPORATION

ARTISTS-WRITERS PUBLISHERS
We are looking for material—already recorded—to put on our own label and sell throughout the world. If you have a tape, acetate, or master which you would like to turn over to us to handle, contact:
Walt Maguire or Ed Kissack
FELSTED RECORDS
A division of London Records, Inc.
539 W. 25th St., N. Y. 4, N. Y. OR 5-6060



Victor

Continued from page 45

come up with a special local advertising allowances for dealers figured on the basis of their purchases.

A Harry Belafonte "Sings The Blues" set will bellweather the Victor pop packages. Others in the lineup include George Beverly Shea: "Through The Years"; "In London With the Coldstream Guards"; Ames Bros.: "Destination Moon"; Abbe Lane: "The Lady In Red"; Bob Scobey's Frisco Band: "College Classics"; Luis Arcaraz Orch: "Latin Airs"; Dinah Shore: "Moments Like These"; Melachrino Orch: "Strauss Waltzes" and "Lisbon At Twilight"; "Presenting The Belafonte Singers"; Shorty Rogers: "Afro-Cuban Influence"; Ray Martin Band: "Pop Goes The Swingin' Marchin' Band"; Skitch Henderson: "Pop Goes The Concert"; Gisele Mackenzie: "Gisele"; and Chip Fisher: "Chipper At The Sugar Bowl."

In the longhair field, Victor is coming up with the second volume of "Victory at Sea," the Richard Rodgers score for the tv series which proved to be a big seller in its package. Other sets will feature the Chicago Symphony, under Fritz Reiner, playing Dvorak's "New World Symphony" and another set, "Spain"; Boston Symphony, under Charles Munch, Berlioz's "Harold In Italy"; Arthur Fiedler and the Boston Pops in "Marches In Hi-Fi" and another set, "Good Music To Have Fun With"; "On Stage With Robert Shaw"; Morton Gould Orch in "Moon, Wind and Stars"; Arthur Rubinstein with the Symphony of the Air playing works by Saint-Saens and Franck.

Also included are three complete operas, "Cavalleria Rusticana," starring Renata Tebaldi, Jussi Bjoerling and Ettore Bastianini; "La Gioconda," starring Zinka Milanov, Giuseppe Di Stefano and Leonard Warren; and "Madama Butterfly," starring Anna Moffo and Cesare Valletti. Latter set was personally supervised during the recording in Italy by RCA Victor v.p. and general manager George R. Marek. Inclusion of Miss Tebaldi in the Victor artist lineup is the result of the diskery's reciprocal arrangements with British Decca.

The fall promotion of Camden Records, Victor's low-priced subsid will revolve around 10 new packages, at $1.98, plus three stereo packages, going for $2.98.

The HIT! OF THE WEEK

TOMMY EDWARDS

IT'S ALL IN THE GAME

K 12688

M-G-M Records

LATEST RELEASE

BORN TOO LATE

THE PONI-TAILS

9934

VARIETY Scoreboard

OF

TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).

TALENT

POSITIONS This Week	POSITIONS Last Week	ARTIST AND LABEL	TUNE
1	1	**PEREZ PRADO** (Victor)	Patricia†
2	2	**DOMENICO MODUGNO** (Decca)	Nel Blu Dipinto Di Blu*
3	2	**RICKY NELSON** (Imperial)	Poor Little Fool†
4	5	**DORIS DAY** (Columbia)	Everybody Loves A Lover*
5	6	**KALIN TWINS** (Decca)	When*
6		**ELEGANTS** (Apt)	Little Star†
7	4	**ELVIS PRESLEY** (Victor)	Hard Headed Woman* / King Creole†
8		**JIMMY CLANTON** (Ace)	Just A Dream†
9	7	**PEGGY LEE** (Capitol)	Fever†
10	8	**PAT BOONE** (Dot)	If Dreams Came True*

TUNES

POSITIONS This Week	POSITIONS Last Week	TUNE	PUBLISHER
1	1	†PATRICIA	Peer Int.
2	2	*NEL BLU DIPINTO DI BLU (VOLARE)	Robbins
3	3	†POOR LITTLE FOOL	Eric
4	4	*WHEN	S-Michele
5	6	*EVERYBODY LOVES A LOVER	Korwin
6	5	*IF DREAMS CAME TRUE	Korwin
7		†LITTLE STAR	Keel
8		†JUST A DREAM	Ace
9	9	†FEVER	Lois
10		†SPLISH SPLASH	Portrait

On The Upbeat

New York

Mills Music deal with Carish, Milan publishing firm, calls for representation of the Italo firm's light (popular) music, lyric songs for voice and piano, and selected choral music. The Mills-Carish tie is for representation in the U.S. and Canada . . . **Robin Luke**, Dot disker from Hawaii, planed to New York past weekend for a guest shot on Dick Clark's ABC-TV show. He winged back to the Islands immediately after. His Dot click is "Susie Darlin'."

London

Songstress **Shirley Bassey** lined up for three weekly 30-minute shows by ABC-TV . . . U.S. songsmith **Harold Adamson** here for a business-and-pleasure visit . . . British deejay, **Pete Murray** to do a 70-minute disk show in the BBC's Light Program on August 17 . . . American composer, **Kay Swift**, at present in Britain, will be around for the release of her composition "A Great Big Piece Of Chalk," included in the August disk list from the Nixa label.

Hollywood

Twentieth Century-Fox actress **Joan Collins** made her recording debut by cutting an album of standards tagged "Tunes From the 20's" for Sell-Ebrity Records, indie 20's" label owned by the Davega Sports Stores . . . **Rafael Campos** will cut four tunes for Rip Records . . . Canadian-born **Glenda MacArthur**, who came to this town to be a singer and ended up secretary to publicist Sheldon Davis instead, cut her first platter for Nick Thery's Spinet Records . . . **Milton Berle** came in from Las Vegas to cut three tunes for Coral's album, "Benny Fields and His Minstrel Men."

Disneyland Records talking to **Jan Clayton** anent cutting an album tagged "Songs That Closed in Boston." It would be comprised of top tunes from flop Broadway plays . . . **George Liberace** cut a new album for Calton Records entitled, "Yesterday's Hits, Today's Classics, Tomorrow's Hi-Fi."

San Francisco

Ray K. Goman signed for Ben Blue's Hollywood spot, goes in Sept. 2 . . . **Tony Bennett** into the Fairmont's Venetian Room tomorrow (14) . . . **Anson Weeks'** orch returned to the Sheratom-Palace. . . . **Teddi King** and **Joe Valino** opened at George Andros' Fack's II Monday (11) . . . **Mille Proctor** replaced Lis Hufhines at the Fairmont . . . Chronicle jazz critic **Ralph J. Gleason** took a column-long crack at the International Youth Jazz Band's representation of the U.S. at the Brussels Fair, called the band "the gimmick again, instead of the real thing."

Pittsburgh

Artie Arnell orch, just returned from the Melody Mill Ballroom, has already been inked by Chicago spot for June in '59 . . . **Stan Kenton** playing a one-nighter at West View Park's Danceland Aug. 28 . . . Local 60 of Musicians Union, through its Trust Fund, sending Don Charles band to Variety Club's Camp O'Connell for handicapped children for a concert next Wednesday (20) . . . **Edie Werner**, organist for a year at the New Nixon (now New Arena) Lounge, has checked in at Wiegand's Grill on the Northside for a run . . . Cepa, which has been angling for **Jonah Jones** for a long time, finally snared the first date he has open, week of April 6, 1959 . . . **Trimarkie Trio** into The Cove for an indefinite stay . . . **Al Morell** and his organ trio featured at the Chez Dee . . . **Buddy Martin**, on the organ, inked by the Merry-Go-Round lounge for a run.

Philadelphia

Charlie Gracie, singing guitarist, has settled his royalties beef against Cameo Records out of court for $20,000. Gracie returns to London this week for a tv spectacular . . . **Mario Miro**, 88er at the Embassy Club, inked to cut an LP for Roulette . . . **The Nightcap**, advanced to the burned-out Blue Note, has launched a jazz policy with trumpeter **Red Rodney** and combo the initial attraction . . . **Tommy Leonetti** signed for the Latin Casino opening in Oct. . . . **Chico Hamilton** heads for England in the fall-the first trip abroad with his own group . . . **Sammy Kaye** into Sunnybrook Ballroom, Pottstown, Aug. 16 . . . Party bandleader **Bobby Robert** inked by Decca.

Quattrociocchi, Ex-Cafe Op, Turns Cleffer, Gets Waxed By Onetime Coatroom Boy

Nicky Quattrociocchi, original boniface of New York's El Borracho which English comedienne Gracie Fields financed, has long nurtured songsmithing ambitions and upon his return to Italy two years ago, when he sold out the bistro, he pursued his bent for composition. One of his tunes, "Volca-La-Vo" (The Fisherman's Serenade), won first prize at this year's Palermo Song Festival, and Nilla Pizza, top Italian thrush on RAI, recorded it.

When Quattrociocchi returned to the U. S., he had Mary Cohan (daughter of George M.) wrote an American lyric and last week, via business channels, it wound up on the Roulette label and will also be published by Morris Levy, head of the diskery, and owner of Birdland and The Roundtable, via Patricia-Kahl Music, an affiliated publishing subsidiary.

When they met, Levy called him "Mr. Q.," which was the usual greeting from his employees. Levy wanted to know if "Mr. Q." remembered him. He finally did. Levy was the assistant coatroom boy 10 years ago in Quattrociocchi's El Borracho and, of course, has since come a long way with his multiple bolte and music operations.

FRANK BROOKS JOINS CAP'S INT'L A&R STAFF

Hollywood, Aug. 12.

Frank Brooks, formerly with EMI (Electric & Musical Industries) in England since 1932, has joined Capitol Records International Corp.

He will assist Dave Dexter Jr., director of international artists & repertoire for the Cap subsid.

Billy Vaughn Mops Up Like He Was a Singer

Hollywood, Aug. 12.

The big-band era may be over these days when it comes to nitery engagements—but certain batoneers are raking in more dough via recordings than the pop singers of the day.

A case in point is Dot Records' Billy Vaughn, whose royalties for the past six months have already hit $125,000—meaning that his instrumental platters are selling neck-and-neck with Pat Boone's vocal waxings. Vaughn, in addition to knocking down a percentage on his own recordings as a Dot artist, gets a chunk of every other Dot platter he backstops, including Boone's.

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See N.Y. Copa's Lunch Biz as Podell's Bite Back at Fed. 20% Cabaret Tax

Whether the N.Y. Copacabana's inauguration of lunches starting Sept. 4 is a preliminary to boniface Jules Podell's threat to drop floorshows unless there's some amelioration of the 20% cabaret tax, remains to be seen. Podell has declared that unless niteries get some relief from the onerous impost by July of next year, he will have no choice but to drop floorshows and turn the Copa into a straight eatery.

Podell is starting lunches in the upstairs lounge on Sept. 4 and during the daytime, the main downstairs room will be available for group luncheons.

Presumably, the upper east side has a severe shortage of eateries during the daytime. With many new office buildings having been erected during the past few years, workers in that area have found that it's a case of dining at a hamburger house or spots such as the Colony or Louis & Armand's, with few spots in-between that they could afford. That entire section has been in dire need of more lunch spots, which do not cater entirely to the expense account crowd. Even the more expensive spots are crowded during lunch time and it's wiser to make an appointment, without having to wait interminably at the bar. The Copa kitchen is equipped to handle a large luncheon trade as well.

Blue Angel, N.Y., in 2d Hiatus This Summer

The Blue Angel, N. Y. cafe, started its second summer breather on Saturday (9) when it shuttered for a three-week vacation. It previously shut down for a while over the July 4 period.

Spot will resume Sept. 4 with a bill comprising Mike Nichols & Elaine May, Martha Davis & Spouse, Randy Sparks and one other act to be booked. According to a spokesman for the cafe, there is some uncertainty about Miss Davis opening because of a Las Vegas commitment. However, it's claimed that the Blue Angel has priority because of a signed deal.

BOSTON SMASH HIT
THE GLAMOROUS NEW HOTEL
AVERY
Show folks are raving about the all new Hotel Avery. All new, large, beautifully furnished deluxe rooms with private bath and television. Many Air Conditioned.
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Pinch Op, 2 Exotics On Disorderly Rap

Chicago, Aug. 12.

Deputy sheriffs of Cook County last weekend jailed Edward Amadio, manager of the Derby Club in Calumet City, and two exotics employed there. Amadio was charged with running a disorderly club.

Corky Nelson, one of the entertainers, was arrested for dancing in the nude. Susan Mayo, the other stripper, was booked for soliciting a drink from a patron who turned out to be one of the plainclothesmen.

The sheriff's men made the rounds of the Cal City stripperies for the benefit of Illinois American Legion, which was holding its state convention in Chi.

K.C. Burley Op Discovers B.O. Formula; It's Cooch In Loftier Atmosphere

Kansas City, Aug. 12.

Burlesque house operations, which have sunk a number of theatres and managers in recent months, apparently is no mystery for Wally Nash at the Folly Theatre here. A neophyte at theatre managing, he took over the house which was mostly bare, even to receipts, in May, and this month has it in the black. It had lost over $20,000 in four months for the previous owner, who followed a policy of mostly films with some live talent.

First Nash acquired a hefty bouncer, then informed audiences there would be no whistling, no raucous laughter and no unbecoming conduct. Male patrons were required to wear a tie, and any drinking or alcoholic friskiness were banned.

His goal has been to make the house safe for family trade, and already the class of patronage has noticeably improved. The number of women patrons has increased, and hence it has meant more males, too.

While the atmosphere has been stiff collared, the shows are much the same as burley has been in the past. Except that Nash won't go for films. As a result he's keeping 10 or 12 people employed, and is one of the very few spots in the entire midwest playing live and making money. He's just had his biggest play with Miss Holland, the ex-Miss Universe contestant. She came for a week, stayed two and shook new records into the books.

Nash recently has relaxed the necktie rule, and sportshirts and usual summer attire are accepted. A two-hour show with three or four strippers is getting $1.25 admission for main floor, $1.50 for boxes, and 90c for balcony seats. The cooching is the same. The standard burlesque comic and bawdy skitts and the between-shows pitchman are all there. It's the atmosphere that's been elevated.

Brit. Arena's Obit

London, Aug. 5.

London's Harringay Arena, an 8,000-seater covered stadium, which cost around $600,000 to erect in the early 1930s, has been sold to the Home and Colonial grocery store firm. It will be converted into a warehouse.

The arena, which was owned by the Greyhound Racing Assn., has been steadily losing money over the years. It has been the scene of boxing tournaments, equesirian shows and circuses.

See Cuban Shows For Caribe Route

Havana, Apg. 12.

Current vogue of native shows in the Havana hotels is providing a peg for a series of traveling nitery troupes to play the Caribbean area. Agent Mario Aguerre of Havana is currently plotting a series of units which will play various hotels in Puerto Rico, Venezuela, Dominican Republic and other stops in the Caribbean.

In addition, Aguerre is currently dickering to slot the present Havana Riviera show into one of the Florida inns. Negotiations are still on for a fall date.

Aguerre has long taken the stance that the native shows will more readily attract tourists to Cuban hotels and niteries than U. S. or Continental names which have already been seen in Miami Beach and elsewhere on the mainland. He has already sold several units to the neighboring islands, and feels that a permanent circuit can be welded.

AGVA CRACKS DOWN ON BAKER AS AGENCY

Harry Baker, against whom charges have been filed by the American Guild of Variety Artists for conducting an agency business while maintaining status as a performer, has been barred from all union rights except the right to work until he goes to trial by the executive board.

Baker's hearing has been postponed because of his inability to go to New York at date trial was postponed. Union has threatened that unless he submits to a hearing on the next date set, he will be tried in absentia.

Mathis Clicks With Sands' Adult Clientele

Las Vegas, Aug. 12.

Johnny Mathis, who closes a smash four-week engagement here tonight (Tues.) played to turnaway crowds at each of his performances in the Sands Copa Room, according to Jack Entratter, hotel prexy and producer of the show. Room seats 450 for dinner, 600 for midnight show.

There was some speculation as to whether teenage idol Mathis would do good biz with the audiences here, which are primarily adult. The Sands has the 22-year-old singer under contract for three years at four weeks a year.

Atlantic City's '58 B.O. in Mild Dip; July Weather Kept Tourists Away

Atlantic City, Aug. 12.

Luxury tax collections, a barometer of resort business, are down for the first seven months of 1958 which includes July, substantiating squawks of resort businessmen that the season is not as good as last. The taxes are collected on all motion picture, theatre and pier tickets; hotel, motel and all other room sales; and liquor and cigar and cigarette transactions. Aimed at the visitor, it is estimated that 90% of the revenue collected comes out of his pocket.

For the seven months of this year the luxury taxes collected are $52,527 behind the $647,452 of 1957. They are $17,926 behind the $163,578 of July, 1957.

Bad July weather is blamed mostly for the luxury tax drop which indicates a slump in the number of summer vacationists. Some rainy weekends kept them away. The ocean didn't cooperate, being mostly in the 60's for the month, too cold for enjoyable bathing.

George Hamid Jr. says booking good entertainment plus best possible promotion has kept Steel Pier business on par with other years.

July weather too helped both motion picture and pier business. Rainy days and a cool ocean caused the visitor to desert boardwalk and beach for other forms of entertainment.

Nitery Biz Down

In the nightclub field all spots are behind with the exception of Club Harlem, where Larry Steele's "Smart Affairs" is playing a summer engagement.

In Paul "Skinny" D'Amato's Vermillion room at the 500 Club, only nightclub supper room in town, business is away off although front part oft he club is doing about the same amount.

D'Amato hopes to pick up fhen the Will Mastin Trio starring Sammy Davis Jr., comes in for a week starting Aug. 16. Davis will be followed by Milton Berle, who is booked Aug. 23 for nine days, covering the Labor Day weekend. Davis has always done good business for D'Amato. It will be Berle's first appearance.

Without any extra promotion Club Harlem has kept rolling along with ropes up always weekends and even on some weekdays. Billy Daniels, in for two weeks, helped boost the crowds but the Steele show seems to gain momentum as the season advances.

Aussie Talent Buyer Finds Vaude Unscathed By TV Tho Pix Are Hit

The Australian stageshow houses have been able to resist television, although film houses have been hit hard by this medium, according to Ralton James, talent buyer for the Tivoli Circuit, who is now in New York on one leg of a talent foraging expedition which will take him clearly around the world.

James pointed out that when the down-under native, when tired of television, generally doesn't want to go into a film house since that has been the type of entertainment he has been feeding on for free at home. Consequently, says James, he takes his brood to a theatre. Under the type of entertainment offered by the Tivoli Circuit which caters primarily to the family trade, television has done little, if any, damage, he claimed.

James also pointed out that the three most popular teevee imports originated live in the U. S. Kinescopes of the Perry Como, Dinah Shore and Steve Allen shows are in the lead in his part of the world.

James also stated that record names, per se, mean little on the Aussie family time. Both rock 'n' rollers along with singers known primarily from their waxworks, failed to draw well in the family houses, even though some did very well on the one-nighter concert route. Once the record singers reach the personality stage, he added, they do well. Johnnie Ray is an example.

James is in New York conferring with Eddie Elkort of General Artists Corp. who represents the Tivoli Circuit in the east. He's off to London this week, and from there will go to Paris, Milan, Rome, Singapore and thence to his homebase.

George Liberace To Dallas

Dallas, Aug. 12.

George Liberace will bring his new night club revue to the Hotel Adolphus here for two weeks starting on Nov. 6.

The show will feature vocalist Mary Meade French and comedian Jack Marlin.

Carmen Amaya Booked Into Havana-Riviera

Carmen Amaya has been signed to top the current Havana-Riviera show, coming into the show Aug. 19 for three weeks. She last appeared in Havana at the Sans Souci nitery.

Miss Amaya, heading a troupe of 11, will be integrated into the current Riviera revue, "Guateque." Following the Amaya stand, Ramon Veloz, now one of the featured singers, will resume with the show.

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E. M. Loew-Lou Walters Rapport In Florida Operations Looks Remote

Possibility of a get-together between E. M. Loew, operator of the Latin Quarters in New York and Miami Beach, and Lou Walters, his former partner in both ventures, on the operation of a Miami Beach nitery now seems remote. There had been discussions of the possibility of the operation of one Florida nitery between them, with likelihood of both going into the cafe de Paris, Miami Beach, instead of having Loew operate the Latin Quarter, and Walters continuing solo on the Cafe de Paris. It had been hoped that they would cut down competition in talent buying, as well as consolidating the audiences of both into one solid nitery venture.

Several stymies have gone into these discussions, including one which presently looks insurmountable. Zoning laws in the Palm Island sector of Miami Beach, where the LQ is located, make it impossible to close the Latin Quarter for one year and continue its status as a cafe. A shuttered season will mean that the property, which Loew owns, will lose its commercial status and the site upon which it's located will become residential. Consequently, in order to maintain the value of his realty, he will have to open.

Another factor setting back the proposed deal would be the conditions under which Walters would go in. Loew has insisted that any deal he would make with Walters would not entail a percentage. "Having already paid him a substantial sum to dissolve our partnership, I couldn't possibly make a deal that would again make him my partner." When Loew bought out Walters' interest in the N.Y. LQ, the reported price was $460,000. Walters subsequently opened the Cafe de Paris which folded after a few weeks.

Deal under discussion would have the Latin Quarter in Miami Beach closed, while the Cafe de Paris operated under joint ownership of Walters and Loew. Meanwhile Walters currently recuperating in Florida, will try to reopen the Cafe de Paris on his own. There is also the possibility that Walters may do the production at the New Frontier Hotel, Las Vegas, which has been taken over by a Texas syndicate. When the Nevada Gaming Commission okays the license, Walters may be the impresario at that inn.

Judy Garland Planning New Tour With Nitery Troupe Headed by King

Judy Garland is continuing her comeback. Having just completed a four-weeker at the Cocoanut Grove of the Ambassador Hotel, Los Angeles, without missing a show, she's inked a week of concerts at Orchestra Hall, Chicago, with an orchestra headed by Nelson Riddle supporting her. Starting date is Sept. 4.

Per usual on her theatre dates, Miss Garland would do the second half and a crew of vaude acts headed by Alan King would go on in for the opening. King has worked with Miss Garland in several of her theatre dates.

Miss Garland has apparently found that the format under which she worked at the Cocoanut Grove is less wearing on her. She worked solo during her entire turn and continued without costume changes which generally tire her. She's eliminating routines that require a lot of exertion.

Should the Orchestra Hall deal work out, Miss Garland will book similar dates in other cities. Harry Zelzer is promoting the concert. He's also set Mary Martin for two concerts Oct. 22-23.

Judy's Sands Date

Las Vegas, Aug. 12.

Judy Garland has been signed by Jack Entratter to headline at the Sands Hotel for two weeks beginning Oct. 1.

The star last appeared here six months ago during the Christmas holidays at the Flamingo, where she failed to complete her performance at the New Year's Eve show, and did not finish the remaining days of her engagement.

York, Pa., Fair Line Up Talent for Sept. Stand

The York (Pa.) Fair has lined up three of its headliners, Lennon Sisters of the Lawrence Welk show, will top on Sept. 10 Ted Mack will head a troupe of his tyro prizewinners the following day and the McGuire Sisters will be the lure on Sept. 11.

Fair is being booked by Frank Wirth with Benny Kuchuk assisting.

AGVA to Hear Valentine Case

Charges brought against Paul Valentine by Jackie Bright, national administrative secretary of the American Guild of Variety artists, will be aired by the national executive committee Monday, Aug. 25. Valentne had been charged with disseminating false information and issuing statements without the permission of union officials.

Among the charges will be the sending of a statement to VARIETY protesting the holding of the recent AGVA June convention in Mexico City. Valentine was elected as a delegate and had obtained permission from producer of "Oh, Captain," the recently closed legit show in which he was appearing, to attend. However, he felt that the union could ill-afford to splurge on that kind of junket.

Bright subsequently brought the charges against Valentine at the Mexico City confab. There is still a doubt whether Bright, who is not a member of AGVA (all paid employees of AGVA have to get a withdrawal card in order to accept a paid position) may bring charges against a union member.

MAP BINGO PALACE FOR D.C. TERRITORY

Washington, D. C., Aug. 12.

A $500,000 bingo palace adjoining Laurel Racetrack, in nearby Maryland, is in the works for the fall. Builder Helen McGarvey has blueprinted a 200 by 200 foot structure, which will house the bingo arena, a restaurant, and slot machines, plus parking space for 500 cars. Bingo and slot machines are legal in Anne Arundel County, located about mid-way between Baltimore and Washington.

Plans call for $2 admission tab, for which patrons get eight bingo cards good for 20-25 games. A free bus operating between Maryland-District line and site of gaming center is also planned. Application for bingo license, authorizing 1,000 customers at license fee of $2,000, has already been approved by county commissioners.

Dave Bines to Produce, Book for Town Casino

Buffalo, Aug. 12.

Dave Bines, former producer at the Palace Theatre, N.Y., and now entertainment director of Schroon Lake (N.Y.) during the summer, has signed to produce and book the the shows at Harry Altman's Town Casino, Buffalo.

First show is slated to start Sept. 20 with The Vagabonds headlining. TC layout will have a revue format.

MacKenzie Sets Up Hawaiian Talent Firm

Honolulu, Aug. 12.

Hawaiian Pacific Artists Corp. has been formed by former bandleader Jimmie MacKenzie with a $5,000 capitalization with authorization up to $100,000. MacKenzie is operator of a travel bureau of which the talent office will be a subsidiary.

Officers of the new outfit will be MacKenzie president; Dan Wallace, veepee, and Philip Thayer, secretary-treasurer.

Le Cupidon Kicks Off With Ethel Smith

Le Cupidon, N.Y., will open its fall season Sept. 5 with Ethel Smith for 17 days to be followed by Corinne Calvet for three weeks. It's her Gotham nitery debut.

Spot is booked by Jerry Purcell, now in Europe with his wife singer Monique Van Vooren, now at the Colony, London. Purcell is gandering possible talent imports while abroad.

Pierre, N.Y., Goes 'Pops' to Dodge Name Coin Rap

The Cotillion room of the Hotel Pierre, N.Y., is going to the semi-classics in its quest to escape the "tyranny of names." Hotel has set a pair of shows built around operetta composers which will headline legit singers.

Policy tees off Sept. 16 with "An Evening with Victor Herbert" with Earl Wrightson, Jimmy Carroll and Dolores Perry. Second show, starting Oct. 14 will be "An Evening with Sigmund Romberg," with toppers comprising Felix Knight, Ray Middleton and Miss Perry. A singing chorus will support the headliners. Stanley Melba orch will head the main musicrew and Joe Ricardel will baton the dansapation.

Melba, entertainment director of the hotel, has been seeking a policy that will not hinge upon expensive names. Last season, the Cotillion room had a violin policy a la Monseigneur's, Paris. Apparently, results indicated that they had hit a direction that could ultimately work out. This season's policy calls for monthly charges of bill so that there can be more repeat business.

Femme Cop, No Stooge, Pinches Stripper, Mass. Cafe On for 'Indecency'

Fall River, Mass., Aug. 12.

A stripper, who thought a lady cop was part of a hypnotist's act on the same b'll, got pinched when her "Dance of the Bashful Bride" hit its finale at the Hi-Way Casino shortly last week.

As state policewoman Grace O'Dell stopped the show, exotic terper Julie Gibson, said she was so shocked, "I thought the poor thing had been hypnotized!" The stripper, known professionally as Gibson, whose real name is Jean J. Damon of Brigatine, N.J., also said: "I thought for a minute she was crazy!"

However, when Policewoman O'Dell called a halt to the dance and rushed stageward with a state police sargent and two troopers flanking her, it penetrated that the pinch was the McCoy. Miss Gibson was charged with presenting an immoral show. Also nabbed on similar charges were: Sam Mark, owner of the nitery; Robert C. Walsh Jr., Philadelphia, professionally known as Bobby Charles, emcee. All three appeared briefly in Fall River District Court Saturday morning before Special Justice William A. Torphy. All pleaded innocent to the charge and furnished bail of $600 each for appearance Aug. 14.

Guy Gets Socked at Home By Juve; He Sues Niteries

Minneapolis, Aug. 12.

Two of the local loop's leading niteries owners, Eugene Williams and W. C. Osterberg, whose spots are named after them, along with Arden Lundquist are defendants in a $150,000 district court damage suit brought by Malcolm Foster who alleges he was struck on the head with a "dangerous and deadly weapon"—a full glass of beer, permanently impairing his hearing.

The plaintiff alleges the nitery owners share the blame for serving the glass to the beer thrower, Lundquist, because he's a minor and when he was already intoxicated. The incident didn't occur in either of the night clubs, but in Foster's own home.

Las Vegas Exit From Cuban Casinos Hasn't Hurt 'Honesty Is Best' Policy

Havana, Aug. 12.

The pullout of Las Vegas money out of Havana has made no perceptible changes in the operation of the Cuban casinos. The same faces are still in the plush greenfelt rooms, and there has been no difference in the operations.

Las Vegas operators had been ordered by the Nevada State Gaming Commission to withdraw from the operation of Cuban casinos because it was felt that international relations might be complicated. However, the men left to operate the gaming rooms by the Las Vegasites remain, and transfer of holdings will be made to those presently in charge.

The only hotel casino which is owned in majority by native Cubans is the room at the Habana-Hilton hotel. Builder Roberto Mendez, one of the largest contractors on the island, owns half the holdings in that room. It's also the only casino which is not connected with a nitery. The only stockholders who were affected by the Nevada decree are Wilbur Clark, of the Desert Inn, who also runs the room at the Hotel Nacional; Clifford Jones, of the Thunderbird, who was connected with the Havana Hilton, and Jack Davies, who has some stock in the Fremont Hotel, and who was with the Havana Riviera.

All have reportedly given up their share. However, Wilbur Clark's name hasn't yet been removed from the doors of the Nacional's casino, and Sam Tucker, who managed the room, will take over the Clark operation. Jones' interests were absorbed by others connected with the Hilton. Davies, however, acted merely as booker for the Havana Riviera, but with the hotel using native talent only, he hasn't been functioning in that capacity, of late. He's expected to be consulted when the hotel resumes booking names.

Crooked Games

The importance of ownership to the casino bosses is evident, when it's known that before Las Vegas money came into Havana, the games were as legitimate as loaded dice. The casinos, consequently, brought a very small return because tourists invested only limited amount and the free-spending

(Continued on page 57)

Ringling Circus Pulls 35G in Memphis Stand

Memphis, Aug. 12.

Ringling Bros. and Barnum & Bailey Circus played to a $35,000 gross in five performances at Russwood Baseball Park, local outlet of the Southern Baseball League. Show opened Monday and played through Wednesday (6) with two matinees.

Date was promoted by Super Shows out of Washington with Cotton Fenner promoting locally. Park was scaled to a $3 top. Circus afterward moved on to Oklahoma for a series of one-nighters.

Rodeo Assn. Maps Own World Series

Rodeo Cowboys Assn. has authorized what will in effect be a world series of rodeo with a resolution at its Cheyenne meeting that it establish a National Finals Rodeo. Under the plan adopted leading cowboys will be selected by an RCA board and compete in a selected city. It's hoped that this will be an annual affair, and first show will take place December of next year.

Under the terms proposed, a purse of $50,000 plus entry fees will be posted for the competition. All the standard events will be held. Supplying the stock will be contractors licensed by RCA who would bring in their best specimens.

Bids from cities for the event have already come in from Las Vegas, Phoenix and Spokane. Decision on the site will be made by January. The selections of cowboys will be made on the regular RCA point system with the first 15 cowpokes in the standings at the end of the rodeo year to be automatically nominated for the competition. For the series, it's planned to hold 10 performances in an indoor arena, or fewer if held outdoors.

No decision has yet been made concerning contract or specialty acts. However, feeling currently runs to elimination of expensive film or teevee talent, but certain to be signed are rodeo clowns and bull-fighters.

Headquarters for the NFR Commission have been established in Denver.

COURTS GREENLIGHT NEW CHI EXPO HALL

Chicago, Aug. 12.

The Windy City will have its lake front Exposition Hall, intended to house conventions, fairs and theatrical shows, after all. Illinois Supreme Court last week ruled against the latest taxpayer suit contending that the state treasurer could not invest in the $25,000,000 bond issue floated for the project. Court's opinion upheld the Treasurer's "discretionary power" and said it could find nothing unconstitutional about the Metropolitan Fair and Exposition Authority.

The proposed exposition centre, which is being blueprinted as the greatest in the world, has had a history of seven years in the courts. Backers of the plan believe it will be clear sailing henceforth. Purpose of the expo hall is to attract conventions and trade shows to Chicago, bringing in outside money to upgrade the city's economy. In the plans for the centre is a 5,000 seat auditorium where ballet and opera may be presented, alleviating Chi's current "cultural crisis."

Snooky Lanson Subs For Rodgers at Steel Pier

Snooky Lanson was rushed in to succeed Jimmie Rodgers at the Steel Pier, Atlantic City, on Friday (8). Rodgers dropped out on learning that his father, Archie Rodgers, had been drowned in a fishing accident at Camas, Wash.

Rodgers flew out to attend the funeral.

Riverside Hotel, Reno In Management Switch; Show Policy to Stick

Reno, Aug. 12.

Management changes in both the casino and theatre-restaurant of the Riverside Hotel are in the works. Pending approval of the state tax commission (with the control over gaming operations and licensees) and the Reno city council (for a city gaming license), the casino will be under the control of Virgil Smith, owner of Reno's plush Cavalier Motor Lodge, less than two blocks from the Riverside. Assuming control of the theatre-restaurant, bars, and entertainment facilities will be the Crummer Corp., present owners of the hotel.

Terms of the transaction indicate the Crummer Corp. will also take ownership of the Cavalier. The management changes were apparently prompted by the death last month of Mert Wertheimer, long-time operator of the hotel and casino. Mert and his brother Lou, who died earlier this year, operated the hotel, casino, and theatre-restaurant since early '50s. The hotel was recently sold to the Crummer Corp. for a reputed $5,000,000. The Wertheimers retained a lease on the casino and entertainment facilities.

From early reports, no changes will be made in policy or in key personnel. Bill Clifford's orch will stay with the hotel, and Moro-Landis productions will continue as standard with the nightly shows.

Only two Reno hotels—the Riverside and the Mapes—book full production shows with top names. Harrah's Club bills five lounge acts on an 18-hour-per-day sked but has no facilities for a theatre-restaurant.

Smith, the new casino owner, is a native of Nevada and has operated several smaller clubs in Reno and other cities within the state in past years.

Negro Entertainer Beaten

Continued from page 1

beating and made no attempt to interfere.

Rogers, who is from Detroit, but is a member of N. Y. Local 802, American Federation of Musicians, and resides in New York, where his wife now is, asked that the Duty Officer be called. He was told he was not available. He then asked that the Provost Marshal be called and was told, *"This is Saturday night, he is probably drunk, and you better just get off the post."*

Rogers was taken across to the N.C.O. Club where he was given an ice pack and taken to an annex hospital where he was given emergency treatment. He was sent back to Wiesbaden (where he was living) on an Army bus and next morning (Sunday) was taken to the U. S. Air Force Hospital.

An American act (white) who visited him Tuesday (5) afternoon reported him "in a battered condition."

As of this past Wednesday (6) Rogers was still confined to the Air Force Hospital in Wiesbaden, Germany.

The other two acts tried to back into the Army bus but were ordered to do their show regardless.

Rogers and the other two acts had just finished two shows that Saturday night at that base. One was at the Enlisted Men's Club and the other at the N.C.O. (Non-Commissioned Officers') Club.

The major, reportedly over six feet and over 240 pounds, was called at the club and at his home, by the U. S. Air Force Hospital in Wiesbaden, which was told "he is away, we don't know when he is expected back."

VARIETY is looking into this further, with a view to confirming the name and full identity of that particular major whose name has been supplied.

NAACP Interest

Mrs. Timmie Rogers, 555 Edgecombe Ave., New York, as soon as she heard from her comedian-husband, called in the New York Post, the Amsterdam News, the Pittsburgh Defender, and also enlisted the National Assn. for the Advancement of Colored People, and additionally contacted Congressman Adam Clayton Powell Jr.

Lee Solomon and Paul Cantor of the William Morris agency, which books Rogers, are also concerned about the comedian's scheduled return, which may not be for several weeks, because of a booking commitment at the Town Hill, (Brooklyn, N.Y.) nitery).

As Rogers wrote his wife, who is expecting their second child in November—they have a three-year-old girl—the major was drunk and abusive and apparently failed to note, or refused to note, that the Officers' Club show was scheduled for 12:15 p.m. Rogers and the other two acts arrived at 12:05 and, being in makeup, having already done two shows at the Enlisted Men's Club and the Non-Commissioned Officers' Club, there was no problem about the timing.

Rogers detailed that he is getting expert care at the U.S. Air Force Hospital, in Wiesebaden; that, besides the three broken ribs, he has internal injuries which X-rays will determine, facial contusions and blackened eyes from the beating. Chris Pan, the comic's piano accompanist and arranger wrote Mrs. Rogers to like effect. (Rogers is a versatile comedian and generally known for his shy and retiring tendencies). He may be laid up two or three weeks in the German hospital.

Herbert Wright of the NAACP, has photostats of the comedian's letter and both he and Mrs. Rogers are awaiting the X-rays which he said were being rushed to New York for analysis by their family physician.

Mrs. Rogers explains that, with Dick Shawn running 40 minutes, and Liberace consuming an hour, the Palladium people wanted to cut Rogers to eight mnutes; and rather than work so tightly he agreed to a two-week payoff. Instead the Harry Foster agency booked Rogers for two months in GI installations. He had played about four weeks thereof until the debacle.

Rogers, who has a deal with the indie Cameo label, came up with a clicko side last year called "Back To School Again." Before going to Europe in April he toured the U.S. with his own nitery tab show tagged "No Time For Squares."

'Overseas Weekly' Report

Under a Baumholder dateline, the GI sheet, The Overseas Weekly, Aug. 10, quoted Timmie Rogers that Major Leonard V. Bailey was his assailant; that he has filed a complaint against Bailey with the MPs; that he intends to sue the major.

Robert Nelm, piano player with the show, is quoted as confirming Rogers' allegation; that the comedian was taken to the Baumholder dispensary where he was treated by Dr. George Oswald; and that an MP officer, 1st Lt. Stanley Johnson, according to Nelm, made a report of the incident.

Major Bailey, in denying the assault, is quoted as saying, "I'm in a blouse uniform and I'm going to beat up some . . . in the back yard? That would be ridiculous. I never laid a hand on him. I know better than that. I've been in the Army 16 years."

Bailey said Rogers was supposed to be at the club between 11:30 and 11:45, according to the Overseas Weekly account, but didn't arrive until 12:20 a.m. The show was already 15 minutes overdue, he said, adding "First I told him to get the show on the road and he said, 'Man, I'm no GI. You can't order me around.'"

According to Rogers he had been given a 12:15 starting time for the performance and he arrived in the Officers' Club at 12:02 after having done two shows previously for the enlisted men and at the non-commissioned officers' club.

The Overseas Weekly reports that "finally Major Bailey emceed the show himself because Rogers 'was incapable of emceeing.'"

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'Copter 'Sputnik' Act Grounded in Canada

Ottawa, Aug. 12.

Central Canada Exhibition general manager Jack Clarke is having helicopter headaches. Pacted for the big fair's entertainment bill is a thrill act, "The Two Sputniks," femme due working on a trapeze dangling beneath a hovering whirlybird. For the past eight months, CCE officials have been trying to smooth the act's local appearance. The federal Director of Civil Aviation scuttled a plan to bally the exhibition by having the 'copter show go on over a downtown area at lunch time. CCE applied for permission to run the stint over the Rideau canal but got a turn down. Then the federal Air Transport Board claimed U. S. aircraft (stanza comes from the U. S.) were not allowed to operate in Canada if a Canadian craft was available.

Clarke can only hope matters will be cleared up in time for the Aug. 22-30 run of the CCE.

Vaude, Cafe Dates

New York

Gisele MacKenzie lined up for the Empire Room of the Waldorf-Astoria, Nov. 17 . . . **Patrice Munsell** signed a new contract for the Desert Inn, Las Vegas, to make up for the October date which has been cancelled . . . **Ford & Reynolds** and **Tommy Leonetti** to the Town & Country Club, Brooklyn, Sept. 19 . . . **Barry Sisters** signed for the Colony, London, Oct. 6 . . . **Bill Finch** in for the run of the "Champagne Shower" show at the Pigalle, London.

Corbett Monica opens at the Latin Quarter Aug. 28. . . . **Sheila Reynolds**, current at the Capri, Havana, set for Condado Beach, San Juan, Sept. 2. . . . **Allen & De-Wood**, now at the Copacabana, inked for two Eden Roc, Miami Beach, dates, first Aug. 27, and second during the winter. . . . **Marshall Grant Trio** to repeat their musical backstopping for **Julie Wilson** when she opens at the St. Regis, Maisonette, Sept. 4. Trio is working the summer at Herb McCarthy's, Southampton, L.I. . . . **Kathryn Nelson**, now at the Pavilion, Madrid, to work the Teatro Zarazuela in that town starting in December. . . . **Johnny Nash** going into the Elegante, Brooklyn, Sept. 19. . . . **Jose Greco** set for the Ankara, Pittsburgh, Oct. 21. . . . **Sarah McLallor** pacted by Circle Artists into Spider Kelly's, Philadelphia. . . . **Larry Williams** to go into the Fox, Brooklyn, Aug. 29 on the Alan Freed show. . . . **Red Prysock** started at the Esquire, Wildwood.

Hollywood

Dee Dee, operator of the Keynoter in Hollywood, has lifted pianist **Calvin Jackson's** option for an additional four weeks . . . **George Moro** appointed entertainment director of the Riverside Hotel in Reno . . . **George Liberace** and **Mary Meade French** will play the Swan Room of the Monteleone Hotel, New Orleans, for two weeks beginning Oct. 7 . . . Jazz organist **Jimmie Cowan** opens an indefinite stand at the Plymouth House . . . Singer **Ann Richards** (Stan Kenton's wife) holding down at Dino's Lodge indefinitely.

Don Rickles closes a four-month run at the Slate Bros. nitery Aug. 21. The **Joyce Collins Trio** and singer **Dick Kallman** are currently billed with the comic.

Seattle

Summer fare in the Olympic Hotel has **Frank Sugia Trio** in Marine Room, Monday through Thursday from 9 p.m. and in Olympic Bowl for dancing, with **Naomi** on Fridays and Saturdays . . . **Eddie Clifford** and **Tubby Clark** in the room 5 to 9 . . . **The Pros & Connie** at Boulevard Room in Roselini's 410 . . . Pianist-comic **Charley Chaney** holding forth at Top of Sorrento . . . Pianist **Don Cortez** and vocalist **Tony Martini** at Clark's Westerner and pianist-vocalist **Jackie Sands** back into Clark's Red Carpet after a vacation.

Houston

June Terry, songstress, is currently entertaining at the Trans World Club in Montagu Club. Also appearing on the bill is pianist-composer **Glen Pigott** . . . **Ray Herrera**, bandleader, to appear at the Van Orman Hotel, Fort Wayne. **"The Stylers"** a new vocal and show group, have opened a two week engagement at the Cork Club.

Churchmen Score Vegas Nudity

Continued from page 1

nudity in hotel revues here, stated flatly that "We intend to run our same policy."

Dr. Donald O'Connor, pastor of the First Methodist Church in Las Vegas, which is one of the largest Protestant churches in the state, said that citizens would soon express themselves on the question of not only nudity in floorshows but also legalized gambling and "divorce mill" laws.

"A referendum to the people on the questions has been coming for a long time," the church leader affirmed, "and such a move has been hastened by the battle over nudity on the Strip and the resulting nationwide publicity."

This stand was enforced by Rev. Walter Bishop of the First Baptist Church here, who said, "It is time that the people of Nevada protected themselves and their homes against those whose only concern is to turn a profit, at the cost of untold hurt to the citizenry. If the gambling fraternity is not able to police itself against such situations as are current . . . the citizens of the state will do it for them."

'Voice of People'

Dr. O'Connor warned operators of hotels where nudity is being featured not to interpret increased business as "the voice of the people." "How many of these people are tourists in town for a good time," the church leader questioned, "and how many are responsible citizens who live and work here?"

Rev. Mr. Bishop said that the show producers who have brought nudity to the Strip stages because it is a "form of art" are "insulting the intelligence of the citizens of the community. What forms of art that do not pander to lust and give promise of filling their coffers have they supported?" he asked.

"We are told," he said, "that the 'liberal' laws of Nevada do not forbid such nudity. If that is indeed the case, citizens concerned for the welfare of youth and family life will see that necessary legislation to control this situation is introduced without delay.

"Whence are our liberal laws leading? Will legalized prostitution and the sale of narcotics be advocated next? Perhaps we shall be told that the beautiful 'pipe-dreams' of the opium addict are also a 'form of art'."

Devout Catholics who are hotel publicists and other persons working in connection with the production of the nude shows are put on a sensitive spot. Adam Yacenda, managing editor of the Las Vegas Sun, is a devout Catholic. He is of the opinion that such people who are publicists or show reviewers would have to consult the pastor of their parish and abide by the decision.

Dunes' Riddle Sez

M. A. Riddle, prexy of the Dunes, told VARIETY, "We certainly do not mean to offend anyone, and we don't want anyone who might be offended to attend our show. We clearly advertise that the show is for adults only. There are all types of shows in Las Vegas, and anyone who wants to see something different will find that ours is entertaining without being offensive. Our showgirls are displayed in a strictly artistic manner—the public has taken to our show, enjoys it, so we don't plan to change it."

Two other hotels have fallen in line with the nudity policy—El Rancho and the Stardust—a fact which triggered Bishop Dwyer's condemnation.

Allard Roen, executive of the Stardust which features the Lido de Paris show, said he would need time to properly assess the church leader's directive before deciding on future policy. "I don't believe our show is vulgar, but then I have no idea of what is being considered objectionable. The statement was a general one and gave no indication to whom it applied."

A footnote to the raging controversy concerns the first prize awarded at the bingo party sponsored by St. Bridget's Catholic Church Altar Society on the night before Bishop Dwyer blasted nudity on the Strip. The prize was dinner for two at the Stardust.

Pitt's Holiday House OKs Plugs for Rival Spot on Remote Airer

Pittsburgh, Aug. 12.

John Bertera, who owns the Holiday House here, is nothing if not a friendly competitor. Two doors down from his big room in Monroeville on Route 22, near the Pittsburgh exchange of the Pennsylvania Turnpike, stands another spot, the Town House, which has recently gone in for shows, too, playing such names as Rudy Vallee (current), Juanita Hall, Crew Cuts, Maureen Cannon, Lou Monte et al. A couple of weeks ago, Barry Kaye, WAMP deejay, started an interview-type program from the coffee shop of the Holiday House.

Management of Town House approached WAMP about buying a participating sponsorship on the strip. Station officials hesitated at first, figuring plugging one room, even for pay, from another, particularly one so close by, wouldn't be cricket. They broached Bertera. "Go ahead," he told them immediately. So every night now, Kaye at the Holiday House is telling people over the radio to go to the Town House just down the block. Bertera figures the more cafegoers in the neighborhood the better, maybe he'll be able to grab some of them, too.

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Chez Paree, Chi

Chicago, Aug. 8.

Zsa Zsa Gabor, Joey Adams, Lou Monte, Al Kelly, Chez Adorables (7), George Cook Orch (9); $1.95 cover, $4 minimum dinner show.

Zsa Zsa Gabor may be the name calibre sorely needed by the big saloons, there being no question of the much-headlined Hungarian's boxoffice power. But for the steady repeat biz, does a glittering name and little else suffice? Or does it make for grim vows to stick with parlor entertainment?

Miss Gabor is a fitting climax to a layout depressing for its banality and puzzling conception. The gags are the hoariest, and for the most part register appropriately. Joey Adams, who works the whole hodgepodge as emcee, has dredged 'em from the heyday of burlesque, and when he makes no headway with that genre, is reduced to Yiddish, as inevitable for a sprinkling of yocks as "Brooklyn" or "Texas."

The tablers doubtless looked for Miss Gabor to charm with the insouciance and Gaborisms that hallmark her gazette quotes and video visits. They found her jacketed, instead, by a script deadly for its dearth of wit and flair. Even as a sex symbol the star disappointed (though even fully draped her beauty is undeniable), unless sex is the flip quip on marriage, or a Gracie Allenish reply. As when Adams asks Miss Gabor, "Did you fly United?" "No. I flew alone." That was the average humor level for the night. Duo's blackout sketches on "love and marriage" in various regions was sad for its heaviness and total reliance on smut.

On his own, Adams pulls an okay response with his also ancient bumps-a-daisy bit, using part of the Chez line and some male customers.

Lou Monte demonstrates again that a fast seller on disks doesn't necessarily make it in niteries.

It's just him and his guitar, a bland combo that never stilled audience gab during an eight-song turn heavy on Italo, e.g., "Lazy Mary," "Eh Marie," etc. An echo chamber is one thing, but cafes require either showmanship or sock vocalisthenics—or both.

Double-talker Al Kelly is tops at his art, but here too, in tandem with Adams, the dialog is feeble.

Chez Adorables (7) are on twice, with "Oklahoma" and "Lady is a Tramp" offerings, and it's enough to make the composers demand equal time. George Cook's tooters, usually quite competent, also were in distress for the opener (8). Show's in for 18 days, with no headliner to follow as yet. *Pit.*

El Chico, N. Y.

Mercedes & Albano, Vitorio, Kiko Goncalves, Enrique Vizcaino Orch; $3 minimum.

Benito Collada's El Chico, long the haven for native arts and crafts from the Latin countries has one of his strong displays on tap with a trio of imports. Although two of the three items involved are in the flamenco vein, the type of work is sufficiently different so that a sense of variety is maintained.

Riosita Rios, the permanent emcee in the spot, presides over a fast and well-designed layout with the only item familiar to local cafe goers being Kiko Goncalves, who previously appeared at the Vienese Lantern. Goncalves, a Brazilian, sings in his native Portuguese for rather joyous effects. He works furiously on the tambourine to punctuate the strong rhythms of his songs and gets the crowd won over in his stint.

The surrounding talent comprises Mercedes & Albano and the monomonickered Vitorio. Both are flamecoists; the team works in the earthy genre of the gypsies, while the male's efforts are classic adaptations of this wild dance.

The music is by Enrique Vizcaino orch which provides a strong dance incentive to the Latin trade. *Jose.*

Riviera, Las Vegas

Las Vegas, Aug. 4.

Red Skelton, Ann Mason, Shari Stennette ,The Double Daters, Dorothy Dorben Dancers (12), Ray Sinatra Orch (13); produced by Sammy Lewis, Miss Stennette's choreography by Jack Bouly; $3 Minimum.

In Red Skelton's first night club appearance in nearly five years, he proves that he is one of the all-time great clowns. This romp is a decathalon of comedy, in which the star showcases such veins of humor as situation story-telling, one-liners, pantomime, slapstick, impreshes, prop gags,, pratfalls, mugging, outlandish costumes—and he even tosses in some songs & dances. Skelton's material is new, and pending upon the mood, Walt much of it topical. He does a very funny Japanese skit with a parrot, in which he's clad in an authentic oriental robe, and revives such yock-loaded bits as the punchy prizefighter, the little boy, the tennis player, and the drunk. At one point he makes an abrupt change of pace to seriousness and quite effectively sings "Scarlet Ribbons" and "Foggy Foggy Dew" to the accompaniment of two guitars. His boffo number is done with ballerina Shari Stennette in a hilarious spoof of "Swan Lake."

Ann Mason, featured chirper on the bill, is a redhaired looker whose fresh and sparkling personality help her sell a song. Numbers include "Get Happy," "Glad Rog Doll," "Don't Blame Me," "Alexander's Ragtime Band," "Darktown Strutter's Ball," "Muskrat Ramble" and "When the Saints Go Marching In." She ends the turn with a modest strip which reveals her shapely gams.

Two holdover production numbers featuring The Double Daters and the Dorothy Dorben Dancers (12) balance the package. The Sammy Lewis presentation, expertly backed by Ray Sinatra and his orch (13) is in for four weeks. *Duke.*

Diamond B'ch, Wildw'd

Wildwood, N.J., Aug. 7.

Martha Raye, Frank Verna, Ann Henry, Frank Como, Ruth Daye, Joy-Simpson Dancers (4), Daisy Mae & Her Hepcats (5), Charlie Spivak Orch (14); no cover or minimum, $1 admission.

Frothy fun on the raw, ribald side by Martha Raye is made to order for vacation nights. For the second season, she's breaking it up at Wildwood's 3,000-seat Diamond Beach club before SRO audiences nightly.

Just back from a month long European vacation and an appearance in Monaco, Miss Raye is definitely a local favorite; tumultous applause, whistles and yells keep her onstage more than an hour. She opens with a special material song, "Hello Again," followed by "There's a Great Day Comin'."

In the calypso vein, she offers "His Feet's Too Big for the Bed." She follows with "Black Magic," "My Funny Valentine," "Taking a Chance on Love," "One for the Road" and "I've Got the World on a String."

Romantic singer Frank Verna with dark, Italian good looks and powerful pipes earns an ovation on all counts. He hits with "Sugar Lump," "Amorada," "Lazy Mary," "Return to Me," "As I Live and Breathe" and "Midnight in Paris."

The Joy-Simpson dancers get attention as the three tall shapely girls come on stage in costumes approaching near nudity. The dancing is also set and out. A lone male sets the pace for the quartet.

Ruth Daye employs black light, puppets and a bubble blowing device to give variety and added appeal to her distinctive xylophone offerings. The Charlie Spivak orch does its usual fine job of backing the show and dishing up the dance music. *Math.*

Royal Hawaiian, Honolulu

Honolulu, July 30.

Charles Davis, with Gene Bone; Kent Ghirard & Hawaiian-Tahitian troupe (17); Ray Kinney; Pierson Thal Orch (8). No cover or minimum.

Hometowner Charles Davis, winner of the Metropolitan Auditions of the Air, is headlining in the Monarch Room in a four-week booking that is luring beaucoup biz to the prestige room. Showcasing attests only too well that Davis, with his trained lyric-tenor voice, is headed for big things stateside.

Davis demonstrates versatility in his 25 minute stanza, singing an aria from "Martha," old and seldom heard Hawaiian numbers, Broadway tunes, plus a couple of unwisely-chosen sophisticated supper room numbers that aren't too effective in this room. Taking over piano chores from accompanist Gene Bone, Davis accompanies himself in a couple of numbers. He bows off with Bone's new "Orchids of Aloha," which is no worse and somewhat better than many of the current crop of semi-Hawaiian songs. He encores with a capella version of "Aloha Oe," superbly sung in pure Hawaiian. (Davis actually is a quarter of Hawaiian.)

There's a single supper show each evening. Kent Ghirard and his perennial Hawaiian-Tahitian troupe take over for a later show. Ray Kinney, veteran Hawaiian entertainer, is the emcee.

Pierson Thal and his orchestra are still setting the pace when it comes to dance music. They "dance well" or "listen easy," depending upon the mood. *Walt.*

Cocoanut Grove, L. A.

Los Angeles, Aug. 7.

Liberace, Phyllis Sues, Sid Krofft, Darias, Freddy Martin Orch (14); $2-$2.50 cover.

For the middle-aged, middle-of-the-roaders, the geometrical division between the squares and rounds, Liberace is what Van Cliburn represents to the classicists. There being more of the former kind, what with the town overrun with provincials, the odds are in his favor that Liberace's four-week stand at the Grove will be both beneficial to the management and cap his nitery farewell with a note of satisfaction. Billed as Mr. Showmanship, the fulfillment is more actual than suggested.

A pop pianist, first and foremost, his act perforce must rise or fall by what's tapped out by his nimble fingers. On this count he's safely home, yet it's the surrounding talent that'll make the difference in both approbation and numerical size of the trade attraction by his repute and virtuosity. Away from the 88s he cavorts in carefree abandon, taking a few times step and getting chummy with the ringsiders by being his own detractor flourishes.

The dialog hasn't changed much, but it's just as new to the Grove crowd as he is to the room itself.

Liberace is well-seconded by a brace of talents that give his turn both brisk movement and novelty. The latter is supplied by Sid Krofft and his marionettes, a solid specialty fo rany room and cleverly manipulated by the youthful stringer. Phyllis Sues, a slip of a miss with gamin appeal, portrays Gigi with costume changes in her transition from a Miss Nobdoy to a stylish lady. To Liberace's accomp she effects the changes with grace and talented footwork. Darias is a bongo beater whose whacking at times drowns out Lee's pianistics.

Missing from the act is brother George and his violin but he has been ably substituted with a range of entertainment that doesn't rely wholly on the ornate glass piano decor. Liberace has toned down his spectacular personal habilments, but the sparklers have not been abandoned.

Gordon Robinson conducts the Freddy Martin sidemen with considerable verve, but Martin is stand-side when the hoofers invade the boards. *Helm.*

Skyroom, Reno

Reno, Aug. 6.

Myron Cohen, Ink Spots (7), Skylets (8), Eddie Fitzpatrick Orch (10), $3 minimum.

With his masterful, smooth story-telling style, Myron Cohen debuts the Skyroom for a half hour of comedy that's new and refreshing on the Reno nitery circuit. The Cohen preem in the Mapes showcase indicates better than average chance for a rebook, with opening nite auditors offering positive vocal support to the personable stage vet.

The comic shows caliber with bits synonymous with the Cohen moniker, and offers topical stuff in three perfected dialects—Yiddish, Italian and Irish. Some of the routines (sick man on airplane, a new story of an opera singer, the Lord Mayor bit) command heavy endorsement. Delivery is effortless.

Warming for the number one slot are the Ink Spots, the old name with new faces. The vocal foursome, with own guitar and piano, show good harmonics in titles made famous by the original Ink Spots. Included in the 30-minute turn are such standards as "It's a Good Day," "Maybe," "Do I Worry?" and "if I Didn't Care." One pic tune is "Love Is a Many-Splendored Thing," well-done and well-received.

Boys work good and offer effective presentation.

Bracketing are the Skylets in a holdover, and delightful, take from "Finian's Rainbow," and a "Give It All You've Got" chore exited to a Latin rhythm. Backing complete show is able music of the Eddie Fitzpatrick arch. Show exits on Aug. 20. *Long.*

Eddys', K. C.

Kansas City, Aug. 8.

Top Notchers (3), Tony DiPardo Orch (8); $1-$1.50 cover.

Trio of song-comedy men is playing a return in the Eddy establishment, although it has been some time since their previous stand. They have had 40 weeks on the Godfrey show, meanwhile, and are now back on a string of night club dates. Opening night show ran 65 minutes, well overboard, but regularly it should be around 45 and better in the more compact package.

Stock in trade is comedy antics wrapped around their songs and instruments, with Al Pepi on accordion, and center man, Eddie Nigro on guitar and banjo, and Frank Pepi on string bass. Mostly they clown through a dozen numbers, but Al Pepi has an inning to vocal straight and clean on "Return to Me," and Eddie Nigro has his chance near closing to specialize on the banjo, a trick he has picked up since their last turn here.

It's the comedy which takes with the customers, some of the antics bringing on a state of near bedlam and much of it keeping the patrons howling. They go off to a great hand and can come back again to a similar reception. Bobby Breen and Wally Brown come in for a new show Aug. 22. *Quin.*

Fontainebleau, M. B'ch

Miami Beach, Aug. 8.

Dick Shawn, Marion Colby, The Duquaines (2), Murray Schlamm, Sacasas Orch; $3.50-$5 minimum.

Current lineup is illustrative of upped budget prexy Ben Novack has adhered to for summer run of shows in La Ronde. The layout could easily play a winter date and hold its own, thanks to locally established rep of the top-liners.

Dick Shawn, a returnee is very much at home here and works his book of zany characters in smooth, easy manner, adding ad libs and topical one-liners to keep the pace on a steady laugh line. He's using most of his standard routines but with a slew of revisions to make them all seem new. The lavender tinged pitcher for a big league club routine has taken on new dimensions via added biz and polishing. His trademarked "Massa Richard" is held to a minimum to please the callouts for the bit and to raise yocks with first-viewers. Shawn has also broken up his "Mr. Fabulous" burlesque to act's advantage, with concentration now on the spoof on "Othello," the big howl raiser in finale knee-drop to a Jolson angled song payoff. The lampoon on Presleyites with "Sick" routine is a strong reaction raiser. In demanded encore segment he introes a modern dance idea that should make it a strong addition to the act. He's held long after regular time allotment.

Marion Colby has taken on a sure polishing as displayed in this outing. She's been working the smarter spots for a long time and there's a slick handling of the specials and pops in her book. Reported coaching by Frank Sinatra shows in the confident approach, the pitching of the vocability to get a high riding, belting blues touch in her tempos and bright underlinings in her originals and clever parodies. Miss Colby comes on in a billowing chemise-trapeze outfit that causes immediate buzz for first number and soon doffs the outer garments to smart-fit gown. Her brunet good looks add to the eye appeal to underscore a big click in a room she's played before, but never to stronger results, thanks to the combo of straight and sophisticated stuff for which she gets encore plaudits.

Smooth ballroomology feautring easy lifts and holds are the mark of teeoff get, the Duquaines, a young, good looking duo who fit into the smart surroundings of La Ronde. Murray Schlamm is his usual literate self at the emcee chore, while Sacasas provides a sure hand at batoning and on the piano accomps.

Due next week, Les Paul & Mary Ford plus the Conrad Dancers. *Lary.*

Gay 90's, S. F.

San Francisco, Aug. 8.

Ray K. & Bea Goman, Aura Cameron, Jerry Sharkey, Joy Healy Dancers (4), Elliston Ames, Wally Rose Orch (4); $1-$1.50 cover.

Ray K. Goman's quick wit and sharp, sure pacing make this 55-minute show into a big crowd-pleaser.

He does 21 minutes straight as a standup comic, very fast and sometimes offbeat. His material is fresh and his style streamlined. Standout is his shaggy-dog African safari, complete, in this case, with sound effects from Wally Rose's excellent Dixieland group. He also rates a big hand with his banjo and singing—things like "Ace in the Hole," "Beer Barrel Polka," "Margie" and "Bye-bye Blues"—the crowd enjoys Bea Goman's slightly blue songalogs.

Aura Cameron, a cute trick, punches over her songs nicely and Jerry Sharkey handles an intro medley from "My Fair Lady" pleasantly. Joy Healy line is well-trained and Elliston Ames' accompaniment is good. Show is swift and, thanks to Ray K. Goman, a solid entertainment value. It runs through Aug. 29. *Shef.*

Moulin Rouge, L. A.

Los Angeles, Aug. 9.

Johnnie Ray, Clark Bros. (2), Jay Nemeth, Donn Arden Revue, Dick Stabile Orch (13); $5.50 minimum.

Back at Frank Sennes' huge Sunset Boulevard bistro for the first time in two years, Johnnie Ray seems a sure b.o. bet. Not only is his name marquee bait, but the weeper belts out a well-selected choice of pops in a no-nonsense, straight-a-way singing turn which had the opening night crowd begging for more as he bowed off.

Ray socked over more than a dozen tunes in his 35-minute act, and the mitting was heaviest when he reprised "Walkin' My Baby Back Home," "Walking In the Rain," "Little White Cloud That Cried" and "Cry," Ray trademarks. But the star smartly hued to a change in pace, intermingling these with melodies such as "All the Way," "Tonight Josephine," and a spiritual "I'm Gonna Walk and Talk With My Lord," sung with real fervor. Ray keeps his gab to a minimum, which is just as well. When he finished his act, he received a king-size mitting.

Preceding the star were the Clark Bros., a pair of torrid terpers who scorched the stage with their hoofing. The Clarks were excellent and their "Me and My Shadow" routine was particularly good. Their only weak point was an effort at humor which didn't come off. Other new act with Ray is ventriloquist Jay Nemeth, whose material is pallid.

Donn Arden boys and girls excel in eye-arresting production numbers. It's lavishly done, with the "Frankie and Johnnie" routine still the highlight. *Daku.*

Sahara, Las Vegas

Las Vegas, Aug. 5.

Betty Hutton, Jack Latimer Singers (4), Herb Lurie, Dick Summers, (12), Louis Basil Orch (13), Jerry Fielding, guest conductor; original productions Sonia Shaw and Bill Hitchcock; orchestral arrangements by Jerry Fielding; staging by Robert Sidney; special material by Jay Livingston and Ray Evans; costumes by Lloyd Lambert; $3 minimum.

Betty Hutton bounces back into the Congo Room with a reprise of her energetic act which is a virtual guarantee of ropes-up biz for her four-frame engagement. Additional insurance is the shrewd casting of Hank Henry, perennial star of the Silver Slipper here, as featured comic in one of her skits. Henry does a very funny takeoff on Gen. Trujillo, making his entrance in a boat tagged "Courtesy of the U.S. Treasury." He continues as headliner at the Slipper, and will bicycle this stint.

Miss Hutton gets strong assists from The Jack Latimer Singers and Herb Lurie, who are involved in most of her numbers. To strong mitting she revives such songs as "Doctor, Lawyer, Indian Chief," "Mood Indigo," "Blues In The Night," "Doo-wacka-doo," "Lullaby of Broadway," and "Melancholy Baby." The vibrant arrangements are by Jerry Fielding, who conducts the Louis Basil orch (13). A special nod should go to Jack Latimer on the 88, and Frank DeVito on drums. *Duke.*

Tropicana, Las Vegas

(FOLLOWUP)

Las Vegas, Aug. 6.

Carol Channing's distinctive countenance—wide-eyed humility with perpetual hope for approval—is refreshingly entertaining, and it's potent at the boxoffice. Last year Miss Channing did a phenomenal job of luring patrons into the Tropicana, beyond all expectations of the owners. The way her stint shapes up this time, it looks as if she will certainly repeat.

Most of the material is new, with only numbers with which she is identified retained. Spoofing the current "Battle of the Bosoms" here, she does a hilarious number called "You've Got To Take Off Your Clothes In Las Vegas," in which she's embarrassed because a faulty zipper keeps her costume on. Other new yockable bits include a number about tulips, one called "Tallulah Bankhead Sings Happy Birthday," and "Marie." Returnees are "Little Girl From Little Rock," "Cecilia Sisson," "The Yahoo Step," and "Diamonds Are A Girl's Best Friend." Charles Gaynor George Burns, and Charles Loew (latter being Miss Channing's husband and producer of the act) are credited with much of the special material which is skillfully integrated to showcase the star as one of the great comediennes in the business. Her musical director, Jack Russin, smoothly matches the Nat Brandwynne orch (19) to Miss Channing's unique delivery. *Duke.*

VARIETY BILLS

WEEK OF AUGUST 13

Numerals in connection with bills below indicate opening day of show.

NEW YORK CITY

Music Hall 13
Miller & Archer
Janik & Arnaut
Corps de Ballet
Rockettes
R. Paige Orc.

AUSTRALIA

MELBOURNE
Tivoli
Merry Macs
Susanne & Escorts
Mix & Cherie
Arnley & Gloria
Terry Scanlon
M & S Davis
Simone Monin
Margo Glancy
Kuban Cossack Co.
Sally Richardson
June Burke
Norman Yemm
Deidre Green

SYDNEY
Tivoli
Rolly Rolls
Douglas & Priscilla
Horrie Dargie 5
Billy Baxter
Najas
Alcettys
Dorothy Costello
Dalrays
Bill French
Rae Morgan

NEW ZEALAND
Timaru Royal
Larry Griswold
Johnny Lockwood
Anny Berryer
Medlock & Marlowe
Winnetou & Squaw
Rayne & Faye
Williams & Shand
Barton & Stuchb'r'y
Edit Juhasz
Frank Ward

BRITAIN

ASTON
Hippodrome
Peaches Page
Glyn Thomas 3
Duncan Sis
Paul King
Winters & Fielding

BRIGHTON
Hippodrome
Frankie Vaughan
Jimmy Wheeler
Fayne & Evans
Elizabeth Larner
Fraser Hayes 4
Ron Parry
N & P Delrina
Ugo Frediani
Murray Campbell
George Mitchell Co.
George Carden Co.

BRADFORD
Alhambra
Russ Hamilton
Silvia & Aucrey
Billie Anthony
Eva May Wong
Mike Coyne
Jim Couton
Peter Raynor
Bill Giles

EDINBURGH
Empire
Jackie Dennis
Emerson & Jayne
John Barry 7
2 Pirates
Wally McKinley
Bela & Mary
Liddell Triplets
Rondart

FINSBURY PARK
Empire
Diana Decker
Eddie Gray
Arthur English
M & H Nesbitt
Herschel Henlere
Mackell Twins
Michael Roy
Russell & Susie

GLASGOW
Empire
Marty Wilde
Nancy Whiskey
Dorothy Reid
Connor & Drake
2 Peters
Clifford Stanton
Speedacs
Georgette

LEEDS
Empire
Tony Brent
Valdettes
Kitty McShane
Mollner Riley
Walthon & Dorraine
Al Koran
Roxy & Glenda
Caruna & Dodo

LIVERPOOL
Empire
Vic Damone
Gillian & June
Joan Rhodes
Des O'Connor
Pat Rose
Granger's Puppets
Hal Roach
Mandos Sis

NEWCASTLE
Empire
Jill Day
Robert Earle
Billy Stutt
Garth Meade
Karena & Rostando
Elliotts
Kid & I
Tassi & Ptnr.

NORTHAMPTON
New
Denby & Grant
Johnnie Hambley
Besulah Condon
Peter Raymond
Renee Dymott
Gloria
Lynette Nibor
Cleo Romaine
Klifts
Celwyns
Naughtigals

LAS VEGAS

Desert Inn
Anna Maria Alberghetti
Johnny O'Brien
Art Johnson
Donn Arden Dncrs
Carlton Hayes Orc

Dunes
"Life Begins At Minsky's"
Pinky Lee
Gautier's Steeplechase
Martine Vargas
Eva Pavlova
Gillian Grey
Bruce Yarnell
Cee Davidson Orc.

El Cortez
Dubonnet Trio
Don Baker 4
Three Al's

El Rancho Vegas
Joe E. Lewis
Marilyn Maxwell
Candy Barr
Barry Ashton Dncrs
Dick Rice Orch

Flamingo
Ritz Bros.
Dolores Hawkins
Don Kirk
Flamingoettes
Jack Cathcart Orc
Dick Contino

Fremont Hotel
Nitecaps
Mark Wayne 4
Make Believes

Golden Nugget
Turk Murphy
Ish Kabibble
Flo Dreyer
Carmen Le Fave 3

Riviera
Red Skelton
Ann Mason
Double Daters
Dorothy Dorben Dancers
Shecky Greene
Billy Williams
Ray Sinatra Orc

Sahara
Betty Hutton
Saharem Dancers
Louis Basil Orc
Louis Prima
Keeley Smith
Beachcombers with Natalie
Sonny King

Sands
Louis Armstrong
Marguerite Piazza
Texas Copa Girls
Antonio Morelli Orc

Showboat
Shirley Scott
Garr Nelson
Showboat Girls
Vic Artese Orc

Silver Slipper
Hank Henry
Sally Rand
Barbary Coast Boys
Sparky Kaye
Red Marshall
Danny Jacobs
Annie Maloney
Geo. Redman Orc

Stardust
Lido De Paris
"Ces't Magnifique"
Billy Daniels
Happy Jesters
Dianne Payne

Tropicana
Cesar Channing
Noonan & Marshall
Elaine Dunn
George Tapps
Lizanne Truex
Mary Ellen
D Williams Singers
Nat Brandwynne Orc

MIAMI-MIAMI BEACH

Americana
Rickie Layne
Alan Dean
Mathonys
Lee Martin Orc
Maya Orc

Balmoral
Charlie Farrell
Billy Mitchell
Mickey Gentile
Jose Curbelo Orc

Carillon
Carmen Amaya Co.
Dick Sterling
Jacques Donnet Orc

Deauville
Los Churumbeles
Jose Fernandes
Mirivi Ruiz
Mario Rey
Joselito Cruz
Freddy Calo Orc

Eden Roc
Jaye P. Morgan
Morgan Bros.
Chase & Mitchell
Mal Malkin Orc
Sonny Kendis Orc

Fontainebleau
Dick Shawn
Marion Colby
Duquaines
Murray Schlamm
Sacasas Orc
Pupi Campo Orc

Lucerne
Havana Mardi Gras
Diosa Costello
Miles Velarde
Don Casino
Tonia Flores
Tony & Francella
Juan Romero
David Tyler Orc

Murray Franklin's
Murray Franklin
Kay Carroll
Dolores Leigh
Dick Havilland
George Karroll
Snuffy Miller
Eddie Bernard

HAVANA

Capri
Sheila Reynolds
Mitsuoko & Roberto
Miguel Herrero
Somavilla Orc
Calvet Orc

Hilton
Los Romeros
Faxos
J. Moreno Orc
Fajardo Orc

Nacional
Celeste Mendoza
Gina Romand
Manolo Torrente
Ana y Julio
Monica Castell
Manteca
Dancing Waters
W. Reyes Orc

Riviera
Martha Perez
Ramon Veloz
Elena del Cueto
Felix Guerrero Orc.
Casino Playa Orc.

Sans Souci
Teal Joy
San Souci Follies
Victor Alverez
Miriam Barreras
La Serie Orc
Ortega Orc

Tropicana
Leonella Gonzalez
Henry Boyer
Blanquita Varela
Daniel Riolobos
Tropicana Ballet
S Suarez Orq
Romeu Orq

SAN FRANCISCO

440 Club
Frank Wells
Ada Moore

Blackhawk
Cal Tjader

Easy Street
Turk Murphy

Fack's
Teddi King
Joe Volino
Chris Christ
Tommy Conine

Fairmont Hotel
Tony Bennett
E. Heckscher Orc

Gay 90's
Bee, Ray & Ray K. Gomar

Hangover
Earl Fatha Hines Orc
Muggsy Spanier
Joe Sullivan

Hungry I
Irwin Corey
Kingston 3
Kiki Paige

Jazz Workshop
Mastersounds

Purple Onion
Phyllis Diller
Ronnie Schell
Betty Wilson

365 Club
Ming & Ling
Mono-Landis Dcrs
Bill Weir Orc

RENO

Golden
Art Engler
Sulmas Bros.

Harolds Club
Twin Tunes
Page Cavanaugh
Phyllis Inez

Harrah's Club
Woodsons
Denis & Rogers
Kings IV
Red Coty
Shari Long

Holiday
Nick Lucas
Gaylords
Joy Healy Dncrs 6
Wally Rose Orc
Chuck Leonard
Axidentals
Signatures

Mapes
Myron Cohen
Ink Spots
Esquires
Skylets
E Fitzpatrick Orc.

Riverside
McGuire Sis
Jackie Kahane
Starlets
Bill Clifford Orc
Bob Braman 3

LAKE TAHOE

Cal-Neva
Geo. Gobel
W. Osborne Orc.
Deedy and Bill Gallions
Don, Dick and Jim

Harrah's Club
Mickey Rooney
Jerry Colonna
Idiots
Del Courtney Orc

Nevada Lodge
Carl Ravazza
Victor Vincent
Frank Moore Four

Wagon Wheel
Freddie Bell
Knockabouts
Bachelors

Cuban Casinos

Continued from page 53

Cubanos indulged mainly in the native games. The entry of Las Vegas money made all the games legitimate. The wires were taken out of the wheels and new cubes were put into use. The lads from Nevada felt that they could get along handsomely on legitimate methods, and once that fact was established, earnings boomed tremendously. They are off now, because of the revolutionary activity. But once tourism becomes a major industry in Cuba, the present owners feel that the prosperity will return. "Gambling," one of them said, "has become a big industry here, and it can continue only if the reputation for honesty stays with us."

That line of reasoning has given the Habana Hilton an unusual headliner. John Scarne, who became famous during the World War II with his exposure of crooked gamblers in army training camps, and who is regarded as probably the foremost authority on ferreting out corruption in the gambling field, is billed as supervisor of the casino at the Hilton. It's felt that his connection with that room will provide an additional assurance that the game is honest.

Most of the casino help is now Cuban, but supervisory help continues to be American.

The casino operators still under the Vegas influence, are looking forward to the time when they can resume with top U. S. and international names in order to create an added aura of excitement. For example, the lads at the casino at the Havana Hilton, are trying to prevail upon the hoteliers to put in a line along with some names. However, unlike other hotels where the casino operates the cafe, the Hilton casino has no connection with the nitery, and the hotel management has turned down the request.

Curiously, the casino and cafe ops are still undecided whether names bring additional business. However, at this point, it is generally agreed that some w.k. U. S. acts could help the general outlook. If important acts are willing to gamble on coming to the island despite revolutionary activity, tourists might reason that it would be reasonably safe for them to vacation in Havana.

However, at the same time, the casino operators during the present feel that they should concentrate on the native market since the native production is more readily understood by the locals than names from another country.

House Review

Empire, Glasgow

Glasgow, Aug. 7.

Jackie Dennis, The John Barry Seven, Joyce Golding & Tony Stuart, Josephine Anne, Liddell Triplets, Len Martell, Hans Bela & Mary, Wally McKinley, Bobby Dowds Orch.

Jackie Dennis is Britain's latest teenage rock 'n' roller. Only 15, this Scot-born kid sports the kilt for a gimmick, and wiggles it in time to body twistings and contortions. Youth brings lotsa spirit and movement to his act, and succeeds in being different, with obvious appeal to younger outfronters and the disk trade.

Dennis, who is set for a visit to N.Y. Sept. 15, had hand-microphone trouble at show caught, and failed to get the start with act that he should. This showed up limitations of his voice minus a mike. Opening with "Who's Sorry Now?", he went into his hit tune "La-Dee-Dah," and segued with a Scot medley given a modern twist and the Paul Anka tune "Diana." His best bit is a series of impressions of acts such as Johnnie Ray, Billy Daniels, Frankie Vaughan.

Boy warbler is backed by the John Barry Seven, who also offer their own act as closing item to first part of bill. Group is upcoming instrumental outfit in the U.K., and register with "Get Happy" and "Every Which Way."

Joyce Golding, partnered by Tony Stuart, offers some old-fashioned comedy in eccentric style, and is best in a Naughty '90s bit. Hans Bela & Mary juggle skilfully to luminous effect. Wally McKinley, a newcomer to comedy ranks, fails to register with lukewarm fun-fodder, and should alter his act pronto.

Liddell Triplets are smartly-garbed song trio, each distaffer being chestnut-haired. Threesome register nicely in "Story of Love" and "All I Have To Do Is Dream." Len Martell offers conventional but sound magico act.

Best act on layout, and that includes the headliner, is that of Josephine Anne, a fresh happy girl thrush with a fine voice and clever comedy style. She clicks in impressions of Eartha Kitt, Peggy Lee and Gracie Fields. This English girl merits immediate attention of tv bookers for a series, and is a rare find amid the welter of third-rate vaude acts that are around. *Gord.*

Cabaret Bills

NEW YORK CITY

Chateau Madrid
Sabicas
America Crespa
Marques & Alba
Ralph Font Orc
Panchito Orc
Candi Cortez

Copacabana
Allen & DeWood
Denise Lor
Ellis & Winters
Joni Roth
Ronnie Hall

Downstairs Room
Alice Ghostley
Don Evans

No. 1 Fifth Ave.
Bob Downey
Harold Fonville
Joan Bishop

Hotel Roosevelt
Lenny Herman
Bill Snyder

Hotel Taft
Vincent Lopez Orc

Hotel St. Regis
Milt Shaw Orc
Ray Bari Orc

Latin Quarter
Tina Robin
Paul Gilbert
St. Leon Troupe
Gena Genarde
Martha Errolle
Queti Clavejo
Jo Lombardo Orc
B Harlowe Orc

International
"Icetime"
Mac Pollack Orc

R S V P
Mabelle Mercer

Savoy Hilton
Emile Petti Orc

Viennese Lantern
Monica Boyar
Nejla Iz
Ernest Schoen Orc
Paul Mann

Village Barn
Belle Carroll
Tex Fletcher
Flash Mason
Karen Thorsell
Marty Swift
Bobby Meyers Orc

Village Vanguard
Anita O'Day

Waldorf-Astoria
Ximinez Vargas
Ballet Espanol
Emil Coleman Orc
Bela Babai Orc

CHICAGO

Black Orchid
Jack Carter
Pat Morrisey
Joe Parnello (3)

Blue Angel
"Tropical Holiday"
Carmen Romano
Freddie Davis
Glamazons
Lord Christo

Blue Note
Count Basie Orc

Chez Paree
Zsa Zsa Gabor
Joey Adams
Al Kelly
Lou Monte
Geo. Cook Orc.
Chez Adorables (9)

Cloister Inn
Lenny Bruce
Lurlean Hunter
Ramsey Lewis Trio

Conrad Hilton
Glenn & Coleen Menchassys

Gate of Horn
Gateway Singers (4)
Bevi Wright

London House
Joe Bushkin (4)

Mister Kelly's
Ella Fitzgerald
Marty Rubinstein 3
Marx & Frigo

Palmer House
Yonely
Norma Smith
Hal Loman & Playmates
Ben Arden Orc

LOS ANGELES

Avante Garde
Bobby Short
Jimmy Ames
Joe Castro Trio

Band Box
Billy Gray
Pony Sherrell
Antone & Curtiss
Mimi Dalard
Bob Bailey's Orc

Ben Blue's
Ben Blue
Buddy Lester
Sammy Wolf
Joan Rayne
Dick Bernie
Joy Lane
Richard Cannon
Phyllis Applegate
Ivan Lane Orc

Coconut Grove
Liberace & Co.
Freddie Martin Orc

Crescendo
Mort Sahl
Frances Faye
Jack Costanzo

881 Club
Johnny Walsh
Arthur Blake

Interlude
Earl Grant

Largo
Bobby Breen
Arte Johnson

Moulin Rouge
Johnnie Ray
Clark Bros.
Donn Arden Revue
Dick Stabile Orc

Slate Bros.
Don Rickles
Joyce Collins Trio
Dick Kallman

Statler Hotel
Prof. Backwards
Eddie Peabody
Skinnay Ennis Orc

Ye Little Club
Nino Tempo
Beverly Lawrence

New Acts

LOS CHURUMBELES de ESPANO (11)

Songs, Dance, Comedy, Instrumental

70 Mins.

Deauville, Miami Beach

It took six years for this group from Madrid to get the nod from Petrillo and the AFM (it was one of his last official acts in office) for entry and work in the States. Los Churumbeles arrive with a considerable rep around the Caribbean area, the advance talk leading to a packed house for their premiere in this biggery's smart Casanova Room. They clicked from initial routining.

Comparison with the Los Chavales de Espana (The Kids from Spain), who preceded them in this country by some half-dozen years, will be inevitable. Los Churumbeles (The Boys from Spain) are a well disciplined group who impart an impression of smooth flowing movement embellished by a "we're enjoying this too" air which establishes fast rapport with the viewers.

The 10 men and lone femme are led by Jose Fernandez, an accomplished violinist. They're aces on a variety of instruments but main concentration is on violins, doubling on wind and brass only where needed. Arrangements stress tricky string effects with little of big-din crescendos. The returns come big and steadily from cumulative impact of slick musicianship and the ear-carressing arrangements.

The vocal aspects are not neglected. Personable Mario Rey in heavy, but understandable accent, wins the distaffers with his baritonings of Latir familiars. Joselito Cruz adds to the solo and ensemble vocalistics in a couple of new tunes: "Paracito Pardon," "Whispers From Granada" and "El Beso" ("The Kiss").

Familiars in the sequences are smooth "Arrividerci Roma" and skillfully plucked out "El Paso Del Regimento," "Lisboa Antigua" and "April in Portugal," all to big returns. Comedy note adds to the informal theme with Elisco Diaz handling the lyric ideas, plus bits of panto biz, held to effectively brief segments.

The femme member is a fresh, attractive, lissome flamenco expert, Marivi Ruiz. Colorfully costumed but eschewing too vibrant tones in dress, she adds a smart note and a novel twist in toe-shoe workout of an Aragon Folk Dance and a fiery flamenco pattering in "Slocares." *Lary.*

LES 4 JEUDIS

Songs

35 Mins.

Queen Elizabeth, Montreal

Show policy in the handsome Salle Bonaventure of the Queen Elizabeth Hotel has been varied and sometimes puzzling since room's beginning in mid-April. And the present layout featuring Les 4 Jeudis (The 4 Thursdays) is no exception. This male quartet from Paris is making its North American preem here and no group had a better showcase to display their wares and polish their songs and routines.

That they are aware of this and taking advantage of the bilingual clientel of the room, the hep backing of Denny Vaughan's orch and the agreable surroundings, is evident throughout 35-minute session.

The four boys are of medium height; garbed in well-cut dinner clothes accented by colored silk shirts in blue, green, orange and yellow, and each has a comedy style that melds neatly in overall patterns. For the most part, they stay with the comedic situations and play everything in a pretty broad manner. Their desire to please and apparent nervousness before a new audience may, in part, be the reason act has a certain "cuteness" with some songs. Both factors appear to be temporary and with experience and sharper routining should vanish.

On night caught, they opened with Trenet's "The Trip," moved in a novelty item and then reprised Becaud's very pleasant Ballad, "Tell Me." As per usual with these new Gallic teams, intros are amusing because of their lack of English. Each takes his turn and resulting confusion and explanations do much to endear them with patrons. Best reception came with their arrangement of a rhythm number titled "La Rue." This clincher took them out of the Gallic groove cut by other similar outfits who have played Montreal before and this (together with other songs in the same vein) would be more effective earlier in their stint. *Newt.*

THE TROUPERS (3)

Songs, Comedy

12 Mins.

One Fifth Ave., N.Y.

The Troupers, two boys and a girl, can make their way on the supper club route and ultimately into mass situations and teevee. The Troupers provide an adult brand of entertainment with good routines that evidence good writing and incidental choreography. Fortunately they aren't overly chichi. Their material, particularly a rib of the old gavotte, has many clever lines being done in a variety of fashions ultimately winding up as a Wagnerian opera. This bit gets screams. On the straight side, they can tackle tunes in a manner that gets applause.

In this room, they are showcased advantageously, Harold Fonville's piano accomp gives them solid backing. Their musical values stand out and they show ability to handle comedy as well as straight situations. *Jose.*

CAROL SISTERS (2)

Songs

13 Mins.

Gatineau, Ottawa

Forte of the Carol Sisters duo is a strip of impressions of femme pipe groups such as De John, McGuire, De Castro Sisters, Patience & Prudence, others. Bit, done with nice attention to tonal slot with no serious attempt at visual aping, collects good mitting.

Rosalie and Rita Carol are small and dark. Older Rosalie showing stronger savvy. Both are nicely built and gowned. Gimmick item has femmes using trombone and saxophone. More zip to staging and routining would add solidarity to the stint which, as is, is okay for nitery and tv work.

Pair has disked for RCA Victor but are with no label currently and could be made fine use of in that field. *Gorm.*

MERCEDES & ALBANO

Flamenco

9 Mins.

El Chico, N.Y.

Mercedes & Albano are representative members of the heel-and-jota set. They work effectively in the gypsy dance vein with colorful costuming, violent castaneting, and strong positive dance movements. Their flamenco work gets good mittings, despite an apparent need for smoother coordination between them.

They show their native skills to better advantage in the "Jota Aragonesa" which brings in a subtle flair for comedy and a hearty country dance flavor to the routine. *Jose.*

VITORIO

Flamenco

7 Mins.

El Chico, N.Y.

The monomonickered Vitorio has taken the wild rhythms of the flamenco and domesticated and refined them for use as a classical dance form. The fierce arrogance has been distilled to a sense of hauteur, the violence has been toned down, but that which is left is still a hearty exposition of Spanish dancing.

Vitorio's step are intricate and knowingly used as a dance form instead of an expression of emotion. But there's a finely drawn dance line that's conscious of the tradition of the Spanish dance done primarily for grandees rather than the cafe habitutees. Slim, handsome built accentuates the upper class flair. *Jose.*

DON MORGAN

Songs

11 Mins.

One Fifth Ave., N.Y.

Don Morgan, a winner of the talent contest held by this spot, shows promise for the saloon and musical comedy route, but still needs experience. Morgan has a pleasant tenor that shows a lot of cultivation, but there are some weaknesses that show up when he goes for the big ones.

Morgan shows his best control when taking it easy and, in that vein, is able to get feeling into his numbers. He has a good assortment of musical comedy styled tunes that helps him get over well in this room. *Jose.*

BRIT. JUVE ROCKER TO U.S.

Edinburgh, Aug. 12.

Jackie Dennis, 15-year-old rock-'n'roller, headlining in vaude at the Empire, is set to travel to the U. S. Sept. 15 for tv dates and personal appearances.

Disk singer's dates are being negotiated by Music Corp. of America.

New Switch for Heftier Payoffs: Adaptation of Plays Into Novels

By JESSE GROSS

The adaptation of a literary property from one medium to another has taken a new twist. The switch involves the transformation a completed play into a novel for pre-production publication.

This is in keeping with the thinking in literary circles whereby the novel is being given predominance over other forms of writing. The angle is to get the most mileage possible out of a single story line, such as the "No Time for Sergeants" book-to-tv-to-legit-to-picture parlay.

The play-to-novel wrinkle involves "Midnight Sun," a new drama by author-producer Joseph Hayes. The play had tentatively been scheduled for Broadway presentation next fall by Hayes and his production partner, Howard Erskine. However, Random House, which has published prior works by Hayes, suggested he adapt the yarn into a novel and release it in that form first.

As a result, production of the play has been postponed until the '59-'60 season, with the book scheduled for publication next spring. Hayes may be establishing a pattern for other playwrights in going after a market that normally is bypassed in writing for the theatre.

In line with this, some literary agents are suggesting to writers with legit leanings that they put their ideas into novel form first. The theory is that it's less costly to publish a book than to produce a play, easier to get into Brentano's than on Broadway.

The agents also contend that if the book is successful and suitable

(Continued on page 62)

Chi Longhair Bookings Go to Medinah Temple; It Had Pavlova, Caruso

Chicago, Aug. 12.

Windy City's culture problem, centered in the need of a large auditorium now that the Opera House is unavailable, will be resolved this fall with the enlisting of Medinah Temple as a temporary longhair showcase. The hall, a 4,000-seater, is just outside the Loop and is used mainly for conventions and circuses. The Chicago Symphony Orchestra was billeted there for a time, when Orchestra Hall was being renovated, and performances by Pavlova and Caruso are in the Medinah's history. It is owned by the Shriners.

Harry Zelzer, who previously indicated that he would use a shuttered nabe grindhouse for ballet and opera bookings, set the Medinah for Oct. 21-22 for Mary Martin's solo show of songs and dances to a full orchestra. Possibly the same showcase will be used for Judy Garland and/or Van Cliburn if Zelzer's negotiations with these performers work out.

The culture hysteria that erupted here last spring when the Opera House indicated it would become a roadshow situation for Cinemiracle films has mysteriously subsided since "Windjammer" opened there last June. Possibly this is because the pictures has not been doing the intoxicating business the house anticipated. There seems to be a feeling among the city's culture buffs that the Opera House will be turned back to them soon enough.

'Salad' at 4-Year Mark; 3d West End Long-Run

London, Aug. 12.

The West End now has three current shows whose runs have topped the four-year mark. The latest is "Salad Days," which marked its fourth anniversary last Tuesday (5) at the Vaudeville Theatre. The intimate revue is scheduled for off-Broadway production in New York this fall.

The other two four-year-old entries are "The Mousetrap," Agatha Christie's marathon meller, which has been running at the Ambassador's since Nov. 25, 1952, and "The Boy Friend," a vintage-style musical spoof, a tenant of Wyndhams since Dec. 1, 1953. Nothing else is even approaching the four-year post.

The Hard Way

Somebody's typewriter slipped in composing the biographical notes in the Playbill for "Look Homeward, Angel," at the Ethel Barrymore Theatre, N.Y.

"The piece on the actor playing Eugene Gant (representing young Thomas Wolfe,) reports, "Andrew Prine plummeted from obscurity to his debut in a Broadway hit when he auditioned along with hundreds of young actors to replace Anthony Perkins."

400% 'Seesaw' Net With Film Deal

Profit on "Two for the Seesaw" has passed the 400% mark. That takes in estimated operating income thus far, plus coin due the production as its share of the film sale on the two-character play. As of June 28, when Henry Fonda exited the Fred Coe presentation, the net profit on the $80,000 venture was $90,221. Dana Andrews succeeded Fonda as star and in the six weeks since his takeover the show is figured to have netted about $30,000 more.

The picture rights to the William Gibson comedy-drama were sold to Seven Arts Productions for $600,000, plus 10% of the gross over $3,500,000. On the basis of the regular 60-40 split of film income between the author and production, the latter is guaranteed at least $216,000. That represents its 40% share of the $600,000, less 10% commissions.

The profit divvy as of June 28 was $55,000, split equally between the backers and management. The production is currently in its 30th week at the Booth Theatre, N.Y.

'ON THE TOWN' ACTORS IN PITT MOTOR CRASH

Pittsburgh, Aug. 12.

Five performers in the "On the Town" production at Pitt Stadium were injured in an auto crash here last week. The car, driven by Gabriel Dell, one of the original "Dead End" kids, jumped a curb and smashed into a display window of an auto agency.

Patricia Sprow, with a probable fractured foot, was the most seriously injured. Others in the car were Judith Dunford, a dancer, and Shirley Dean and Judith Segal. Miss Dunford, whose father owns the car involved in the accident, lost a tooth.

Dell was arrested for reckless driving and operating a car without a license. He posted $30 for a hearing two days later, but left for New York and forfeited the bond.

Anglo-American Setup For British 'Deserters'

Liverpool, Aug. 12.

"The Deserters," by U. S. author Thaddeus Vane and staged by U. S. director Alan Schneider, opened a tune-up stand last night (Mon.) at the Royal Court Theatre here as a presentation of Oscar Lewenstein and Wolf Mankowitz. The drama is localed in a French convent in World War II.

The cast includes U. S. actor Michael Wager and Elizabeth Sellars, Albert Lieven, Jeanette Sterke and Bill Nagy, and the scenery and costumes are by Hutchinson Scott. The author is now a resident in London, where the play is due for presentation early in September.

Steckler Takes Lease On Curie Playhouse, L.A.

Los Angeles, Aug. 12.

Roy P. Steckler, who is presenting "A Hole in the Head" for a three-week stand at L. A. Civic Playhouse, has taken a years' lease on 350-seater and is continuing the run of the Arnold Schulman play for an additional two months.

The producer plans to do new shows at the house, then at Las Vegas and in New York.

Oxford Troupe to Try 'Disciples' at Edinburgh

Edinburgh, Aug. 12.

"The Disciples of the War," by Willis Hall, will be premiered Aug. 27 by the Oxford Theatre Group at the International Festival here. It will be staged by Peter Dews, of the BBC.

The Oxford players will also present a nightly revue "Just Lately," opening Aug. 28.

Land Grant Step For Arts Centre In Washington

Washington, Aug. 12.

The green-light was given to the "dream" of a Washington cultural centre on Monday (11) when opposition dissolved, and the House Public Works Subcommittee voted the measure out. Subcommittee chairman Bob Jones (D.-Ala.) predicted full-speed-ahead by Congress and favorable action before adjournment.

Under the amended bill, the government will provide the land for a center for the performing arts, and give appointed trustees a five-year deadline to raise the money. Robert W. Dowling, New York theatre tycoon, wired his promise to spearhead efforts to raise public donations on July 23 after VARIETY revealed that the cultural centre legislation was "marooned" before a reluctant congressional subcommittee. Some 15 witnesses subsequently testified urging passage at this session and President Eisenhower gave the center a boost.

When the bill rolled around for a vote Monday, not a single man voted against it. Even Rep. James Auchincloss (R.-N.J.), previous foe of the center, voted "present," rather than "No."

B'way Play Lineup Due For W. Berlin Festival; Some British Originals

A number of recent and current Broadway entries, mostly of British authorship, are scheduled for Sept. 21-Oct. 7 presentation in West Berlin. They're to be produced as part of the Eighth Festival of Berlin, which launches the new theatrical season there and includes operas, concerts, recitals, ballets and art exhibitions.

The play lineup includes two current New York offerings and four that ran on Broadway last season. Of those only one is a U. S. original. That's "Look Homeward, Angel," Ketti Frings' dramatization of Thomas Wolfe's novel. "Angel" is also one of the present Broadway entries. The other is John Osborne's "Look Back in Anger," a British import.

Other projected Festival entries, which were presented in London prior to bowing on Broadway include another Osborne play, "The Entertainer," Dylan Thomas' "Under Milkwood," Lucienne Hill's adaptation of Jean Anouilh's "Waltz of the Toreadors" and Ray Lawlor's "Summer of the 17th Doll." The Lawlor play actually originated in Australia, while "Waltz" bowed on Broadway during the 1956-57 season, then toured prior to returning to New York for a brief run last semester.

Frances Goodrich and Albert Hackett's "Diary of Anne Frank," a 1955 Broadway preem, is also on the Festival sked. The play, which toured the U. S. after winding up its Broadway run last summer, was given its initial German presentation during the 1956 Berlin Festival.

Barn at Cape May, N.J. Bankrolled for $15,000

Cape May, N. J., Aug. 12.

The Cape May Playhouse, which Robert Perry has taken over as an Equity operation, is operating this summer on a capitalization of $15,000. The coin, according to a published limited partnership agreement, was put up by Thomas H. White Jr., of New York. White is also in for a 60% cut of any profits on the venture.

The partnership, which runs for a year, terminates next April 14. The Playhouse was previously operated by T. C. Upham.

Shuberts Have at Critics Again; Cut Preem, 2d Night Press Lists

Alias Collector

Canadian playwright Patricia Joudry's "Teach Me How to Cry" has been making a career of retitlings. The drama, which originally utilized the "Cry" tag when produced in Canada (radio, tv and legit) and later off-Broadway, was filmed under the title, "Too Young." However, the pic is now scheduled to be released next fall as "Wonderful Years."

Meantime, the play opened recently at the Arts Theatre, London, under the label, "Noon Has No Shadows."

P.A.'s Sizzle At Press List Cut

Broadway pressagents are burning over the issuance by the Shuberts of new first- and second-night press lists. The situation stems from the complete go-by given them by the Shuberts in preparing and distributing the revised rosters.

The lists were worked out by John Shubert and Leonard Sang, of the Shubert office. There was no consultation with the N.Y. pressagents' chapter of the Assn. of Theatrical Press Agents & Managers or, as far as known, with any of its members. Furthermore, the completed lists were sent to producers to the exclusion of the publicists.

It's understood a meeting of the N.Y. pressagents' chapter is being called to discuss the matter. In the meantime, several established p.a.'s suggest that, as with such press list curtailments in the past, most of the eliminated or "downgraded" names will soon be back, plus the inevitable newcomers that are added from time to time. The Shubert action does not, of course, apply to any of the 14 non-Shubert theatres.

TORONTO NABE FILMER ACQUIRED AS LEGITER

Toronto, Aug. 12.

Toronto will get a new legit house in the fall for local productions and touring shows. Glen M. Frankfurter, a local businessman, and Len Peterson, tv playwright, have leased 900-seat Lansdowne Theatre, a west-end nabe, and will rename it the Playhouse of Toronto. President is Michael F. Sandler, another businessman. Manager will be Hugh Webster, an actor currently in Lister Sinclair's "World of the Wonderful Dark," at the Vancouver Centennial Festival.

Opening show may be the preem of Sean O'Casey's "Cock-a-Doodle Dandy," opening Oct. 2. Paul Shyre, who did off-Broadway productions of O'Casey's "I Knock at the Door" and "Purple Dust," plans to bring the new show here for four-week tryout before presenting it off-Broadway.

Tent Goes Non-Profit After 4 Years in Red

Detroit, Aug. 12.

After four years of losses, the Music Circle Theatre has switched to a non-profit setup. It has received Revenue Dept. okay to drop admissions tax and is also seeking tax-free status for donations.

A non-profit company, Summer Theatre, Inc., has leased the Music Circle Theatre name, plus equipment, facilities and other assets with the intention of continuing operation of the showtent.

Biz Up 10% This Year At Pitlochry Festival

Pitlochry, Scotland, Aug. 12.

Business is up about 10% at this summer Festival Theatre, set amid the Highland hill country. Motorcoach tours and school parties have hypoed attendance.

Most popular play has been a Scottish thriller, "The Heir to Ardmally," by Ena Lamont Stewart.

The Shuberts have now extended their anti-critic efforts to New York. The latest move is to reduce the first-night and second-night press lists for shows playing Shubert-operated Broadway theatres. Previously, the Shuberts notified producers that passes for out-of-town critics, drama editors and columnists may no longer be issued for Shubert theatres without a written okay from John Shubert.

The notice of the first-night and second-night press list revisions was sent out by Leonard Sang, a Shubert executive, who is understood to have worked out the changes with John Shubert, executive-son of J. J. Shubert, the head of the firm. Like the recent edict wiping out pass privileges for visiting scribes, the action is believed to have been on the orders of the elder Shubert. The Shuberts operate 18 of the 32 legit theatres on Broadway.

The revised first-night roster for Shubert houses reduces the distribution of tickets from an average of 65 pairs to 51 for newspaper, radio and television coverage. Although a preem performance invitation list of 65 is considered normal by most Broadway pressagents, the figure has gone as high as 72 pairs in the case of one of the more established producing firms.

Principally affected by the changes is the N. Y. Times, which had been getting seven pairs of first-night seats and two pairs for the second night. Under the new Shubert edict, Times staffers will get only four pairs opening night and five the second night. Those pushed back from first to second-night are drama reporters Louis Calta and Arthur Gelb and Seymour Peck, of the Sunday staff. They join Sunday staffers Victor Talley and Herbert Mitgang.

Retained on the first-night list from the Times are critic Brooks

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'Contempt' Very Hazy So Arthur Miller Wins His Plea Against Verdict

Washington, Aug. 12.

If playwright Arthur Miller holds contempt for Congress, he didn't express it sufficiently to justify a $500 fine and three months on good behavior, a U.S. Circuit Court of Appeals ruled in a unanimous decision of nine judges.

The tribunal held Thurs. (7) that MM's master had not been adequately informed by the House Un-American Activities Committee that he must answer a question about other persons attending a meeting of Communist writers in 1947. The committee and the House had voted a contempt citation because Miller clammed up on a question requiring him to name others. In his widely publicized appearance before the committee in 1956, he had answered all other questions—never pled the Fifth Amendment.

But the man who wrote Pulitzer-prize-winning "Death of a Salesman" said he didn't want to be an informer on other people.

In lower court, U.S. District Judge Charles F. McLaughlin had imposed a $500 fine and put Miller on three-months probation following a contempt of Congress conviction.

In setting the conviction aside, the nine appeals court judges were unanimous for the first time in years in a contempt of Congress case.

'Cinderella' for London With R&H Songs Only

London, Aug. 12.

A deal is being closed for a Coliseum Christmas production of "Cinderella," using the Rodgers and Hammerstein music, but not their book. It will be the first special Christmas show at the theatre since 1944.

The Coliseum, currently without a Broadway import for the first time for many years, is running a Sadler's Wells production of "The Merry Widow," skedded through Aug. 30 and perhaps an additional week. It will be followed by two ballet engagements.

Times Printers and Greer Garson: Spring Romance of Shubert Alley

(Even the staid N. Y. Times can become sentimental. The eminent daily melted a bit recently in reporting the "romance" of a group of its printers with a Broadway and Hollywood actress. The story appeared recently in Times Talk, the paper's monthly house organ of "News about the N. Y. Times and the men and women who get it out." The piece without a by-line, was headed, "The Red-head and the Pressmen —a Times Love Story.")

One group of The Times' 200-odd journeymen press gang comes up to the street from deep under 44th Street at 11:45 every night and takes the air on the sidewalk just east of Sardi's. There are 13 in the group most of the time, a happy-go-lucky bunch with printers' ink on their arms and on their faces, and on the little square paper caps that are the trademarks of men who handle the roaring newspaper machines.

In mid-January this year the actress Greer Garson took over the lead role in "Auntie Mame" in the Broadhurst Theatre in 44th Street, almost directly opposite Sardi's, west of Shubert Alley. She would come through the stage door a few minutes after the pressmen had come up from the pressroom caverns. They would wave, and she would wave back as she stepped into her waiting limousine. This became ritual and each night as the limousine pulled away she would throw kisses. The chauffeur added a touch of his own. Pulling out from the curb he would blink his headlights as the car rolled slowly past The Times loading platforms in the eastbound street.

All through February, March, April and the first two weeks in May, the kisses, the blinking lights and rather shy salute from the inky 13 kept up. Not a word was exchanged between Greer Garson and her besmudged worshipers—not one. But on a Monday night, May 12, the chauffeur came across the street with a Broadhurst Envelope. In it was a note from Miss Garson's hand. She writes in broad, bold script. The envelope was addressed: "To My Boys at The N.Y. Times Building on W. 44th Street." It said:

"My Dear Boys: I'll be leaving W. 44th Street soon (May 31) but I'll have so many happy memories —and I'll never forget your friendly 'Goodnight' salute. I look forward to that every evening. Have a drink with 'Auntie Mame.' With love and best wishes to each and every one of you . . . Greer Garson."

The letter has been handled and re-read a thousand times. It has gone the full rounds among the roaring presses under the pavement. It is dark with pressroom ink.

Bourbon, Too

With the note came a bottle of Bourbon and a bottle of Scotch. The 13 drained both, drinking toasts to the lovely red-head across the way. The pressmen had the note photostated so that each owned a copy to take home.

The night after the note and the whisky came, the 13 pressmen chipped in for three and a half dozen pink roses. Each man put his inky signature to the card that went with bouquet—Jack Cassidy, Ray Anzman, Frank Clarke, Marty Finneran, George Resnick, Gene Eisner, Stanley Salmon, Art Lemieux, Frank Climento, Owen Tepper, Vincent Brown, Harry Himpler, Art Hawley. Ray Anzman carried it across the street to the stage door for delivery to Miss Garson's dressing room.

On May 14, the actress sent an answer to the gift. Her chauffeur came across 44th Street with a large manila envelope. In it were 13 autographed photographs of his mistress, one for each of the men who had signed the card. And there was an autographed ballpoint pen for each man, too. They cheered that night when the kisses came form the moving limousine. They had proof of their romance, now, to bring home to doubting wives and sweethearts. They were jubilant. The love affair was the chief topic down among the presses. With the autographs had come a second note from Miss Garson, this one addressed in the bold script to "Auntie Mame's Own Gentlemen of the Press."

"My dear, wonderful boys," it began. "I can't tell you how truly happy your kind warmhearted note has made me. And the shower of beautiful roses—my favorite pink roses—how did you guess?

"I was overwhelmed. In fact I was just too shy to stop by last night. Afterwards I was so sorry I hadn't. But I hope to meet you all and thank you before I leave. Meanwhile, thanks, thanks a million. Bless you. Gratefully. G. G."

At this point, the inky cavaliers got a bit emotional over the turn the love affair had taken. They got to talking about what they could offer next. Something more lasting than pink roses. The jewelry shops sell a gold bracelet charm that is like a tiny open gold lantern. In it is a miniature, fine paper, front page of The N.Y. Times. They decided to chip in for one of those.

One rainy night before they got the charm, the group felt it was time they really met the actress. When the audience had melted they crossed the street in a body away and the theatre went dark, and met her as she came through the stage door. They were shy, but she opened the conversation to put them at ease. She said: "Why do you wear those little white paper hats?," and they told her the hats keep ink out of their hair. She asked if they had seen the show, and none had. She asked if they wanted to see it, and they all said they did. She turned to Kay Mead Pike, her secretary, and asked her to arrange for seats for all 13 and for their wives or girl friends. The men timidly suggested that maybe Miss Garson would like, some night, to go down under the street to see the presses and she said she would if she could find the time. She got into the car and they went through the kiss and salute routine. She vanished in the direction of Times Square, leaving them, thrilled, on the wet sidewalk.

Press Tour

On a Saturday afternoon right after that meeting—on May 24—the presses were thundering out the Sunday edition, when a pressman came out of the office and hollered to Ray Anzman: "Greer Garson's on the phone. She wants to talk to you." The pressroom has its practical jokers and Ray thought one of them was behind the summons, but he went to the phone, and it was Miss Garson. She had rounded up enough tickets for every one of her 13 and for their ladies. She had taken box seats in the Broadhurst for them, for the Monday evening show—the 26th. The men, scrubbed and in their best, came with their women, and Greer Garson asked them into her dressing room after the performance.

Next night there were lovely white roses for Miss Garson and a white carnation for her husband, and the evening after that, May 28, Ray Anzman crossed the street with the gold bracelet charm that carried The N.Y. Times in miniature. The doorman took it to the actress' dressing room.

On May 30, the night before Miss Garson left "Auntie Mame," another letter came to the 13. The salutation, "My Very Dear Boys," was enclosed in an ink-drawn heart. The bold "Greer Garson" signature had another big heart, with an arrow through its center. It was the actress' farewell. In the left-hand margin she had drawn a weeping eye, with fat teardrops falling from it. The letter said:

"It was a joy to entertain you and your ladies on Monday night and to meet you all afterward. I felt very proud of our friendship.

"I was really thrilled by the beautiful bouquet of exquisite white roses and my husband was delighted to have the little message and boutonniere from the ladies. It was a charming thought and much appreciated.

"And now your letter comes with this lovely charm for my bracelet. Believe me, I will, treasure it always and put it on my charm bracelet, which I wear almost every day—although, certainly, I need no visible momento to remind me of you all.

"Tomorrow night it will be au revoir for a while. How I shall miss you! When I go out to the west I will think of you often and when we get to our New Mexico ranch later in the summer, I will send you some picture postcards of our beautiful Spanish-Indian countryside.

"We are reading lots of scripts and I'll be back in town next year if we can find an interesting one and, of course, you will be invited to the first Monday.

"Till then, God bless you and my fondest good wishes to you all."

The spring romance in the darkness of 44th Street through a long string of midnights somehow escaped the daily papers. But the 13 pressmen will never forget. They have the photostated letters and they have their May 26 ticket stubs. Their romance with Greer Garson may become a family legend.

Paul Winston Loses Dayton and Columbus Stock Company Setups

Dayton, O., Aug. 12.

The joint operation by Paul Winston of two music theatres named for himself in Dayton and Columbus, O., has come a cropper. The Columbus setup has folded, while the local showcase has been taken over by a new management. Both spots were launched this summer.

The new local management is Dayton Productions, Inc., which was formed for the purpose of taking over the faltering operation from Winston. The outfit plans continuing the scheduled 14-week run through Sept. 21, as called for in a contract negotiated last winter by Winston with Montgomery County commissioners.

George A. Flanagan and Howard G. Young, two of the principal backers of Winston's dual operation, are president and vice president, respectively, of Dayton Productions. The original capitalization on the Winston theatres was $60,000, with overcall bringing that amount to more than $75,000.

Production costs on the offerings, which played here first and then moved to Columbus, ranged from $13,000-$16,000, with the variation stemming principally from star salaries. Eddie Bracken reportedly got $3,500 in the opener, "Where's Charlie?" while Howard Keel is understood to have received $7,000 in "Carousel."

Vern Armstrong, who served as company manager for Winston, is treasurer of the new firm and in active charge of the operation. He's put together a new company, culled from the 100 members originally in the two Winston groups.

Incidentally, the scheduled try-out of Edward Eager and George Antheil's "The Happy Journey" has been cancelled. The presentation, which was to have starred Alfred Drake, was originally slated for both the Columbus and Dayton theatres.

Winston took over the theatre here in an arrangement with local officials and business men. The spot was operated the previous season by John Kenley, who moved to Warren and opened a $2-top strawhat at the Packard after losing the house here.

GENEVIEVE MAY TOUR IN 'CAN-CAN' IN FALL

John Kenley, operating the Kenley Players this summer at Warren, O., is contemplating sending "Can-Can" on a six-week tour next fall with Genevieve as star. The French singer, a regular on Jack Paar's NBC-TV show, made her legit debut in the musical with the Kenley Players last month. She grossed $27,900 on a seven-performance run at the 2,418-seat Packard Music Hall, where the group operates.

Kenley, offering an Equity company with guest stars at a $2 top, has booked the Parisian singer for a one-week return appearance in "Can-Can" beginning Sept. 2. The previous deal with the songstress called for a guarantee, plus 10% over $20,000. For her September stand, she'll get a $3,500 guarantee and 25% over $20,000.

The projected fall tour would be principally one-nighters, playing large auditoriums.

Inside Stuff—Legit

In a VARIETY story July 2, Albert Hackett was quoted as saying that production of "Diary of Anne Frank" in the Soviet Union was being held up for two reasons: "First, we were told that if it contained any anti-Semitism, it couldn't be put on. Second, the translator said that the Soviet Government didn't believe in 'passive resistance' such as is demonstrated by Anne and her family."

Morris U. Schappes, editor of Jewish Currents, wrote to Hackett about this quotation and received the following reply regarding the VARIETY story: "We had said that while we were in Moscow we met the man who translated the play of 'The Diary of Anne Frank.' The play, in this Russian translation, is just being published in the Soviet. But the play has not yet been staged in Russia. We asked the translator if the reason for its not being produced was that there was anti-Semitism in Russia. (We had just read in the Paris newspapers an article quoting Khrushchev as saying that that it was almost impossible to integrate the Jewish people into the Soviet state, etc. etc.) The translator replied to our question, 'If there were anti-Semitism in the Soviet, they would not allow your play to be published.' And of course it is being published. I know it will interest you to know that the play has played in many countries behind the 'Iron Curtain.' In many many, cities in East Germany, in Poland, in Czechoslovakia, in Rumania. The translaor felt very confident that it would be done in Moscow in the fall, as three different stars wished to play in it."

Richard Watts Jr., N.Y. Post drama critic, has explained his failure to participate in the annual VARIETY poll of the New York first-stringers on the best performance of the Broadway legit season. In his "Two on the Aisle" column, under the subheading, "Various Thoughts on the Drama," he wrote:

"During my absence in Europe, it appears that Walter Winchell got to brooding over the fact that John McClain and I hadn't voted in the recent VARIETY poll . . . and wondered what the fight was about. I can't speak for McClain, but in my own case I'm almost sorry to say there was no fight at all. My abstention from the balloting arose solely from the fact that, while I am able to decide each year which is the best play, I am frequently uncertain in the other fields.

"Take the matter of last season's acting, for example. What was the finest masculine performance of the year? Ralph Bellamy in 'Sunrise at Campobello'? Laurence Olivier in 'The Entertainer'? Alfred Lunt in 'The Visit'? Hugh Griffith or Anthony Perkins in 'Look Homeward, Angel'? Frankly, I don't know; all of them seemed to me close to perfection. Nor am I sure which director did the finest job of staging, Peter Brook in 'The Visit,' George Roy Hill in 'Look Homeward, Angel,' or Arthur Penn in 'Two for the Seesaw.' So I didn't vote."

As McClain explained two years ago in a column in the N.Y. Journal-American, he refused to participate in the VARIETY poll because he objected to a story in this publication about the first-night drunkenness of certain unspecified New York critics.

Show on Broadway

Auntie Mame

City Center of Music & Drama, Inc. (by arrangement with Bowden, Barr & Bullock, with Sylvia Drulie) presentation of the Robert Fryer & Lawrence Carr production of a two-act comedy by Jerome Lawrence and Robert E. Lee, based on the novel of Patrick Dennis. Staged by Charles Bowden, based on the original staging of Morton Da Costa; settings, Oliver Smith; lighting, Peggy Clark; costumes, Noel Taylor; Miss Sidney's gowns, Travis Benton of Marusia; furs, House of Aronowicz, Inc.; incidental music, Saul Schechtman. At N. Y. City Center, N. Y., Aug. 11, '58; $3.80 top.

Norah Muldoon ..... Betty Sinclair
Patrick Dennis, as boy ..... Guy Russell
Ito ..... Yoshi Naka
Vera Charles ..... Shannon Dean
Osbert ..... Eugene Van Hekle
Ralph Devine ..... John Granger
Lindsay Woolsey ..... Arthur Allen
Auntie Mame ..... Sylvia Sidney
Paperhanger ..... Roy Johnson
Mr. Babcock ..... Leo Lucker
Stage Manager ..... Edward Fuller
Theatre Manager ..... James Pritchett
Maid ..... Teresa Savior
Butler ..... Paul Savior
Customers ..... Teresa Savior, Laura Lee
Customer's Son ..... Robin Esser
Floor-walker ..... Eugene Van Hekle
Beauregard Burnside ..... Mark O'Daniels
Cousin Jeff ..... James Pritchett
Cousin Fan ..... Ruth Kelton
Sally Cato MacDougal ..... Winifred Ainslee
Emoroy MacDougal ..... Robin Esser
Mother Burnside ..... Joan Davenport
Grooms ..... Paul Savior, John Granger
Dr. Shurr ..... Roy Johnson
Patrick Dennis, as young man ..... William Berrian
Agnes Gooch ..... Sudie Bond
Brian O'Bannion ..... Philip Bosco
Gloria Upson ..... Francesca Trantum
Doris Upson ..... Ruth Holden
Claude Upson ..... T. J. Halligan
Pegeen Ryan ..... Laura Lee
Michael Dennis ..... Guy Russell

The apparently indestructible "Auntie Mame" is back, this time under the alias of Sylvia Sidney. The touring company that began its peregrinations in Stratford, Conn., last April has moved into the N.Y. City Center for a three-week stand. At a $3.80 top, there seems no reason why the Jerome Lawrence-Robert E. Lee frolic shouldn't do okay locally before taking off again to the hinterland.

Sylvia Sidney and "Auntie Mame" both had countless friends in the opening night audience which obviously "just loved every minute of it." Since the title part looks like becoming a sort of female "Hamlet," with a steadily growing array of actresses tackling it, time will have to dictate which of the distaffers is the John Barrymore of the Mames.

It can be said for Miss Sidney that she has a lusty attack, that she is in complete command of a laugh line or a laugh situation, and that without being maudlin she has invested some human truth into the woman's relationship with her growing nephew. There isn't anything fresh and new about Miss Sidney's "Mame," but there is a satisfying solidarity to the performance that bespeaks the thorough craftsman.

Co-producer Charles Bowden has directed this version, based on the original staging of Morton Da Costa. He has kept rapid pace, with rapid-fire dialog, frenetic stage movement, never-pause-for-a-breath technique. Not surprisingly, it works, for "Mame" is surefire comedy. The trick is a bit dehumanizing, but funny.

Miss Sidney knows how to use a star part so that the show is her vehicle, which is perfectly legitimate, but there are also-rans in the company who add meaningfully to the festivities. Shannon Dean is competent as the heroine's wryly observent actress-friend. Ruth Holden and T. J. Halligan make the Connecticut exurbanite scene with Mame a good threesome. Sudie Bond successfully recreates Mame's diamond-in-the-rough amanuensis. Philip Bosco, in his initial Broadway outing, makes the overweening Irish poet a proper kind of ass. Winifred Ainslee is blondely, bitingly, a picture of the flower of the South. Mark O'Daniels, Mame's Dixie vis-a-vis, is all eager hominy grits, and Leo Lucker is vocally energetic as the apoplectic vested banker.

But the constellation properly revolves around Miss Sidney, a trim, hustling, throaty, salty, satisfactory Mame. *Geor.*

Opera Review

Francois Villon

Amsterdam, July 18.

Holland Festival presentation with Hans Wilbrink, Guus Hoekman, Greet Koeman, Anny Delorie, Cora Canne Meyer. Musical director, Alfred Eichmann. Staged by Wolf-Dieter Ludwig. Sets, Nicolaas Wijnberg. Prices, $4-50c. Reviewed at Amsterdam, Holland.

As tribute to the late Dutch composer, Sem Dresden, his posthumous opera on the life and loves of bawdy poet "Francois Villon" was produced by the Netherlands Opera as part of the Holland Festival. Though composer had only gone as far as a piano score, the work was orchestrated and finished by a former pupil of his, Jan Mul, who had to make a lot of guesses at Dresden's intentions.

"Francois Villon" has wonderful tunes, but work as a whole does not impress. This is not so much the fault of the score. Libretto is made up from snatches of Villon's work, never becomes an organized drama. The characters of Villon, Charles d'Orleans, and others, do not come alive. Granted, this is often true in opera but motivations behind action are peculiarly obscure here.

The opera, only 50 minutes long, was mainly a Dutch affair, being sung by Hans Wilbrink as Villon, Guus Hoekman as Duke of Orleans, Annie Delorie as Margot. Pleasant to look at are settings of Wijnberg. *Saahink.*

Are Summers Growing Shorter?

By HOBE MORRISON

Attendance was sharply up last week, both on Broadway and the road. On the summer stock circuit, too, receipts tended to be a bit above the previous week's level, although comparisons are more difficult there, because of the wholesale change of bills and such variable factors as weather, etc.

In the last decade or so the traditional summer boxoffice slump has been figured as ending Aug. 15, although in recent years business has begun to simmer the first week in August. If, as is indicated, attendance holds the same pace or even improves this week, it may mean that the previous b.o. pattern is changing, and that the upturn may be expected a week earlier hereafter.

Thus far, this has been a fairly painless summer on Broadway and the road, although the strawhats have generally had somewhat underpar pickings. With the resumption of two layoff shows and a return entry, Broadway is getting a stir of activity this week, as a sort of preliminary sign of the annual fall frenzy. On the road, too, things are starting to perk. In the strawhat field, however, the season is on the wane, and only a few hardy spots will still be open a month hence.

Barns Spotty; 'Crazy' $11,700 in Det.; Tandy-Cronyn SRO $17,700, Westport

The strawhat trail continues to be shaky this summer. In the overall, business has been somewhat disappointing—not actually unprofitable in most cases, but below the level of recent seasons and, in the context of constantly rising costs, certainly not encouraging.

A notable exception in last week's lineup of barn tourers was the smash engagement of Jessica Tandy and Hume Cronyn in their euphemistically-titled quadruple-bill, "Triple Play." Playing the Westport (Conn.) Country Playhouse, with its appreciative but highly discriminating clientele, the Cronyns had an almost solid capacity week, even topping the recent appearance of the tv-hypoed Groucho Marx and almost reaching their own house record of last season in "The Man in the Dog Suit."

Estimates for Last Week

Parenthetical designations for stock are the same as for the road, except that (TS) indicates Touring Show and (LP) indicates Local Production. Engagements are for single week unless otherwise noted.

OUTDOOR

DETROIT

Music Circle ($3.30; 1,700; $31,500). **Girl Crazy** (MC-LP), over $11,700. Current: **"Most Happy Fella.**

INDIANAPOLIS

Starlight Musicals ($3; 3.050; $36,000). **Bloomer Girl** (MC-LP), about $13,300 in six performances. Previous week: **"Rosalinda,** $15,000. Current: **Naughty Marietta.**

KANSAS CITY

Starlight Theatre ($4; 7,600; $70,000). **Guys and Dolls** (MC-LP) (1st wk) (Frankie Laine), nearly $56,000. Previous week: **Wizard of Oz** (Pat Suzuki), $51,000. Current: **Guys and Dolls.**

LOUISVILLE

Louisville Amphitheatre ($3.75; 3,520; $58,000). **Naughty Marietta** (OP-LP) (Mimi Benzell), about $20,000. Previous week: **Song of Norway** (Patricia Morison), $20,000. Current: Variety show (Gordon MacRae).

ST. LOUIS

Municipal Opera ($3; 11,937; $95,000). **Finian's Rainbow** (MC-LP); about $60,000. Previous week: **Happy Hunting** (Allan Jones, Penny Singleton), $60,000. Current: **Hansel and Gretel and Nutcracker Ballet.**

TENTS

CHICAGO

Edgewater Beach Playhouse ($3.95; 950; $23,500). **Kind Sir** (C-TS) (1st wk) (Ann Sheridan), about $15,200. Previous two weeks: **Sweet and Sour** (Melvyn Douglas), respectively, $16,500 for eight performances and $11,500 for seven. Current: **Kind Sir.**

Highland Park Music Theatre ($3.90; 1,500; $31,500). **Brigadoon** (MC-LP) (1st wk), about $15,000. Previous week: **Fanny,** $15,800. Current: **Brigadoon.**

Tenthouse Theatre ($3; 1,400; $21,750). **Career** (D-LP), about $8,500. Previous week: **Teahouse of the August Moon,** $9,500. Current: **No Time for Sergeants.**

INDIANAPOLIS

Avondale Playhouse ($2.50; 1,000; $12,000). **Visit to a Small Planet** (C-TS) (Stuart Erwin), about $8,000 for six performances. Previous week: **Hemingway and All Those People** (Marge Champion), $11,500. Current: **Goodbye, My Fancy** (Irene Hervey).

PHILADELPHIA

Playhouse in the Park ($3; 1,436; $26,000). **Tonight at 8:30** (C-TS) (Faye Emerson), new house record, $20,300. Previous week: **Waltz of the Toreadors** (Claude Dauphin), $9,500. Current: **Triple Play** (Jessica Tandy, Hume Cronyn).

WALLINGFORD, CONN.

Oakdale Musical Theatre ($4.20; 2,150; $41,000). **Most Happy Fella** (MD-LP) (2d wk), over $22,600. Previous week: same show, $22,000. Current: **Porgy and Bess** (Cab Calloway).

LARGE HARDTOPS

DALLAS

State Fair Music Hall ($3.75; 4,120; $73,500). **Most Happy Fella** (MD-LP) (1st wk), nearly $36,000. Previous week: **Guys and Dolls** (Johnnie Ray, Janice Paige), $33,500. Current: **Most Happy Fella.**

HARRISBURG

Playhouse of the Stars ($3; 1,200; $18,000). **Separate Tables** (D-TS) (Basil Rathbone, Geraldine Page), about $8,000. Previous week: **Visit to a Small Planet** (Bert Lahr), $8,700. Current: **Maggie** (Ella Logan). Also the previous week, **Separate Tables** grossed $13,000 at the Falmouth Playhouse, Coonamessett, Mass.

STRATFORD, CONN.

Shakespeare Festival ($5; 1,453; $45,000). **Hamlet-Midsummer Night's Dream-Winter's Tale** (Rep-LP) (8th wk), almost $41,600. Previous week: same repertory, $42,531 house record. Current: same.

STRATFORD, ONT.

Shakespeare Festival ($5; 2,196; $61,912). **Henry IV-Much Ado About Nothing-Winter's Tale** (Rep-LP) (7th wk), over $50,700. Previous week: same repertory, $54,700. Current: same.

SMALLER HARDTOPS

ANDOVER, N. J.

Grist Mill Playhouse ($4.40; 786; $18,600). **Peter Pan** (C-LP) (Gloria Vanderbilt) about $6,000. Previous week: **Cat on a Hot Tin Roof** (Veronica Lake), $11,700. Current: **Night Must Fall** (Van Johnson).

CHICAGO

Drury Lane Theatre ($3.50; 485; $9,800). **Spider's Web** (CD-T-LP) (1st wk) (Jan Sterling), estimated $7,100. Previous week: **Chalk Garden** (Peggy Wood), $3,300. Current: **Spider's Web.**

Hinsdale Summer Theatre ($3.50; 838; $15,000). **Separate Tables** (D-LP) (2d wk) (Rosemary DeCamp, Sidney Blackmer), almost $8,400. Previous week: same show, $6,300. Current: **Light Up the Sky** (Denise Darcel).

CORNING, N. Y.

Corning Summer Theatre ($3; 611; $10,500). **Cat on a Hot Tin Roof** (D-LP), over $5,900. Previous week: **Fallen Angels** (Hermione Gingold, Carol Bruce), $6,500. Current: **Visit to a Small Planet.**

IVORYTON, CONN.

Ivoryton Playhouse ($4.40; 650; $17,000). **Cat on a Hot Tin Roof** (D-TS) (Diana Barrymore), about $13,200. Previous week: **Holiday for Lovers** (Don Ameche), $8,000. Current: **Damn Yankees.**

NEW HOPE, PA.

Bucks County Playhouse ($2.50; 432; $7,818). **Dear Barbarians** (C-LP) (2d wk), nearly $4,700, lowest week in five years at the house. Previous week: over $5,000. Current: **Boston Love Story** (Julia Meade, Shirl Conway).

NYACK, N. Y.

Tappan Zee Playhouse ($4.40; 600; $16,000). **Dulcy** (C-TS) (Dody Goodman), estimated $8,400. Previous week: **Sabrina Fair** (Margaret Sullavan, Joseph Cotten), $14,900. Current: **House on the Rocks** (Tallulah Bankhead).

OLNEY, MD.

Olney Theatre ($3.50; 650; $10,000). **King of Hearts** (C-LP) (2d wk), about $6,400. Previous week: **King of Hearts, $9,800.** Current: **Under Milk Wood.**

SARATOGA, N. Y.

Spa Theatre ($4.40; 587; $13,000). **Remarkable Mr. Pennypacker** (C-TS) (Burgess Meredith), near-y $7,900. Previous week: **Mid-Summer** (James Mason), underquoted, was actually about $12,500 with 50c. higher top price. Current: **Cat on a Hot Tin Roof** (Diana Barrymore).

WESTPORT, CONN.

Country Playhouse ($4.40; 761; $17,500). **Triple Play** (D-TS) (Jessica Tandy, Hume Cronyn), best of the season so far, over $17,700. Previous week: **Dulcy** (Dody Goodman), $10,500. Current: **Visit to a Small Planet** (Bert Lahr).

WILLIAMSTOWN, MASS.

Adams Memorial Theatre ($3; 479; $6,000). **Cat on a Hot Tin Roof** (D-LP), about $6,100. Previous week: **No Time for Sergeants,** house record, $6,617. Current: **Matchmaker.**

British Shows

(Figures denote opening dates)

LONDON

Ah, Quelle Folie, Wint. Gard. (6-28-58).
Any Other Biz, Westminster (4-10-58).
At Drop of Hat, Fortune (1-24-57).
Breath of Spring, Cambridge (3-26-58).
Boy Friend, Wyndham's (12-1-53).
Duel of Angels, Apollo (4-24-58).
Expresso Bongo, Saville (4-23-58).
Five Finger Exercise, Comedy (7-16-58).
Flowering Cherry, Haymarket (11-21-57).
For Adults Only, Strand (6-25-58).
Hatful of Rain, Prince (8-11-58).
Irma La Douce, Lyric (7-17-58).
Living for Pleasure, Garrick (7-10-58).
Merry Widow, Coliseum (7-31-58).
Mousetrap, Ambassadors (11-25-52).
My Fair Lady, Drury Lane (4-30-58).
Noon Has No Shadows, Arts (7-18-58).
Not in the Book, Criterion (4-2-58).
Party, New (5-28-58).
Plaisirs De Paris, Wales (4-20-57).
Private Ear/Public Eye, Royal Court (7-21-58).
Rape of Belt, Picadilly (12-12-57).
Roar Like a Dove, Phoenix (9-25-57).
Salad Days, Vaudeville (8-5-54).
Simple Spyman, Whitehall (3-19-58).
Speaking of Murder, St. Mart. (6-4-58).
Three Way Switch, Aldwych (7-8-58).
Trial Mary Dugan, Savoy (7-2-58).
Tunnel of Love, Majesty's (12-3-57).
Unexpected Guest, Duchess (8-12-58).
Variation on Theme, Globe (5-8-58).
Where's Charley, Palace (2-20-58).
You Can Have Body, Vic. Pal. (6-2-58).

SCHEDULED OPENINGS

Ariadne, Arts (8-20-58).
Auntie Mame, Adelphi (9-10-58).

CLOSED LAST WEEK

As You Like It, Open Air (7-14-58).
Double Cross, Duchess (7-7-58).

SCHEDULED N.Y. OPENINGS

(Theatres Set)

BROADWAY

Howie, Coronet (9-17-58).
At the Grand, 46th St. (9-25-58).
Swim in Sea, Lyceum (9-30-58).
Handful of Fire, Beck (10-1-58).
Touch of the Poet, Hayes (10-2-58).
Drink to Me Only, Adelphi (10-8-58).
Goldilocks, Lunt-Fontanne (10-9-58).
Susie Wong, Broadhurst (10-13-58).
T.N.P. of Paris, B'way (10-14-58).
Girls in 509, Belasco (10-15-58).
Once More With Feeling, Nat'l (10-21-58).
Pleasure of His Co., Longacre (10-22-58).
Georgy Dillies, Golden (10-23-58).
Marriage-Go-Round, Plymouth (10-29-58).
Man in Dog Suit, Coronet (10-30-58).
Patate, Miller (wk 11-3-58).
Plume de ma Tante, Royale (wk. 11-3-58).
Comes A Day, Ambassador (11-6-58).
Flower Drum Song, St. James (11-27-58).
Cold Wind & Warm, Morosco (12-4-58).
Old Vic, B'way (12-9-58).
Whoop-Up, Shubert (12-18-58).

OFF-BROADWAY

Young Provincials, Cricket (9-8-58).
Chaparral, Sheridan Sq. (9-9-58).
Jackknife, Royal (9-9-58).
Streetcar, Carnegie (9-17-58).
Heloise, Gate (9-24-58).
Lulu, 4th St. (9-29-58).
Golden Six, York (10-13-58).
Salad Days, Barbizon-Plaza (11-11-58).
Man Who Never Died, Jan Hus (11-19-58).

Touring Shows

(Aug. 11-24)

At the Grand (tryout) (Paul Muni)—Curran, S.F. (11-23).
Auntie Mame (Eve Arden)—Biltmore, L.A. (12-23).
Auntie Mame (Constance Bennett) National, Wash. (11-23).
Mask and Gown (T. C. Jones)—Geary, S.F. (11-23).
Music Man (2d Co.)—Philharmonic Aud., L.A. (18-23).
My Fair Lady (2d Co.)—Shubert, Chi (continues indefinitely).

College Group Running Chatham, Mass., Legit

Chatham, Mass., Aug. 12.

The Monomoy Theatre, Chatham, Mass., which Mary B. Winslow operated from 1938 until her death in 1957, has been taken over by the Ohio Univ. School of Dramatic Art & Speech. The barn was purchased last April by Mrs. John C. Baker, a resident of Chatham and Athens, O.

The university began a six-week season at the 300-seater July 23, with performances running Wednesday-Saturday.

B'way Improves; 'Darling' $35,900, Bellamy $36,200, Andrews $29,900, Hayes-Healy $24,300, 'Dark' $20,200

Chi Tenthouse Booking Names After 10 Years

Chicago, Aug. 12.

After operating more than 10 years with a resident cast, Herb Rogers' Tenthouse Theatre in suburban Highland Park is switching to a name policy midway in its 11th season. In a generally disappointing summer, Rogers feels that the play is no longer the thing, that each stock production has to be pillared by a star.

The producer has started at once, cancelling a second week of "No Time for Sergeants" and bringing in television star Hal March next Monday (18) for a single week of "Hole in the Head." It will be the first time Tenthouse has ever offered a name.

Rogers hopes to set another star for the show following, which tentatively is "Middle of the Night." The strawhat's season ends Aug. 31, but may be extended if the final show proves hot.

Road Up; Muni 72½G, L.A.; 'Lady' Hits $64,900, Chi; T. C. Jones 13½G, Frisco

The road is beginning to show signs of new-season life. Business bounced up last week for the touring edition of "My Fair Lady," and improved a bit for the tryout, "At the Grand." The other tourer, reporting, femme impersonator T. C. Jones in "Mask and Gown," eased off slightly.

Two companies of "Auntie Mame" are swelling the road list as harbingers of the fall surge. One opened last week on the Coast and the other starts this week in Washington.

The Los Angeles Civic Light Opera production of Meredith Willson's "The Music Man" has an advance sale of $360,000 one week before its scheduled opening next Monday (18) at the Philharmonic Auditorium, Los Angeles. That's a record advance for any CLO production. It includes five weeks of subscription, plus a 10-day subsequent run.

Estimates for Last Week

Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout and RS indicates road show. Also, prices on touring shows include 10% Federal Tax and local tax, if any, but as on Broadway grosses are net; i.e. exclusive of taxes. Engagements are for single week unless otherwise noted.

CHICAGO

My Fair Lady, Shubert (MC-RS) (40th wk) ($7; 2,100; $72,979). Almost $64,900. Previous week, $59,700. Continues indefinitely.

LOS ANGELES

At the Grand, Philharmonic Aud. (MD-T) (5th wk) ($6.40-$5.90; 2,670; $73,500) (Paul Muni). Nearly $72,500. Previous week, $71,500. Closed Saturday (9), moving to San Francisco for five more weeks of doctoring prior to Broadway.

Opening This Week

Auntie Mame, Biltmore (C-RS) (Eve Arden). After a break-in last week at the Russ Auditorium, San Diego, the touring production is scheduled to open tomorrow (Thurs.) and looks to break all local records for a straight play, with the advance as of last Manday (11) totaling $225,000.

SAN FRANCISCO

Mask and Gown, Curran (R-RS) (3d wk) ($4.95-$4.40; 1,758; $46,000) (T. C. Jones). About $13,500. Previous week, $17,000. Moved Monday night (11) to the next-door Geary Theatre, for a scheduled three more weeks.

Opening This Week

At the Grand, Curran (MD-T) ($6.40-$5.90; 1,758; $58,000) (Paul Muni). Opened Monday night (11) for five weeks of pre-Broadway tuneup to one favorable review (Cone, Oakland Tribune), two inconclusive (Morton, Examiner; Hall, Call-Bulletin) and two unfavorable (Knickerbocker, Chronicle; Hodel, News).

David Hayes will design the scenery for "Night Circus."

Broadway perked last week after dropping the previous stanza. "Music Man" and "My Fair Lady" held steady at capacity, while most of the other shows registered moderate-substantial increases.

The number of shows this week moved up from 11 to 14 with the resumption Monday night (11) of "Bells Are Ringing" and "Jamaica" and the opening for a three-week return engagement of "Auntie Mame" at the City Center.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of taxes.

Dark At the Top of the Stairs, Music Box (D) (36th wk: 284 p) ($5.75-$6.90; 1,010; $33,000). Almost $20,200. Previous week, $19,100.

Look Back in Anger, Golden (D) (45th wk; 359 p) ($5.75; 800; $25,152). Nearly $14,000 on twofers. Previous week, $14,200 on twofers. Exits Sept. 20, to tour.

Look Homeward Angel, Barrymore (D) (37th wk; 292 p) ($6.90; 1,076; $40.716) (Miriam Hopkins). Almost $22,800. Previous week, $21,000.

Music Man, Majestic (MC) (34th wk; 268 p) ($8.05; 1,626; $68.658) (Robert Preston). Nearly $69,400 again.

My Fair Lady, Hellinger (MC) (126th wk; 1,003 p) ($8.05; 1,551; $68,210). Steady at $69,400.

Romanoff and Juliet, Plymouth (C) (44th wk; 348 p) ($5.75-$6.25; 1,062; $36,625). Over $18.700 on twofers. Previous week, $17,800 on twofers. Exits Sept. 13, to tour.

Say, Darling, ANTA (MD) (19th wk; 148 p) ($7.50; 1,185; $50.460) (David Wayne). Nearly $35,900. Previous week, $34,000.

Sunrise at Campobello, Cort (D) (28th wk; 220 p) ($6.90; 1,155; $37,500) (Ralph Bellamy). Almost $36,200. Previous week, $35,200.

Two For the Seesaw, Booth (CD) (30th wk; 236 p) ($6.90; 780; $31,700) (Dana Andrews). Almost $29,900. Previous week: $29,300.

West Side Story, Winter Garden (MD) (46th wk; 364 p) ($8.05; 1,404; $63,203). Nearly $44,400. Previous week, $41,800.

Who Was That Lady, Beck (D) (23d wk; 184 p) ($6.90; 1,280; $47,000) (Peter Lind Hayes, Mary Healy). Over $24,300. Previous week, $20,900.

Reopening This Week

Bells Are Ringing, Shubert (MC) ($8.05; 1,453; $58.101) (Judy Holliday). Resumed last Monday (11) after a three-week layoff.

Jamaica, Imperial (MC) ($8.35; 1,427; $63,000) (Lena Horne, Ricardo Montalban). Resumed last Monday (11) after a six-week layoff.

Return Engagement

Auntie Mame, City Center (C) ($3.80; 3,090; $61.812) (Sylvia Sidney). Touring edition of the comedy began a three-week stand last Monday night (11).

Off-Broadway Shows

Blood Wedding, Actors Playhouse (3-31-58).

Boy Friend, Cherry Lane (1-25-58).

Children of Darkness, Circle in the Square (2-28-58).

Comic Strip, Barbizon Plaza (5-14-58).

Crucible, Martinique (3-11-58).

Guests of Nation, Marquee (6-26-58).

Ionesco Plays, Sullivan St. (6-3-58).

Playboy West'n World, Tara (5-8-58).

Threepenny Opera, deLys (9-20-55).

Ulysses, Rooftop (6-5-58).

Waiting for Godot, York (8-5-58).

The London production of Tennessee Williams' "Garden District" is scheduled to open Sept. 16 under the production auspices of **Jerry Leider** and **John C. Wilson,** in association with **Toby Rowland. Herbert Machiz,** who directed the New York production of the double-bill, will ditto in the capacity for the West End edition.

Shows Abroad

The Merry Widow

London, July 31.

Sadler's Wells presentation of three-act operetta by Franz Lehar. Stars June Bronhill. Thomas Round. Howell Glynne. English version, Christopher Hassall; staged by Charles Hickman; choreography, Pauline Grant; decor, Thea Neu. At Coliseum Theatre, London, July 31, '58; $2.80 top.

Baron Zeta ..... Howell Glynne
Valencienne ..... Marion Lowe
Count Danilo ..... Thomas Round
Anna Glavari ..... June Bronhill
Camille de Rossillon ..... Rowland Jones
Vicomte Cascada ..... Denis Dowling
Raoul de St. Brioche ..... George Chitty
Bozdanovitsch ..... John Larsen
Sylvane ..... Deidree Thurlow
Kromov ..... Raimund Herincx
Olga ..... Lily Gribbin
Pritsch ..... William Booth
Praskovia ..... Sheila Rex
Njegus ..... Gwilym Jones
Lolo ..... Angela Wheildon
Dodo ..... Janet Leggat
Jou-Jou ..... Irene Carpenter
Frou-Frou ..... Lily Gribbin
Clo-Clo ..... Deidree Thurlow
Margot ..... Dorothy Nash

The Sadler's Wells production of Lehar's "The Merry Widow" has been transferred to the Coliseum for a four weeks' season and on the first night it got away to a riotous success. This is the eighth revival of the show since it was first seen at Daly's in 1907, and though the humor and the plot creak somewhat, the music remains fresh.

The excellent voices bring out all the charm of Lehar's effervescent music and more than compensate for the stilted acting of some of the performers. June Bronhill as the widow has a light, but delightful voice, especially with "Vilia."

Thomas Round's Count Danilo is stronger on vocalising than on acting, but he has enough dash and charm to click with the femme audience. Marion Lowe, Howell Glynne and Rowland Jones are other principals who grasp their singing opportunities.

Charles Hickman's staging moves swiftly and covers up many of the obvious weaknesses of plot, and the costumes and decor by Thea Neu are lush and colorful. The Sadler's Wells Orchestra excellently conducted by Alexander Gibson, the chorus and the opera ballet contribute greatly to the gay atmosphere.

"Widow" will obviously appeal mostly to the older audiences with nostalgic memories, but it is exhilarating enough to give a kick even to the modern generation. *Rich.*

Dear Augustine

London, July 29.

English Stage Co. presentation of Leatherhead Repertory Co. production of three-act (seven scenes) comedy by Alison MacLeod. Staged by Jordan Lawrence; decor, Gillian Armitage. At Royal Court Theatre, London, July 28, '58; $2.30 top.

Max Weinberg ..... Basil Moss
Trudi Polachik ..... Anne Blake
Cyrus Sorabji ..... Gareth Davies
Mrs. Quentin ..... Jocelyn Tawse
Old Lady ..... June Topping
Topsy Manners ..... Christine Pollon
Mira ..... Sonia Graham
Woolf ..... Derek Martinus
Mr. Smith ..... Bernard Brown
Patil ..... George Cooper
Claus ..... George Cormack
Otto Polachik ..... Kerry Jordan
Franz Kuhn ..... Edmund Bailey
Hugo ..... Terence Bayler
Karl Schmidt ..... Kevin Miles
George ..... Maurice Hedley
Hans ..... Raymond Cooke
Krishna ..... Frank Topping

Alison MacLeod's play is the last of the four staged by repertory companies in a special series at the Royal Court Theatre. It was written in 1947 and concerns problems that probably seemed a shade more urgent then. "Dear Augustine" stands uneasily on a variety of soapboxes and is neither witty nor wise enough to stand any chance as a commercial proposition.

Miss MacLeod's slice of bickering life is set in a squalid lodging-house in a seedy London suburb. Presided over by a warm-hearted landlady who is a German refugee, the inhabitants consist of colored students, unmarried mothers, Jewish refugees and an odd assortment of visitors of unsure nationality and purpose.

There are too many characters, and few have a chance to emerge as personalities as they argue and proclaim about the racial and religious prejudice, British snobbism, Nazism and colonial independence. Amidst the haranguing, two fall in love and the rest bemoan either at not having a job or at the necessity of having one.

Miss MacLeod's philosophy seems specious and her dialog fairly trite. The play is performed adequately by the Leatherhead Repertory Co., but only Anne Blake as the landlady, Christine Pollon as a respectable abandoned wife and Derek Martinus as her cheerful, uninhibited swain are able to void stock characterizations.

Jordan Lawrence's direction is busy, rarely allowing the players to relax, while Gillian Armitage has done a useful job in re-creating a drab boarding house with its peeling paper and faded paintwork. *Rich.*

Stock Review

The Spider's Web

Chicago, Aug. 6.

Christopher Manos production of three-act (four scenes) comedy-melodrama by Agatha Christie. Stars Jan Sterling. Staged by Sidney Walters; settings Frances McVey. At Drury Lane Theatre, Evergreen Park, Ill., Aug. 5, '58; $3.50 top.

Sir Rowland Delahaye ..... Frances Comton
Hugo Birch ..... Reynolds Evans
Jeremy Warrender ..... Jan Leighton
Clarissa Hailsham-Brown ..... Jan Sterling
Pippa Hailsham-Brown ..... Peggy Lang
Mildred Peake ..... Virginia Downing
Elgin ..... James Arenton
Oliver Costello ..... Marv Peisner
Henry Hailsham-Brown ..... Grant Gordon
Inspector Lord ..... Guy Spaull
Constable Jones ..... Gordon Russell

"The Spider's Web" had a run of nearly two years on the London stage back in 1955-56, contemporaneous for a time with two of Agatha Christie's bigger successes, "Witness for the Prosecution" and "Mousetrap," which somewhat overshadowed it. Film and legit actress Jan Sterling has purchased the U.S. stage and screen rights for "Spider's Web," and it looks as though she has a good bet for both media. She is starring in this try-out and will repeat the stint if she takes the whimsical murder-meller to Broadway.

As a whodunit, "Spider's Web" is a patchwork of all the stock devices, but the authoress doesn't take her story seriously. What raises the play above the commonplace is the amusing incongruity of a drawing room comedy heroine with a murder on her hands. For the star it is a meaty part (Margaret Lockwood played it in London) with latitude for comedy, histrionics, and comedy playing.

Since the show was mounted on Drury Lane's arena stage after only a week's rehearsal, it's not surprising that Miss Sterling's performance opening night didn't have full dimension until the second act, but it promises to develop as the tryout continues. The premiere was slow-paced, and riddled with dropped cues, flubbed lines and fumbled pieces of business. Still, the slickness of Miss Christie's scripting shone through, and together with some individual performances, overcame production inadequacies.

Standouts in the featured cast are veterans Francis Comton and Reynolds Evans, who provide the best comedy and who give the only indication that the locale is England and the main characters upper-crusters. Guy Spaull is a good inspector, and Peggy Lang and Jan Leighton are competent in important roles. As the maid, who should have been funny, Virginia Downing flounces disturbingly and acts as if she's acting, the only discord in a generally sound cast.

But the play depends on the star's role, and Miss Sterling seems right for it. Frances McVey's sets are satisfactory, considering the limitations of the Drury Lane stage. *Les.*

Ernest Flatt will stage the dances and musical segments of "An Evening with Mary Martin," which begins touring Sept. 27 in Poughkeepsie.

Utility Man

James Duncan is understudy in name only for "Ulysses in Nighttown." He's had to go on at every performance at the Rooftop Theatre, N.Y., since the James Joyce show opened June 5.

Duncan was engaged as understudy for five different actors, who play a variety of roles, covering about 20 assorted characters. One of the five players is inevitably unable to go on.

Dance Review

Choreo '58

Los Angeles, July 26.

Lester Horton Dancers' production of contemporary dance. Choreographers, James Truitte, Don Martin, Yvonne de Lavallade. Dancers: Truitte, Martin, Miss De Lavallade, Nick Covacevich, Janice Johnson, Jeanna Limyou, Ada Agnew, Joan Kerr, Jack Hill, Masako Endo, George Isselhardt, Leonard Paz. Director, Frank Eng; costumes and decor, Don Martin; lighting, Tom Rust. Dance Theatre, $2.

Whether or not one understands what is being said in "Choreo '58," it's not a difficult task to become involved in the way the Lester Horton Dancers are saying it. Sort of a ballet in bare feet, "Choreo" presents—and is presented by—a dozen young dancers of talent and dedication. Three of them have let their choreographic wits run creatively wild.

At the Dance Theatre and under the direction of Frank Eng, "Choreo '58" is the 10th season of contemporary dance put on the boards by this workshop group. The unique talents of choreographer-dancers James Truitte, Don Martin and Yvonne de Lavallade are obvious, and sprightly leaps and bounds also are turned in by Nick Covacevich, Janice Johnson, Joan Kerr and an especially sensuous femme, Jeanna Limyou. Auxiliaries Ada Agnew, Jack Hill, Masako Endo, George Isselhardt and Leonard Paz make an impressive ensemble.

No small help are two original scores by Los Angeles composer Michael Hennagin. Although hauntingly performed via recordings, however, the sound of the proceedings is sometimes disturbed by irrespressible surface noise.

Dance repertory consists of five pieces, the longest and most colorful of which is Don Martin's interpretation of D. H. Lawrence's "The Plumed Serpent." Miss De Lavallade's "Barren Song" is the most dramatic of the works, with her "Just For Moving" a flowing assortment of motions. Truitte, whose dancing skills are most apparent, choreographed an amusing version of "The Duke's Bard," with music by Duke Ellington, and "With a Timbrel & Dance. Praise His Name," an abstract suite set to six spirituals.

The dancers, who are good actors besides, leave the impression that this kind of modern dancing is a pleasant way to rid one's self of frustrations. For an art form as elegant in its expression as this one is, however, it is too bad there isn't more expression of humor—an emotion which Truitte proves, in a few seconds, is both possible and admirable.

Costumes and decor are tastefully and artistically conceived by Don Martin, and Tom Rust's lighting is highly effective in adding to the motions and emotions. "Choreo '58" continues on Friday and Saturday nights through Sept. 20. *Ron.*

Toledo Scratches Poems, Subs With O'Casey-Shyre

Toledo, O., Aug. 12.

The Festival Theatre Associates cancelled this week's scheduled production of "The Poet as Prophet" at the Zoo Indoor Theatre here. The move was attributed by Arthur Lithgow, managing director of the operation, to the refusal of T. S. Eliot to permit more than one performance of his work, "The Wasteland," and that only on a bare stage.

The Eliot entry was to have been combined with two other poems, one by William Butler Yeats and the other by Robert Frost, under the overall "Poet as Prophet" title. Edward Payson, one of the festival's directors, had arranged the program, has been replaced by Paul Shyre's adapation of Sean O'Casey's authobiographical novel, "Pictures in the Hallway."

Sterling Noel will be partnered with **Lyn Swann** in the projected Broadway production of "I'll Call You."

Literati

Oppenheimer's Book

Playwright George Oppenheimer's "The Passionate Playgoer (A Personal Scrap book)" is due via Viking Oct. 20. It will be a $5.95 omnibus of over 600 pages with over 100 show biz byliners culled from divers sources.

Contribs to the anthology will include Robert Benchley, Brooks Atkinson, Edna Ferber, Joe Laurie Jr., John Mason Brown, Gypsy Rose Lee, Ring Lardner, Thomas Wolfe, Elia Kazan, Maxwell Anderson, Dorothy Parker, Walter Kerr, Abel Green, among others. It has been selected by Doubleday's Fireside Book Club as a dividend.

Richard Lortz's First Novel

A former television writer and prospective Off-Broadway playwright, Richard Lortz, has written a first novel, "A Crowd of Voices," which will be published next month by Bobbs-Merrill. The novel tells the story of a young pianist who destroys the false pretenses of his family in order to pursue his own life and career.

Lortz's play, "Poor Child," based on the Anne Parish novel, is scheduled for possible fall production by Eleanor Saidenberg. His tv credits include scripts for such programs as "Danger," "The Web" and "Suspense."

Reformed Vaudey

Beginning with the November issue, now on the newsstands, Mystery Digest will be a monthly. Rolfe Passer, its publisher, also has a piece of show biz fiction, "No Business Like" in the current issue, and Matt Taylor contributes a short story, "The Television Frame-Up."

Passer is a former professional magician.

George Pearson's Memoirs

At 82, vet British film pioneer George Pearson can look back on a full, fruitful career in the cinema. Now he has written his reminiscences and his book "Flashback" (Allen & Unwin; $3.50) will be read with interest by anyone remotely concerned with the history of films. Pearson was in on the teething troubles of British silent pix from the moment when, at 37, he threw in a schoolmastering job to join Pathe as a film scribe and director.

The book requires some patience to read since it is written in a somewhat oldfashiond and pedantic style, but it is well worth the effort. Pearson reveals how the early British films were made for dimes but how gradually an acceptable pattern of entertainment was ingeniously devised.

He also tells how that popular silent star of British pix, Betty Balfour, was discovered and shows that in those days, as now, the advent of a new star was a boxoffice hypo. Pearson's last silent film was, appropriately, "Auld Lang Syne," in 1929. Like other producer-directors of that time he was taken aback when he saw "The Singing Fool." He said to his wife: "We have been present at the death of the silent film." Nevertheless, he plunged enthusiastically into the new challenge of talkers and turned out over 20.

He also tells the fascinating story of how "Journey's End" came to the screen, for he was responsible for the supervision of the film. When George Pearson faded from the world of commercial cinema ("for two years I was on the street," he writes) he turned to the documentary field and then for 15 years directed for the Colonial film Unit before seeking well-earned retirement.

"Flashback" is aptly titled. In George Pearson's flashbacks there is a heap of nostalgia but also a number of lessons to be learned, even in these advanced days of film making. *Rich.*

Reg Denham's Memoirs

Anglo-American actor-director-producer Reginald Denham has authored an autobiog of 40 years in the British and American theatre which Crown will publish this fall, titled "Stars In My Hair."

Quiz wiz Charles Van Doren's "Letters to Mother" is a Crown book of letters from the famous and infamous to their mothers. Jeanne Modigliani has done a definite book on her famed Paris artist-father (Amadeo) "Modigliani: Man and Myth," also a Crown item in November. Another anthology from the same house is "The Mountain Giants and Other Plays" by Luigi Pirandello, translated by Marta Abba. This is their first publication in America, including "When Someone Is Somebody" and "The New Colony."

Lawrence Lariar has edited "Best Cartoons of 1958" for Crown and, with Ben Roth, a companion "Best Cartoons from Abroad 1958," both due in September.

Travel Digest

To the numerous tribe of "digest" magazines add still another: Travel Digest, the inspiration of Muriel Richter, gal lawyer. It hits stands at 35c, dated September, and reprints from other travel mags and from the extensive literature of this subject since World War II.

Miss Richter's "World Wide Travel Regulations" was published by Doubleday in "passport size" format and the new monthly operates on the need to save weight.

CHATTER

"That Others May Live," screenplay by Elliot Arnold, will be published by Knopf.

Blanche Yurka's autobiography, "Dear Audience," taken for publication by Prentice-Hall.

Jesse Lasky, Jr. novelizing his screenplay, "The Buccaneer," for Avon paperback.

Ex-N.Y. Timesman Thomas Berger has written his first novel, "Crazy in Berlin", which Charles Scribner's Sons will bring out the first week of October.

U.S.A. Magazine Syndicate Inc. authorized to conduct an authors' agency business in New York. Directors are Alice Widener and Mildred Edmonds.

G. P. Putnam publishing William Du Bois' "The Falcon's Shadow." N.Y. Times' staff book reviewer has keyed his novel to the staging of a Broadway show.

John Brophy's novel, "The Day They Robbed the Bank of England," will be published by Chatto & Windust of London, with Doubleday negotiating for U.S. publication rights. Reader's Digest may print it condensed.

Royal W. Jimerson, political editor of The San Francisco Examiner for 16 years and formerly with the Minneapolis Star-Tribune and San Francisco Chronicle, died in San Francisco Aug. 3. He was 63. Wife survives.

Gordon Irving, VARIETY correspondent in Scotland, did picture-and-story feature in Scottish Field, class monthly, on Jeannie Carson on location lensing of "Rockets Galore" in isle of Barra, off Scot coast.

James A. Michener, currently living in Honolulu, is working on a novel, tentatively called "Hawaii," for publication late in 1959. He won't discuss the theme of his novel, noting that "to talk about a book before it's finished is a three-eyed, one-horned whammy."

Dan Cushman, whose book, "Stay Away Joe" is the basis for the upcoming Cy Feuer-Ernest H. Martin musical, "Whoop-Up" has been set by Herb Jaffe Associates for a three-book deal with Doubleday. The initial release, skedded for next year, will be "Good Bye, Old Dry."

Jazz musician Humphrey Lyttelton has written a second book of reminiscences which will be published Sept. 15 by MacGibbon & Kee and will be titled "Second Chorus." The author described how he broke into the musical world in his autobiography, "I Play As I Please."

D. A. Greenwell, 61, Dallas Times Herald executive, died on Aug. 9, following a heart attack in the lobby of the newspaper building in Dallas. He was executive v.p. and treasurer of the Times Herald Printing Co., and first veepee of KRLD and KRLD-TV there. Survivors include his wife and three daughters.

Russell Thacher, director of publicity for the Book-of-the-Month Club, is starting a new type of publicity service for feature editors and book reviewers. It's a "Story Behind the Book" printed info sheet giving inside material on the book club's current selection. Feature is being launched with the arrival of Alan Moorehead's "The Russian Revolution," published by Harper & Bros.

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Legit Bits

Susan Oliver, femme lead of "Look Back in Anger," will withdraw from the **John Osborne** drama when it goes on tour Sept. 20. Her successor hasn't been chosen.

Joan Copeland has replaced **Piper Laurie** in "Handful of Fire," currently in rehearsal.

Robert Weiner, who produced two strawhat circuit packages of "No Time for Sergeants" this summer, will be co-producer with **Emmett Rogers** of "Tall Story."

Edward F. Kook, president of Century Lighting, is vacationing on the Coast for the month of August.

The staff for the upcoming "Music With Mary Martin" tour includes **George Oshrin**, company manager; **Peter Lawrence**, stage manager, and **Harry Forwood**, pressagent.

A musical version of **Walter Hackett's** 1921-1922 play, "Captain Applejack," is planned for Broadway production next January by **Jonathan Edwards**, director of the American Academy of Dramatic Arts, and Halroy Productions Ltd. Edwards is responsible for the book for the tuner, while the music is by **Shura Dvorine** and the lyrics by **Bert Pollack**.

Two comedies, "Starward Ark," by **Thomas Sweeney**, and "The Can Opener," by **Toni Howard**, have been announced for Broadway production next fall by **Eddie Dowling**. His sked also includes "Shantytown," a musical for which he and **Richard Paul Janaro** contributed the book and lyrics and **Harold Level** the music.

The Actors Studio will not be associated with **Jay Julien** in the sponsorship of the forthcoming Broadway production of "Night Circus."

Cheryl Crawford and **Joel Schenker** have scrapped plans to produce **George Auerbach's** dramatization of **Morton Freegood's** novel, "The Wall to Wall Trap."

Mauricee Schwartz will star in his own Yiddish adaptation of **Arnold Schulman's** "A Hole in the Head," which is scheduled to open Nov. 25 at the Phyllis Anderson Theatre, N. Y. The off-Broadway booking will be preceded by a Rio de Janeiro stand.

An off-Broadway production of **Jens Locher's** Danish comedy, "Tea for Three," is planned for next spring by **Henry Chafetz**. **Cyril Simon**, currently directing at the Woodstock (N.Y.) Playhouse will handle the adaptation and staging.

The Playwrights Co. has pushed back its planned Broadway production of member **Robert Anderson's** "Silent Night, Lonely Night" to next season.

Theatrical Interests Plan, Inc., the investment-producing syndicate headed by **Ted Ritter**, will be partnered with **William Darrid** in the presentation of "The Disenchanted."

James W. Gardiner, in association with **John Vari** and **Alfred Christie**, will present "Eye of the Needle," by **Neal Du Broc**, for a tryout Aug. 25-30 at Hampton (N.H.) Playhouse.

William D. Crawford, of the Lawton (Okla.) Constitution-Press, is in New York to see the Broadway shows.

Ralph Levy, tv producer-director, will be associated with **David Susskind** and **Albert Selden** in the contemplated Broadway production of a musical version of "Don Camillo."

Philburn Friedman and **Lawrence Kasha** will be production stage manager and stage manager, respectively, for "Whoop-Up."

Kurt Saffir, assistant conductor of the N.Y. City Opera Co., will be musical director of the Actors' Opera, which is scheduled to bow at the Gate Theatre, N.Y., next October with a presentation of "Hansel and Gretel." The performances will be staged by **Alan Ross**.

Menachem Rubin will direct the Yiddish-American musical, "Nice People," scheduled to open in mid-October at the Downtown National Theatre, N.Y.

Television director **Ralph Nelson** will make his Broadway directorial debut as stager of "Man in the Dog Suit."

Producer **Leland Hayward** will present "Jerome Robbins Ballets: U.S.A." at the Alvin Theatre, N.Y., beginning Sept. 4. The program, which will include the U.S. preem of "N. Y. Export: Opus Jazz," was presented at the Festival of Two Worlds, Spoleto, Italy, and the Brussels World's Fair.

Robert C. Schnitzer, general manager of the ANTA International Exchange Program, and his wife, **Marcella Cisney**, of the American Academy of Dramatic Arts, left for Europe last week to visit various countries and attend the world preem of **Gian-Carlo Menotti's** opera, "Maria Golovin," at the Brussels World's Fair. Miss Cisney is also Associate Coordinator of Performing Arts for the State Dept.

Stanley Young's "The Little Giants," a rewrite of his comedy, "The Big People," which folded during a 1947 tryout, is planned for Broadway production next season by **Alan Pakula**.

Theodore Gershuny and **Roger Graef** have succeeded **T. A. G. Hungerford** as author of the book for the forthcoming musical, "Sure Sign of Spring," which NET Productions plans presenting on Broadway next winter.

The American Academy of Dramatic Arts has established a placement department, under the supervision of **Mrs. Hope Ackerman**, to obtain show business jobs for graduates.

"The Dragon Slayer," a comedy by **Bob Asherman**, will be tried out by **Daris Cole** next week at the Theatre-by-the-Sea, Matunuck, R.I. **David Alexander** is stager and the cast is headed by **Orson Bean**, **Joan Copeland**, **Harry Bannister** and **Collin Wilcox**.

Tallulah Bankhead, **Joan Blondell** and **Estelle Winwood** will star in **James Leo Herlihy's** "Crazy October," planned for Broadway production next fall by **Walter Starcke**, with Herlihy doubling as director.

Eugene Loring has been engaged as a new choreographer for Frisco Opera season starting Sept. 12. He'll share dance assignments with **Ghita Hager**.

Theatre party agent **Ivy Larrie** and her husband, artist **James Kevlin**, have returned from a vacation in Bar Harbor, Me.

Allan Cameron Dalzell will be advance agent for "Look Back in Anger" when the production goes on tour next September.

The production staff for the upcoming touring edition of "The Music Man" includes **Milton Pollack**, company manager; **Philip R. Johnson**, production stage manager; **Harry Howell**, stage manager; **Walter Kelvin**, assistant stage manager, and **Beverly Kelley**, advance agent. Pollack, who's been company manager for the Broadway production of the musical, is being succeeded there by **Al Rosen**.

"The Tunnel of Love," with **Eddie Bracken** starring, will be sent on tour by the Theatre Guild, beginning with an Oct. 6 booking in Louisville, Ky.

Milton Greene has been set as musical director and **Sid Ramin** and **Erwin Kostal** as orchestrators on the upcoming Broadway production of "Let's Go Steady."

Diana Barth, who recently returned with **Leslie Barrett** from a four-and-a-half month tour of 12 European and Scandinavian countries, is slated to do a series of articles for the Equity magazine on overseas theatre, including profiles on **Ralph Richardson** and **Margaret Leighton**.

David Susskind and **Albert Selden** are planning a Broadway production next February of **John Mortimer's** "What Shall We Tell Caroline?" and "The Dock Brief," which preemed as a double bill in London last April.

Composer-producer **Jule Styne**, will write the score, **Betty Comden** and **Adolph Green** will provide the lyrics and **Abe Burrows** will do the book for a musical version of **Edmund G. Love's** novel, "Subways Are for Sleeping," which is planned for Broadway production by the Producers Music Corp., in association with **George Gilbert**.

Jose Ferrer will be involved in the scheduled Broadway production of **Milton Geiger's** "Edwin Booth" as star, director and co-producer with the Playwrights Co. An extensive road tour is slated to get underway Aug. 25 at the La Jolla (Cal.) Playhouse, with a New York preem planned for Dec. 11.

Bramwell Fletcher will sub for **Edward Mulhare** in the Broadway production of "My Fair Lady" when Mulhare vacations for a fortnight, beginning the last week in August. While out of the show, Mulhare will participate in the **Alan Jay Lerner-Frederick Loewe** concert Aug. 30 at the Hollywood Bowl.

Cole Porter will provide the songs for a musical version of **Rip Van Ronkel's** "The Rascal and the Bride," which **Cy Feuer** and **Ernest H. Martin** plan producing on Broadway next season.

Broadway casting notes: **Ed Kenney** and **Miyoshi Umeki**, "Flower Drum Song;" **Pat Hingle** and **Christopher Plummer**, "J.B.;" **Janice Rule**, "Night Circus;" **Sarah Marshall**, "World of Suzie Wong;" **Thelma Pelish**, "Handful of Fire;" **Jayne Meadows** and **Michael Clarke Lawrence**, "Gazebo," and **Jane Romano**, "Swim in the Sea."

Off-Broadway casting note: **Vivecca Lindfors**, "Golden Six."

Michael Ellis Sets Up 3 Tryouts at New Hope

Michael Ellis has three successive tryouts lined up for presentation at his Bucks County Playhouse, New Hope, Pa., beginning this week. The plays, each scheduled for a fortnight's run, will be Victor Wolfson's "Boston Love Story," John Hess' "A Frenzy of Peace and Quiet" and Henry Denker's "Deadlock," in that order.

The cast for the Wolfson play, which will be directed by Aaran Frankel, includes Julia Meade, Fred Tozere and Shirl Conway. Miss Conway, who's been touring tents in "Auntie Mame," began a three-week vacation from that assignment last week. She resumes her "Mame" assignment Aug. 26, when it begins a two-week run at the Finger Lakes Lyric Circus, Skaneateles, N.Y.

Chester Morris and Signe Hasso will be costarred in the Hess comedy, which will be staged by John Cromwell. The Denker play will be directed by Ralph Bell.

Agnes Boulton's Wistful Memoir of Eugene O'Neill

"Part of a Long Story" by Agnes Agnes Boulton (Doubleday; $4.50), is a mildly romantic account of Eugene O'Neill's courtship and marriage to his second wife. It follows O'Neill and Miss Boulton from their 1917 meeting, when she was a tyro author from Jersey, testing her wings in Greenwich Village, through the birth of their first child, Shane. Suggesting that a sequel is likely, story does not include the arrival of their second child, Oona (now Mrs. Charles Chaplin). Prior to the Boulton alliance, O'Neill was married to Kathleen Jenkins (1909). They had one son, the late Eugene Jr. Subsequently, O'Neill married for a third time, actress Carlotta Monterey, now his widow. (O'Neill died in 1953).

Much of "Long Story" suggests an echo of the script of "Long Day's Journey Into Night," based on O'Neill's painful recollections of his family life. Same characters, inevitably, figure in the Boulton account; actor James O'Neill and his long-suffering wife (the playwright's parents), and Jamie, his alcoholic brother.

Agnes Boulton is a good reporter, and much of the flavor of Provincetown and of the Village during O'Neill's burgeoning is brilliantly recaptured. The giants are present: George Cram (Jig) Cook, Susan Glaspell, James Light, Mabel Dodge, Mary Vorse, Hutchins Hapgood, Barrett Clark, H. L. Mencken, George Jean Nathan (early critical supporters of O'Neill), and, of course, the actors and designers who comprised The Provincetown Players of Macdougal Street.

"Long Story" is more a wistful than a powerful or haunted tale. It is good to have Agnes Boulton's memories for the record, but too often in her recap, Eugene O'Neill appears as a lonely, star-crossed Stranger. *Rodo.*

Press Lists

Continued from page 57

Atkinson, drama editor Lewis Funke, drama reporter Sam Zolotow and caricaturist Al Hirschfeld. On the Herald Tribune, legit reporter Joe Pihonda has been moved from first to second-night, as has Daily Mirror columnist Sidney Fields.

Charles McHarry, columnist and drama staffer of the Daily News has been knocked off completely, while Lee Silver, of the same paper's legit department, has also been scratched. Silver had been on the second night list of most press-agents. Allene Talmey, of Vogue mag, has been pushed from first to second night. Sang, though, has included himself in the opening night lineup.

As in the past, VARIETY and N. Y. Post columnist Leonard Lyons are omitted from either list, as the result of long-standing Shubert policy. There are a couple of notable boners in the second-night roster, such as the inclusion of Martin Dickstein, of the Brooklyn Daily. He's been with the amusement advertising department of the World Telegram & Sun for about a year. Another involves Gene Cohn, of Central Press, who's been retired for about six years.

Off-Broadway Reviews

Waiting for Godot

Warner Le Roy presentation of the San Francisco Actor's Workshop production of two-act fantasy by Samuel Beckett. Staged by Herbert Blau; setting and lighting, Robin Wagner; costumes, Jean Parshall. At York Playhouse, N.Y., Aug. 4, '58; $3.90 top.

Cast: Robert Symonds, Eugene Roche, Jules Irving, Joseph Miksak, David Irving.

While waiting to go to the Brussels Fair, this Coast production of "Waiting for Godot" has opened for a six-week off-Broadway stand at the York Playhouse, N. Y. Based on a good reception in its hometown, the San Francisco Actor's Workshop had elected to take the show to Brussels, and Warner Le Roy has been similarly emboldened to offer this interim New York stand.

Isn't there something ironic in an American regional theatrical group taking Samuel Beckett's very special play back to Europe whence it started? The round-trip from Paris, where "Godot" was spawned, to San Francisco back to Brussels, is upwards of 12,600 miles, and judging by current events at the York Playhouse there is likely to be as much clucking and shaking of heads over Beckett's non-dramatic conundrum at the Fair as there has been at intervening stops, without any special performance illumination that might make it all worth while.

For the Frisco group gives "Godot" nothing so much as bellicosity. Many of the dialog exchanges have the swiftness of comic vaudeville patter without the sharp payoff moment. Physical movement, much of which seems to be only for physical action's sake, is used to the point of contortion. The result is that instead of some merciful clarification being granted, obfuscation becomes deeper.

The line, "The hours are long under these conditions" takes on unfortunate connotations. It would be vastly unfair to indicate that the willing company isn't ably trying, but in theatre, effort for its own sake, however well-intended, is never self-sufficient.

Robin Wagner's setting of a lonely place, with a stark tree against a changing colored sky, well befits Beckett's bleakness. Herbert Blau's staging is obviously responsible for most of the nippy pace, and the cast of Robert Symonds, Eugene Roche, Jules Irving, Joseph Miksak and David Irving meet the directorial demand with eager zest.

Avant garde-ists will doubtless appreciate this variation of a theme from Beckett, but for the hoi polloi it's a lest cause. *Geor.*

Twelfth Night

N.Y. Shakespeare Festival, in cooperation with the Department of Parks, revival of two-act comedy by William Shakespeare. Produced and staged by Joseph Papp; scenery and costumes, Eldon Elder; lighting, John Robertson; music and songs, David Amram; dance movement, Alice Green. At Belvedere Lake Theatre, Central Park, N.Y., Aug. 5, '58; admission free.

Cast: William Windom, Peter Bogdanovich, John Hillerman, Carol Gustafson, Arthur Watson, Albert Quinton, Gerry Jedd, Skedge Miller, Sherman Lloyd, Peggy Bennion, Meredith Dallas, Don Gunderson, Edwin Sherin, Maria Tucci, Steve Gilborn, Joel Parsons, Walter Bonnett, Merrie Leeds, David Margulies, Frank Melfo, Rosalind Nester, Fred Ripin, Sam Schact, Gordon Shoemaker

The sight of New Yorker's queueing up patiently two and three abreast by the quarter mile, to get into the N.Y. Shakespeare Festival's revival of "Twelfth Night" is something to behold. Quite apart from the fact that admission to Joseph Papp's bardolatry carnival in Central Park is free, it's another manifestation that Shakespeare is still one of the hottest playwrights in town.

On the basis of the NYSF's spirited revival of one of Wm.'s rompier romps, J. Papp & Co. appear likely to be in business well beyond the mosquito season. Stuart Vaughan, NYSF artistic director being unavailable for this production, producer Papp has reverted to being his own director, a chore he often fulfilled in his company's leaner days on the lower east side.

Early in the play, there is an evenness of pace that works against the comic essence, but in due course a briskness and snap is found that carries both play and audience forward in excellent spirits. Papp has used a good deal of stage business, some the fruit of research, some his own invention, that brightens individual interludes. While his casting is generally sound, there are those who tend to lampoon the obvious, but in comedy this is often gotten away with.

Albert Quinton's blustering Sir Toby Belch, and Meredith Dallas' fastidious Malvolio, are most successful of the jocular portraits. Quinton has the admirable ability to play the most preposterous comedy straight, as should be for maximum effect. Dallas plays the fatuous steward as though there were no odor so foul it could offend his nostrils, and the results are capitally funny.

Carol Gustafson's racing energy is helpful, as Viola, in a friendly performance that just misses achieving the nicety or romance. Peggy Bennion is austerely beautiful as Olivia, but somewhat brittle for the mood.

Skedge Miller lolls too easily through the juicy part of Sir Andrew Aguecheek, setting himself a limited goal. Gerry Jedd, off Broadway's working-est actress, is bright-spirited as the prankish serving girl. Sherman Lloyd approaches the role of the fool with interesting low key sombreness.

Papp says that this is the last NYSF production for which he will be principal fund-raiser, that if the group's free Shakespeare is to continue other means will have to be found for financing. Since theatre's acid test is the boxoffice, it might be instructive to see how the citizenry would respond at off-Broadway prices, at a suitable theatre, to productions such as NYSF has hitherto offered free.

That would take money, too, however, and is not in accord with Papp's concept of free Shakespeare that he has thus far indefatigably fulfilled. *Geor.*

Leonard Ruskin Eyes Names for Jones Beach Musical Next Summer

Leonard Ruskin, former adman now co-producer with Guy Lombardo of "Song of Norway" at the Jones Beach (N. Y.) Marine Theatre, favors a name policy for next summer, when he intends to continue the aquatic-musicomedy-extravaganza policy. Among the properties he has in mind is "Hit the Deck," staged by and perhaps starring Gene Kelly. Another possibility are Eddie Fisher and Debbie Reynolds, either in "Carousel" or "South Pacific."

Some 60% of the Jones Beach patronage is drawn from the near-Long Island population, which has swelled into the millions postwar, although many come from Connecticut and Westchester, an easy motor trip via the Whitestone Bridge, and some from Manhattan and New Jersey.

Ruskin's ad agency background has indoctrinated him into statistical research and he has found on this, his first season as co-producer with Lombardo—in actuality he is running the works since the bandman has other interests—that almost the same 60% have never been to a Broadway legit show. From this has stemmed the idea of the marquee names.

Ruskin has also found that he has hit the jackpot in both extremes. The 10-year average rain-out per season has been five nights, but so far this year, at only about the half-season mark, there have been six rain-outs. Rain insurance he found, via a previous Michael Todd statistic, is too high and only affords a break-even. So like Todd, he figures that, "Since I'm gambling in show business I'll gamble on the weather, just as Lloyds does."

The other extreme has been peak grosses, running as high as $27,000 a night. The total has ranged from $40,000 on the week of several rainfalls to over $90,000. The break-even point is around $42,000.

There are certain values which, working with the N. Y. State Park Commission, redound to the Jones Beach Marine Theatre. Thus, for example, if they install an extra-fancy sound system, or that "Jones Beach Navy," as the sundry fancy floats are called, mean an extra investment, this is the sort of "production" cost which the State absorbs on the principle that it tends to enhance the Jones Beach development as a public project. The same investments for a conventional hardtop theatre operation would have to be charged to the producer's share, and amortized for that production alone.

While "Norway" has been doing well, Ruskin doesn't like the idea of repeats, as has been a policy in the past. He favors a new show every summer.

The Marine Theatre benefits also from multiple civic, industrial, factory group, banking groups and kindred package ticket buys.

Pressagent **Nat Dorfman** is back in New York after five weeks in Europe.

Broadway

Lawrence Weiner Associates added Bill Altman to the account service department, and Tal Stubis as associate art director.

Ted Shawn dance season at Jacob's Pillow, Mass., will not have services of Allan Howard, Nora Kaye, Erik Bruhn, all victims of leg injuries, occupational hazard of ballet.

General E. F. Jeffe, onetime president of Consolidated Gas & Electric of N.Y., husband of Hulda, artist w.k. in show biz, has a $3,000,000 bankroll with an eye to invading the tv management business.

Actor-director Sorrell Booke, alumnus of Yale School of Drama and son of Dr. and Mrs. S. Gerald Booke of Monrovia, Cal., engaged to Miranda Knickerbocker, daughter of the late foreign correspondent H. R. Knickerbocker. Wedding in September.

Ambassador John Hay (Jock) Whitney reportedly interested in expanding his tv-radio chain to the owned & operated maximum. This, supposedly, will depend on how much more capital he would be investing in the N.Y. Herald Tribune, to which he originally advanced $1,800,000.

VARIETY's Mike Wear (*Wear*), under his square handle of Millard Price Wear, and Mrs. Irene Marie Kannengiesser will be married Saturday, Sept. 6, at the Fifth Ave. Presbyterian Church. She is a non-pro, an executive of a food importing-distributing company.

Las Vegas

By Forrest Duke
(*DUdley 2-6100*)

Al Morgan, Dunes lounge 88er, to record an album for Coral.

Sam Ledner back as stage directioning in N.Y.

El Rancho's Charlie Kahn vacator at the Trop after a two-month vacash.

Jack Rael, Patti Page's manager, vacationing briefly with his bride Raquel at the Desert Inn. Mrs. Rael is daughter of Mack Gordon.

Ritz Bros. are always visited by Max Baum, Galveston jeweler, when they play the Flamingo here. He became their fan when they used to play the Balinese Room in Galveston City.

Louis Prima and Keely Smith back into the Sahara Casbar Theatre after engagement at Lake Tahoe. Mary Kaye Trio has traded places with them, having just closed here.

Tommy McDonnell, the Stardust host and handy man, was chatting with the administrative assistant, Howard Pyle. "I know what happened to Goldfine," he told Pyle, "so I hope it doesn't get us in trouble if I buy you a drink!"

Joy Wyman, the local high school girl who graduated to the showgirl ranks at the Tropicana, and Lynda Jones, the Runyon Fund Girl who was brought here by Walter Winchell and stayed to become a Tropip, have gone to N.Y. to model.

Harry Ritz ran into his pal, Chicago politico Eddie Barrett's wife, Jeanne, visiting her sister Dianne Payne here, and took them to breakfast at the Colonial House. Miss Payne is singing currently in the Stardust lounge.

Red Skelton's wife Georgia in good condition at Southern Nevada Memorial Hospital after collapsing from nervous exhaustion. Her physical collapse was blamed on the excitement of Red's opening here at the Riviera.

A few days before she opened here at the Tropicana, Carol Channing closed at the Riverside in Reno where she equaled the house records set by Jimmy Durante and the Andrews Sisters. Advance reservations at the Trop indicate boffo biz here too.

Philadelphia

By Jerry Gaghan
(*319 N. 18th St.; Locust 4-4848*)

Corinne Calvet, initial headliner at the Celebrity Room, slated to open Sept. 10.

Dick Powell due in town (19) to talk about "The Hunters," which he produced and directed.

Hero Scholarship fund group will include a memorial tribute to Manie Sacks in its show at the Stadium (Sept. 5).

Harry Powers, who was featured in Mask & Wig Club's "Free For All" last spring, made his nitery debut at the Capri.

Pat Patterson, head of the local AGVA, injured in auto accident (5), in the Shore Memorial Hospital, Somers Point, N.J.

Bandleader Meyer Davis was a visitor at Playhouse in the Park to catch son, Garry, debut in the Menasha Skulnik starrer "Uncle Willie."

Comedy team of Al Fisher and Lou Marks deserting Wildwood pubs to play gangster duo in Music Fair's production of "Kiss Me, Kate."

The home of Dee Lloyd McKay, vet Orsatti's chirper, was wrecked in a fire which took three hours to subdue. An eight-state police alarm was sent out for a suspect.

Music Fair's impresarios, Lee Guber, Frank Ford and Shelly Gross, entering Broadway scene next fall. They're sending out a second national company of "Li'l Abner."

Philadelphia Orchestra moved from its longtime headquarters in the Girard Trust Bldg. to new offices in the Broad & Locust Bldg., where it will share space with the Academy of Music Corp.

Gregory Pack was honored guest at luncheon (11) with Mayor Richardson Dilworth and 50 prominents in city planning and redevelopment activities here. Film star has long been interested in urban renewal and redevelopment projects.

Gregory Peck and wife Veronique were guests of Mayor Richardson Dilworth, at a luncheon at the Warwick, with 50 of Philly's city-planners in attendance (11). Peck also beat drums for his "Big Country," opening at the Stanley today (Wed.).

Ronny Graham, current at Valley Forge Music Fair in "Damn Yankees," leaves for London shortly to make a tv spectacular with Sonja Henie. Graham is only American act in show which Ken Englund and Herb Sargent will script and Allen Newman produce for U.S. network consumption.

Lee Ann Meriwether (Miss America of 1955), to play lead in local producer Jack Harris' "Fourth Dimensional Man," which starts shooting here Aug. 18. Jerry Frank, who staged the Wild West Rodeo at the Brussels Worlds Fair, is production manager.

Comedian Ken Barry inked to term contract at the Metropole Hotel, Windsor, Canada.

Culture

Continued from page 2

collage, "The Seeker." And though E. T. Ragsdale, the head of Buick, bravely explained that the art was forward-looking like their products, all of the illustrations in the exhibition catalog were from the supplementary exhibition of more traditional (and to one reporter more interesting) painters.

In a way, the College and Cultural Center is like a reunion of retired GM brass. DeWaters was chief engineer at Buick from 1911-1930. The F. A. Bower Theater is named after another chief engineer. It opened in July with Ethel Waters in "A Member of the Wedding." Director Robert Leake has "Pygmalion," "Midsummer Night's Dream," "No Time for Sergeants," and "Streetcar Named Desire," for his first session with Flint Junior College drama classes.

The Robert T. Longway Planetarium is named for another retired Buick executive. Its 300 seats feature dentist-chair headrests for stargazers' necks, and it has a sound system that can turn 360 degrees. Both Bower and Longway are major benefactors for the $25,000,000 Development Fund ($8,000,000 to go). They were on hand for the festivities, slightly bemused when it came to the art, but with a grandfatherly conviction that nothing was too good for their (Flint's) children. Flint had been good to them, and this was their way of saying thanks: Some 170 other citizens felt the same way by becoming sponsors at $25,000 minimum.

GM gave the Fund its first big boost—back in 1954 when it produced its 50 millionth car. Harlow Curtice did the honors then. He was memorialized the next year in the Harlow Curtice Junior College Building and the General Motors Golden Anniversary reaches it prearranged climax on his birthday August 15, with the dedication of the new Municipal Center and a Golden Milestone parade of 2,000 people, 50 marching units and 30 colorful floats. Pat Boone and Zorro, Miss America and Olympic Skating champion Tenley Albright will be there. Then the automakers will be in a more familiar milieu of hoopla and razzmatazz. But strange things are happening on the cultural frontier in the heart of automobile country. Who knows? After a generation of exposure to the DeWaters Art Center, maybe even the cars coming out of Flint will be good to look at.

Paris

By Gene Moskowitz
(*28 Rue Huchette; Oden 49-44*)

Jean Renoir starts video work here next November with a modernized adaptation of "Dr. Jekyll and Mr. Hyde."

Marcel Pagnol would like to remake his famed pre-war "The Baker's Wife" with Brigitte Bardot and Raf Vallone.

Hollywood's Hillcrest Country Club director John Steinberg in for a few days on a Continental trek with friend, Eugene Friedman.

Yank actress Kathy Carlyle seeing the town after spending 12 days traveling around Europe with the Shah of Iran and his sister.

Next November Gilles Margaritis will take a typical French Circus program to Moscow in return for the recent Moscow State Circus visit.

French film producers have decided to only support three or four competitive "A" film fests annually. Naturally, Cannes will be one of them.

Yank entrepreneur Ben Benjamin opening a new intimate late dance club, The Blue Note, off the Champs-Elysees. Open all night, the boite offers American-type snacks plus cheesecake.

Jean Gabin will sing in a pic first time in "Le Clochard" (The Tramp) which Gilles Grangier starts early next season. Gabin was originally a chorus boy at the Folies-Bergere.

Juliette Greco huddling on the Riviera with Jacques Prevert who is writing new songs for her upcoming Olympia song recital next fall. She will divide her singing chores with her film stints.

Eddie Constantine's first English-speaking film is "Visa to Shame," now shooting in London with Diana Dors and Odile Versois. Alvin Rakoff directs. Constantine's first Yank pic, "The Short Weekend," to be made by David Miller for UA, seems to be off again.

Brussels

By John Florquin
(*1 Avenue Paul Deschanel*)

Monique Van Vooren back to her homeland for a visit; she was very much over the Fair.

Peking Circus to take over the Cirque Royal, where it scored two years ago, for an extensive season.

The Dagenham Girl Pipers piping their way all through Belgium and getting plenty of popular support.

Pianist Jose Tordesillas and dancers Mariemma performing before attentive crowds at the Spanish Pavilion.

Ralph Kirkpatrick, Leon Fleischer and the N.Y. Woodwind Quintet performed separately at the American Pavilion's classical Mondays.

September will bring to the American Theatre Negro singers William Warfield and Harry Belafonte, Eleanor Steber, John Browning and Sylvia Marlowe.

Immense interest in world premiere of Menotti's new opera, "Maria Golovin", to be conducted for 11 performances by Peter Herman Adler with Patricia Neway in the title role.

Van Cliburn, playing for the second time in Brussels, will be soloist at concert by the Moscow Orchestra. Another soloist is Dimitri Shostakovitch playing his own works.

Changwe Yetu ensemble of 120 dancers and musicians from Belgian Congo and Ruando-Urundi transferred to Sports Palace before winging back to Africa. Did capacity.

Mark Zeller, who was in the casts of "Carousel" and "Wonderful Town" at the American Theatre, was given permission to extend his stay for two weeks at Antwerp's "Nostradamus".

Moiseyev Ensemble in for a series of 16 dates, thus strenghtening Soviet contribution to USSR national days at the Fair. The Moscow Circus, with Popov, still doing extremely well under canvas in town. The Ukrainian singers and dancers also gave serveral performances, one for free in the main square.

Westport, Conn.

By Humphrey Doulens

Rise Stevens visiting the Harold Sterns after outdoor Fairfield singfest.

Nathaniel and Marge Benchley spending summer at New Canaan instead of at their usual stand at Nantucket.

Theatre designer Ralph Alswang's new modern teepee for Alfred Knopf, publisher, is one of the new Westport sights.

Theresa Wright now a Broadway commuter to "The Dark at the Top of the Stairs." Ditto Dana Andrews to "Two for the Seesaw" at the Booth.

Lou Uffland now handling press for Victor Gilbert's Stonehenge, especially concentrating on bontons since place is full of show people, all being on at once.

Lucille Lortel giving supper (14) for all her White Barn Theatre patrons to show off Clarence Derwent House, ritzy dormitory for her apprentices.

Bambi Linn and Rod Alexander resting here before pushing off next month in their first concert tour, string of 90 dates being scheduled for them.

Minneapolis

By Les Rees
(*2123 Fremont Ave. So. FR 7-2609*)

Ink Spots holding over at Key Club nitery.

Minneapolis Pops Orchestra into ninth Lake Harriet park season.

Oscar Peterson Trio at Lakeview night club.

Songstress Virginia Sellers into Hotel Radisson Flame Room.

U. of Minnesota Theatre presenting "Under Milkwood."

After "Visit to a Small Planet," Old Log summer theatre now presenting "Separate Tables."

Glenn Miller orchestra and Stan Kenton band played Prom Ballroom one-nighters.

Edyth Bush Little Theatre held over "Mrs. McThing" for fourth weekend.

St. Paul Civic Opera's ensuing season to comprise "Wizard of Oz," "King and I," and "Rigoletto."

Capitol Airlines offering week end all-expense "New York Weekend Tours," including tickets to three Broadway shows, for $175.

Theatre-in-Round's fall-winter season to include "Visit to a Small Planet," "Anne Frank," "Rose Tattoo," "Separate Tables" and "Nude With Violin."

Minneapolis Star newspaper editorially urged public to support ensuing Theatre Guild-A.T.S. subscription season so as to bring more touring attractions here.

Citing it as an "attraction," John K. Sherman, Minneapolis Star-Tribune drama editor-critic, wrote about the large crowds which daily watch the construction work on the only 28-story skyscraper now being built.

Plays-Into-Novels

Continued from page 57

for adaptation, then the subsequent, sale of the legit and/or film rights is almost guaranteed in this era, when adaptations of established works make up a big hunk of the legit and picture product. And, the payoff from both media is big.

But, besides the prospect of a property being picked up for adaptation, there are other lucrative deals available to the author of novel. In addition to the royalties from a successful book or even a so-so seller, there's the possibility of hitting paydirt via a mag condensation and/or book club tieup.

Actually, though, the big money is in the legit and picture deals. If a writer does his own dramatic adaptation of a novel, the least he can get is the Dramatists Guild minimum of 5% of the $5,000 gross, 7½% of the next $2,000 and 10% of the balance. On a play grossing $30,000 weekly, the author's share would be $2,700.

If the property is sold to legit and then to a film producer, the author's share, providing he did his own dramatization, is 60% of the selling price, with the other 40% going to the production. Therefore, on a $300,000 film sale, the writer's cut would be $180,000, less commissions.

Even if a writer doesn't do his own dramatization, he still shares in the weekly legit gross and film sale. And, in cases where a book isn't picked up for legit, but sold directly to a pic producer, the writer still gets a sizable payoff.

Probably the best parlay yet made by the author of a novel involves Richard Bissell. His book, "7½ Cents," was the basis for the legittuner, "Pajama Game," which was subsequently made into a film. However, Bissell, who co-authored the book for the musicomedy with George Abbott, went one step further by utilizing his experiences while associated with the show as the basis for another novel, "Say, Darling."

"Darling" was a Book-of-the-Month Club selection and was also picked up for legittuner adaptation, with Bissell, his wife, Marian, and Abe Burrows, providing the book. However, there's not yet been a film sale on the play, which is currently running on Broadway.

Hollywood

Spyros Skouras planed in for meetings at 20th-Fox.

Nan Peterson is new prexy of Hollywood Actors Council.

Sandy Howard departed Sol Lesser for his own indie production.

Footballer Frank Gifford given leave by Warners to rejoin the pro Giants.

Sammy Davis Jr. goes dramatically straight for GE Theatre's "Operation Little Joe."

Eurlyne Howell crowned Miss USA, won her first acting role in Warners' "Maverick."

L.A. Chamber of Commerce gives Samuel Goldwyn a salute on his 76th birthday Aug. 21.

Mike Levee Sr., one of its founders, voted an honorary life membership in Artists Managers Guild.

Garry Cooper, Dick Powell and George Montgomery hunting antelope in Montana as guests of the guv.

Ed Wynn started his 57th year in show business as cameras rolled at Screen Gems for his own tv series.

Jerry Prinz, son of dance director LeRoy Prinz, launched on his picture career in "Rally Round the Flag, Boys."

Peter Packer called off his talent search for "Ivy League" after item in DAILY VARIETY piled up over 700 queries.

Jean Cocteau, French modern painter, designed trademark emblem for You Brynner's Alciona Productions.

Michael Garth, owner of Ye Little Club in Beverly Hills, drew a role in "Pork Chop Hill" after checking off "Good Day For a Hanging."

Ethel Shutta here for tv bookings, being mentored by MCA's Jules C. Stein whose relations with her and her former husband, George Olsen, date back to when they were Ziegfeld stars.

Chicago

(*Delaware 7-4984*)

Club Alabam revising its main room to an epicurean eatery, with dancing after midnight.

Robert Iglesias and his Ballet Espanol wind up 1958 Ravinia Festival this week.

Studs Terkel tapped as Denise Darcel's co-star in "Light Up the Sky" at Hinsdale Summer Theatre.

Sun-Times editorial staff gave farewell party for departing drama critic Herman Kogan last Friday (8) at the Gaslight.

Frank Sinatra and Dean Martin in and out of town en route to Madison, Ind., where the film, "Some Came Running," is being lensed.

Fred Kaz, jazz pianist who lost two fingers of his left hand, working opposite Kiki Williams at Sheridan Plaza's Golden Lion Inn.

Shaw Society of Chicago ready to launch its third season of playreadings in September, with eight lectern productions set.

Barnard Hughes and his wife and co-star, Helen Stenborg, left Tenthouse Theatre cast last week—she to have a baby and he to do a picture in Canada.

Jane Russell, James Garner, Andy Williams, Peggy King, Jonathan Winters, and ukes of Dixieland comprise cast for the State Fair finale in Springfield next Saturday (16).

Fire Island, N. Y.

By Mike Gross

Howard Morris and Janet Ward weekending at Rose Tobias' Ocean Beach manse.

The Shep Traubes doing the Saturday-Sunday bit at the Speed Vogels.

Bernard Wolfe putting the finishing touches on his novel about the death of Leon Trotsky.

Allen Meltzer gave up his Seaview for the Westport-Hamptons circuit.

Photographers from the Metro group took pix of pressagent Gabe Sumner's Saturday night frolic for a mag spread.

Music biz attorney Larry Green in for a quickie with the George Millers who just became Ocean Beach homeowners.

John Roeburt back in action after a short hospitalization. He's winding up a book in collaboration with Milton Berle.

Norman Rosemont, Alan Jay Lerner-Frederick Loewe rep, back from Switzerland for a stay with Mendy Brown.

Roger Hall, author of "You're Stepping On My Cloak and Dagger," readying a novel, "All My Pretty Ones," for winter publication by Norton.

Ira Ashley, CBS-Radio producer-director, made his F. I. farewell at Ocean Bay Park before taking off on a European junket which will include dickering for the legit rights to the British pic, "Genevieve."

OBITUARIES

PHILIP D. COCHRANE

Philip D. Cochrane, 81, a founder and a former v.p. in charge of advertising, publicity and exploitation of Universal Pictures, died Saturday (9) in the Whitney Nursing Home, New Rochelle, N.Y., after a long illness.

Born in Wheeling, W. Va., Cochrane had been a reporter on the Toledo Bee. He joined with his brothers, Robert H. and Witt K., in organizing the Cochrane Advertising Agency in Chicago. One of his clients was the Stern Co. store in Oshkosh, Wis., of which the manager was Carl Laemmle. With Laemmle, the Cochrane brothers entered the film business with the acquisition of three theatres in Chicago.

Subsequently, Laemmle and the brothers added a film exchange and a studio in New Jersey and organized the Independent Motion Picture (IMP) Co. In 1912, the company merged with several other film outfits under the Universal banner.

A pioneer film bally man, Cochrane, known in the trade as P.D., played a major role in publicizing the early releases. His roster ran from Carole Lombard, Boris Karloff, Wallace Reid, Buck Jones, Lon Chaney Sr. to Deanna Durbin.

He advertised and exploited such films as "The Hunchback of Notre Dame," "Foolish Wives," "Phantom of the Opera," "All Quiet on the Western Front," "Frankenstein" and "100 Men and a Girl." Cochrane also played a major part in the establihment of Universal City, the company's studio on the outskirts of Hollywood.

At the time of his resignation from the company in 1937, Cochrane was pub-ad veepee. His brother, Robert, had been president of Universal. In recent years, Cochrane had lived in Eastchester, N. Y.

Surviving, besides his brother, are his wife, son, daughter, sister, seven grandchildren and two great-grandchildren.

In Memory of My Dear Pal
BILLY MURRAY
August 17, 1954
J. V. MARTINDALE

J. P. McEVOY

J. P. McEvoy, 63, humorist, author and member of the Reader's Digest editorial staff, died Aug. 8 in New City, N.Y.

He was born in N.Y. and went to Notre Dame Univ. for two years. He worked on the South Bend (Ind.) News, Chicago Record-Herald, N.Y. American and Chicago Tribune. At one period in his career he wrote greeting cards. His stage productions included "The Comic Supplement," "God Love Us," three editions of the revue of "Americana," "Allez Oop" and "Stars in Your Eyes."

He had a number of books to his credit including "Show Girl," later produced as a musical by Florenz Ziegfeld Jr. and also as a film and comic strip, and "Are You Listening?"

For the last 20 years he was a roving editor for the Reader's Digest. He penned "The Potters," a Broadway comedy produced in 1923. Many of his quips were quoted constantly, among them "Mistakes in modern living do not make me bitter, but non-committal"; "I was a student-waiter at college who waited on the student waiters. This, I respectfully submit, is the lowest form of collegiate life." He had two favorite mottoes. The one in his home said, "Let No Guilty Dollar Escape" and at his office, the sign read: "Watch Your Hats and Coats." He was married three times.

Burial was in Gethsemane Cemetery, Congers, N.Y. Survivors are his wife, three daughters and a son, Dennis McEvoy, long a Reader's Digest and Time-Life correspondent.

HARRY C. CHAKERES

Harry C. Chakeres, 77, v.p. and director of the Chakeres Theatres Management Corp., Springfield, O., died Aug. 3 in Mercy Hospital, that city, having been in poor health several months. He belonged to a theatre operating family which was known throughout Ohio and Kentucky. He was the brother of Philip, president of Chakeres Theatres Inc., and the father of Michael H., general manager of the Springfield Theatres Co. The Chakeres firms operate the Regent, State, and Majestic in Springfield; the Melody Cruise-In east of there, and 35 other films houses in 28 cities in Ohio and Kentucky.

A native of Greece, Chakeres came to the U.S. in 1901, living in Chicago and Dayton before coming to Springfield. Another brother, the late Louis Chakeres, had been instrumental in forming the old Chakeres Amus. Co. in Springfield. Harry and Philip started in the theatre business in Springfield as partners in the old Princess Theatre. Several years later they bought the old Hippodrome, and in 1930 Louis built the Majestic, in which Harry and Philip were stockholders.

Also surviving are two daughters, and two other sons, James and Chris, and 8 grandchildren.

BARBARA BENNETT

Barbara Bennett, actress, and sister of Joan and Costance Bennett, died Aug. 8 in Montreal, Canada. She was a member of the theatrical family of Richard and Adrienne Bennett and, like her sisters, followed a thespic career. She was in stage productions of "The Stork," "The Dancers" and "The Dream Girl" and with her father in a road company of "Cyrano. She also toured the Continent as a dancing partner of Maurice Mouvet. She was in films with Mary Pickford and leading lady to Buck Jones and in "Syncopation" with Fred Waring and Morton Downey.

She married Downey in 1929 and they had five children before being divorced in 1940. Later she remarried Addison (Jack) Randall, film actor, who was killed while making a western in 1945. Surviving are her husband, Laurent Surprenant, Canadian writer; four children by Downey, and an adopted son.

JACOB MESTEL

Jacob Mestel, 74, actor, director and theatrical historian, died Aug. 5 in New York. Born in Poland, he later moved to Vienna where he joined the Vienna Yiddish Theatre. In 1921, he came to the U.S. and joined Maurice Schwartz and his Yiddish Art Theatre. He also played and toured with Jacob Ben-Ami and his troupe.

In 1928, he became director of the Arteff Players, a post he held throughout their existence. He authored and edited more than 19 volumes of theatrical history and information, which included "70 Years of Yiddish Repertoire," "Our Theatre" and the "Lexicon of the Yiddish Theatre."

actor on Broadway in "A Hole in the Head." His credits also include "A House on Grand Street," "Father and Son," "Yosele, the Nightingale," "Chains" and "The Witch of Castile." He also appeared on tv in "The Goldbergs."

His wife survives.

JOHN W. VAN ALLEN

John W. Van Allen, 81, general counsel emeritus of the Electronic Industries Assn., died July 27 in Buffalo, N.Y.

He was named legal counsel of the then Radio Manufacturers Assn. (now EIA) in 1927 and two years later was elected general counsel of the association. He remained in that post until 1952 when he was named general counsel emeritus by the association's board of directors.

Known throughout the electronics industry as "Judge" Van Allen, he was one of the prime movers behind the enactment of the Radio Act of 1927, which set up Federal controls of the then infant industry, a forerunner of the present Federal Communications Commission.

His wife and three daughters survive.

VERA FOKINA

Vera Fokina, 69, who was acclaimed three decades ago as the "pearl of the ballet," died July 29 in Jackson Heights, New York. A leading dancer with the pre-Communist Russian Imperial Ballet and a pioneer of modern Russian dance techniques in the U.S., she was the widow of Michel Fokine one of this century's best known choreographers.

Performing all the main roles in the dances created by her husband, she appeared with him in the principal dance centers of Europe. They came to the U.S. in 1919, forming the Michel Fokine and Vera Fokina Ballet Co., which played at theatres, stadiums and parks across the nation.

Her son, ballet master Vitale Fokine survives.

VENITA GOULD

Venita Gould, age unreported, died July 26 in Los Angeles. She was a standard woman single in vaudeville for 25 years or more, having been reviewed in "New Acts" of this paper as early as 1912.

In 1933 at the Academy of Music, N.Y., she was caught for the last time as a "New Act." VARIETY's critic, *Char*, the late Roy Chartier, spoke of this performer as having "contributed importantly to big-time vaudeville" over the years but still looking so young and fresh that "she might be suspected of just starting out on her career."

Miss Gould's specialty was impressions and her gallery of 1933 included Jimmy Durante, Mae West, Harry Richman, George Arliss, Marie Dressler and Maurice Chevalier.

A son survives.

SYDNEY J. WINFIELD

Sydney J. Winfield, 72, general manager of M. Hohner Inc. for 25 years, died Aug. 6 in Buck Hill Falls, Pa., where he has lived following his retirement in 1956.

He was known as a personal missionary for the harmonica, the instrument which Hohner makes, and worked closely with virtually all the international harmonica stars including Larry Adler, John Sebastian and the late Borrah Minevitch. When the Ford Museum was established, Winfield went there to present harmonica collection items to Henry Ford.

He also helped organized Hoxie's Harmonica Band of Philadelphia, which toured much of the country and played at the White House and was a model for the organization of many school bands.

He is survived by his wife and daughter.

REGGIE HAMMERSTEIN

Reginald Kent Hammerstein, 61, producer-director and brother of Oscar Hammerstein 2d, died Aug. 9 in New York.

Hammerstein was involved in the 1931 production of "Gallery Gods," which folded in Newark during a pre-Broadway tryout. He was also one of the original co-prdoucers of the 1955 production of "Ankles Aweigh." However, the management of that presenation was subsequently taken over by Anthony Brady Farrell.

In 1951, Hammerstein produced a Broadway revivial of "Music in the Air" and in 1956 he staged the outdoor revival of "Show Boat" at Jones Beach, L.I. He had been married and divorced twice.

EDWARD HARTNER

Edward (Eddie) Hartner Sr., 63, Pittsburgh's No. 1 band violinist in the 1920s, died in that city Aug. 1 of a heart attack. At the time of his death, he was operating the small Hartner Hotel in Griders Corner, Butler County, Pa., about 20 miles from Pittsburgh.

The violin that was to become "Pittsburgh's hottes fiddle" was given to Hartner by his father in 1907 and at the age of 15 he became the youngest member of Local 60 of the Musicians Union. Hartner started to work as a boy in the steel mills but gave that up to follow music.

Harner leaves his wife, a son and daughter, his mother, three sisters and eight grandchildren.

PETE SCHMIDT

Pete Schmidt, 72, Greater Cincinnati night club owner and gaming figure, died Aug. 9 in a Cincy hospital after a five-week illness. He operated Glenn Rendezvous, casino in Newport, Ky., prior to opening swank Beverly Hills Country Club on outskirts of that city in 1937. Four years later he sold Beverly Hills to Cleveland and Cincy operators. Glenn Schmidt's Playtorium, ultra Newport cafe and bowling establishment, built by him in 1950 for his late son, has been set up as a trust fund for Glenn's three children.

He also leaves three sisters.

WILLIAM A. CARROLL

William A. Carroll, 51, executive secretary Allied Theatre Owners of Indiana, Independent Theatre Owners of Ohio and West Virginia Allied Theatre Owners Assoc. died suddenly of heart attack in Indianapolis, where he made his home, Aug. 8. Carroll, native of Buffalo, also was director of National Allied and chief barker of Indianapolis Tent No. 10 of Variety.

He was on MGM sales staff in Indianapolis area before joining Indiana Allied as exec secretary. Widow and two sons survive.

EDGAR F. WOLFE

Edgar F. Wolfe, 84, sportswriter and cartoonist on the Philadelphia Inquirer for years under the name of Jim Nasium, died Aug. 8, in West Chester, Pa. Prior to his retirement in 1929 he was administrative editor of Macfadden Publications in New York. He was manager of the art department of the Pittsburgh Press and Pittsburgh Dispatch. Wolfe's work appeared in Sporting News, Nation's Business, Liberty and the Saturday Evening Post.

Wife, son and daughter survive.

LOUIS NOVY

Louis Novy, 67, theatre owner, died on Aug. 5 in Austin, Tex., following an illness of several weeks, suffering from cancer. He started working in the theatre business in 1920. After several years with Interstate he formed Trans-Texas Theatres in 1952. At the time of his death he was prez of the circuit and operated 14 theatres throughout the state.

Survivors include a daughter, son, four brothers, two sisters and seven grandchildren.

F. TENNYSON JESSE

F. Tennyson, Jesse, 63, authoress and playwright, died in London Aug. 6, following a heart attack. She had more than 20 novels to her credit and wrote several plays in collaboration with her husband, H. M. Harwood. She was also the author of "A Pin To See The Peepshow," the reconstruction of the Thomson-Bywaters murder which ran for one night on Broadway.

Her husband survives.

LOUIS D'ANGELO

Louis D'Angelo, 70, bass-baritone who sang at the Metropolitan Opera from 1917-46, died in Jersey City Aug. 9. He made his debut in "Faust" appearing with Giovanni Martinelli who played the title role. Others with whom he performed at the Met were Enrico Caruso, Rosa Ponselle, Lily Pons, Lawrence Tibbett, Ezio Pinza and John Charles Thomas.

Three daughters survive.

LOUIS GOLDING

Louis Golding, 61, British novelist, died Aug. 9 in London. He was best known for his novel, "Magnolia Street." He wrote novels, short stories, travel essays and had more than 30 books to his credit. His last book was "The Little Old Admiral," published in June.

He is survived by his wife.

WALTER LABERMEIER

Walter Labermeier, 66, veteran Cincinnati projectionist and magician, died Aug 3 of cancer. He started as an operator in 1912 at the Pike nickeloden, Norwood, and retired early this year after 26 years at the Paramount, Peebles Corner. He performed magic at local clubs until 1952.

His son survives.

JOSEF HOLBROOKE

Josef Holbrooke, 80, composer, died in London, Aug. 6. He started playing in vaudeville theatre bands and wrote and scored comic songs, but then concentrated on serious music, specializing in choral works.

Among his best known works were "Raven," "Apollo and the Sea man" and "Children of the Don."

VERE BARKER

Vere Barker, 59, theatrical agent, was found dead at his home in London, Aug. 7. He was a partner in Connie's Ltd., a leading talent agency. The firm handles such stars as Eric Portman, Kay Kendall, Margaret Leighton, Ralph Richardson and Emlyn Williams.

Survived by a widow.

H. ELLIOTT STUCKEL

H. Elliott Stuckel, 69, former theatrical, screen and radio press agent, died Aug. 8 in Stamford, Conn. He left the field several years ago to enter business in Connecticut.

He was with the late Harry Houdini at the time of the magician's death.

JULIO VILLARREAL

Julio Villarreal, 73, legit-film actor, died Aug. 4 in Mexico City. He appeared in more than 200 films in Mexico and 20 in Hollywood, and was one of the first Spanish-speaking actors to make a talking film in Hollywood.

His wife and daughter survive.

ALMA CLAYBURGH

Alma Clayburgh, 77, opera-concert singer, died Aug. 4 in New York, after a long illness. Before her retirement in the late 1920's, she was heard very often on the N.Y. concert stages.

Her son, daughter and brother survive.

ISAAC G. ETTELSON

Isaac G. Ettelson, 93, former operator of several Chicago theatres until his retirement in 1940, died Aug. 6 in that city.

Survivors include a son, two sisters and a brother.

Mother, 74, of Ben Katz, Universal Pictures' midwest advertising and publicity, died in Milwaukee Aug. 8.

Alexander Rogers, 58, onetime account exec with Campbell-Mithun ad agency and former advertising manager of Libby, McNeill & Libby, Chicago, died Aug. 1 in Syracuse, N.Y. Wife and two sons survive.

Mrs. Martha Clair Clayton, sister of songwriter Hoagy Carmichael and widow of novelist John Bell Clayton, died Aug. 6 in Beverly Hills. In addition to brother, her mother, sister and son survive.

Colonel Maxwell Hetriche was found dead, at the age of 61, in his home on Aug. 3. He was known as the double voiced novelty singer. His burial was sponsored by The Actors' Fund.

Donald John Campbell, 50, Gaelic singer and composer, died in Glasgow, Scotland. A native of the island of Barra, he composed several popular Gaelic songs.

Mrs. J. M. Harding, 69, a leader in music activities in Omaha, died Aug. 7. Survived by husband, two daughters, five sons, sister and 16 grandchildren.

Charles O'Malley, 61, vet assistant director, died of a heart attack in Santa Monica, Cal., July 29. Surviving is a brother, actor Pat O'Malley.

Brother, 33, of Betty Ringler, ex-Henry Holt & Co. publishing aide, died Aug. 10 in New York of cancer.

MARRIAGES

Patricia Pratt to James Bourdeau, Rensselaer, N.Y., Aug. 9. Bride's father has been associated with exhibition and projection in the Albany area for more than 45 years; groom, a State employee, has assisted him in projection jobs.

Barbara Pickard to John Barry, at Scarborough, Eng., recently. He's vaude and tv musician, leader of John Barry Seven, and son of Jack X. Prendergast, leading English exhib.

Faye Greenberg to Walt Schwimmer, Aug. 2 in Chicago. Groom is a tv packager and head of the firm bearing his name.

Jeanette Hutchinson to Al Baum, London, Aug. 7. Bride is a tv actress; bridegroom is a musician.

Hannelare Weber to Tungen Kath, Gretna, Scotland, Aug. 2. Bride is ballet dancer from Wiesbaden, Germany.

Ingrid Carlson to Bob Kornheiser, New York, Aug. 8. Bride is a fashion model; he's sales manager at Cadence Records.

Charles Chaplin, Jr. to Susan Magness, Aug. 5 in Winterhaven, Cal. She's an actress; he's actor-son of the comic-in-exile.

Anita Zang to Jack Grossberg, July 28, N.Y. She's assistant to tele producer David Susskind; he produces commercial films.

BIRTHS

Mr. and Mrs. Robert Bowen, son, New York, July 6. Father is an account executive in the international department of the Hill & Knowlton public relations firm.

Mr. and Mrs. Ben Larson, son, July 22 in Chicago. Father is WBBM announcer in that city.

Mr. and Mrs. Charles von Fremd, son, Washington, Aug. 1. Father is CBS-News Washington correspondent.

Mr. and Mrs. Francis E. Cavin, son, Washington, Aug. 5. Mother is Patty Cavin, WRC editor and commentator on "Capital Bylines." It was the first and on her own birthday.

Mr. and Mrs. Bill Sprague, son, Washington, Aug. 6. Father is news commentator on WRC and WRC-TV.

Mr. and Mrs. Sy Gomberg, daughter, Santa Monica, Cal., July 30. Mother is tv actress Maxine Cooper; father's a Universal producer.

Mr. and Mrs. William Schiller, daughter, Hollywood, July 28. Father's an agent.

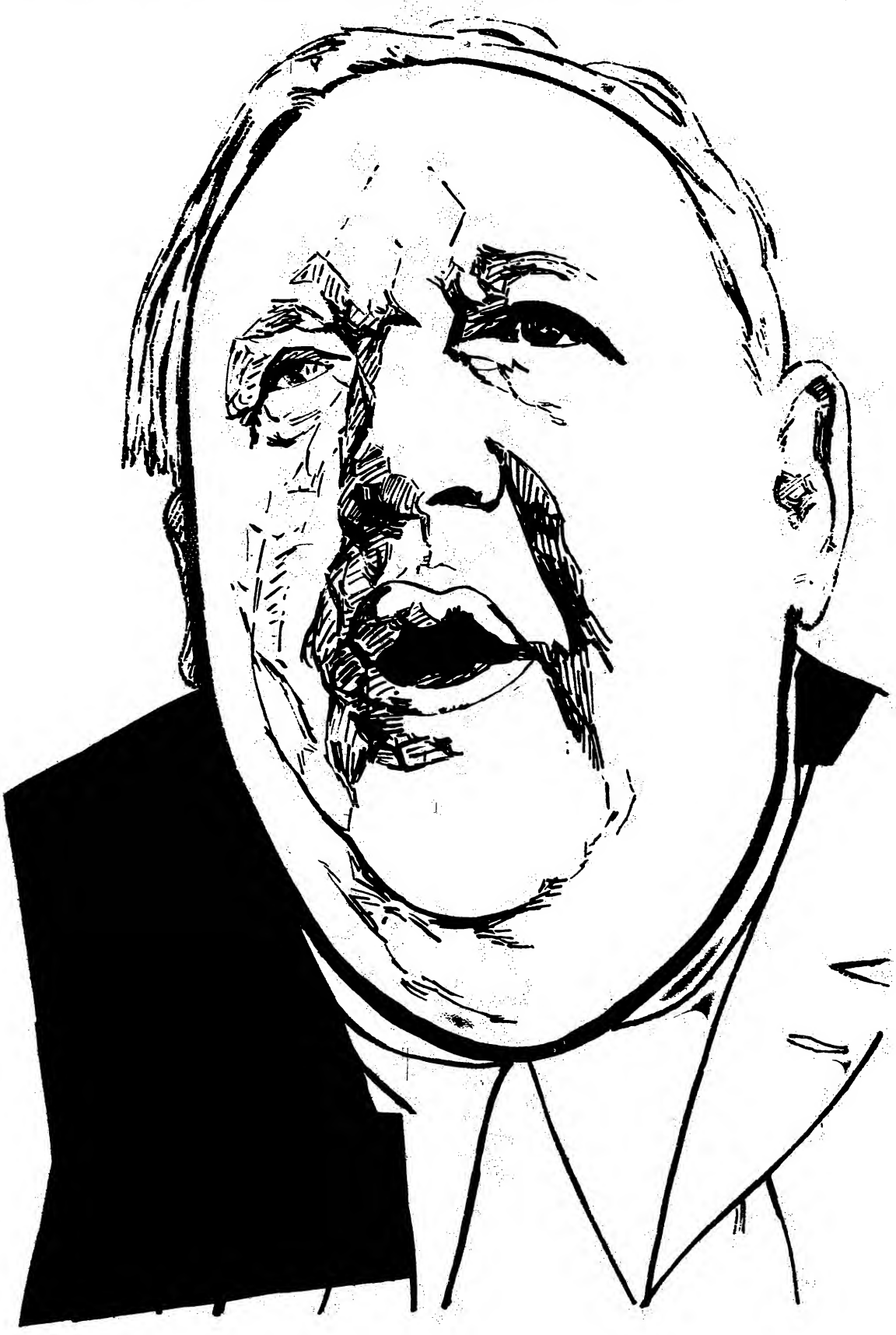
Mr. and Mrs. Irvin Arthur, daughter, Aug. 1, New York. Mother is owner of RSVP nitery, New York; father is agent.

Mr. and Mrs. Zachary A. Charles, daughter, San Rafael, Cal., July 26. Father's an actor.

Mr. and Mrs. Rube Dorin, daughter, New York, Aug. 11. Father is amusement editor of the N.Y. Morning Telegraph.

Mr. and Mrs. Charles T. Rosen, son, New York, Aug. 11. Father is son of Sam Rosen, executive v.p. of Stanley Warner Corp., and grandson of film pioneer Jacob Fabian.

Mr. and Mrs. Tom St. John, daughter, July 24, Dublin, Ireland. Father's booking manager for Capitol and Allied Circuit.



"He's Charles the Great" said the London Daily Mirror (CIRCULATION 4,657,873) after Charles Laughton's first appearance on Granada's "Chelsea at Nine." "This week has been dominated by Charles Laughton" said The Observer. (CIRCULATION 638,074) "I hope he comes back" said the Daily Mail. This is the kind of star, these are the kind of notices that Granada are happy—and able—to make a habit of. (CIRCULATION 2,142,746)

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BRITAIN'S 'TV MILLIONAIRES'

Battle of Names Again Breaking Out Among Five Top Miami Beach Spots

The Diplomat Hotel in Miami Beach is likely to enter the name talent sweepstakes there along with the Fontainbleau, Eden Roc, and Americana with possibly the Deauville joining. The new hotel to open in time for the winter season, is already dickering for Tony Martin., and is looking for other names to round out the season.

The Diplomat's move is heartening to the talent offices which had been resigned to a leveling off of Florida prices.. However, the new entry makes it a talent war all over again.

The new inn's move to sign Martin has caused a flurry in Miami moves to tie up talent. For example, Harry Mufson, operator of the Eden Roc, is currently in New York lining up names. Lee Salomon of the William Morris Agency has gone south to make submissions to the various hotel owners, and in addition, the long distance lines have been busy during the past week or so, from both directions.

So far, activity hasn't started to break loose as yet. The ops would like to wait a bit longer, hoping that some new fresh faces will make their appearance. However, the agencies aren't willing to give them the time they'd like and are

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Hospital Visits Via TV; Kids Can See Patients By Monitors in Lobby

Minneapolis, Aug. 19.

Approximately 30 hospitals throughout the nation have installed gadgets manufactured by a local suburban company permitting special hookups so that children, who aren't permitted to visit patients' rooms, can be televised from the lobby. There are also special programs for patients originating inside the hospital.

The systems in question combine the usual pillow-speaker with a new remote control set for a wall tv receiver. The patient can punch up any of the regular tv channels as well as the hospital's own exclusive one.

Hospitals installing the system usually build their own small studio unit with camera, control panel, tape and disk players. In most instances so far, the women's auxiliaries have provided some of the programs, but there also are record programs, hospital news programs and staff members' performances.

In the case of the children televised from the lobby, the camera is turned on the youngsters who talk with their parent-patient over the telephone. The parent, of course, sees the child on his tv set. Other patients desiring to do so may eavesdrop so that this, too, becomes a form of entertainment.

Episcopal Group Helps Lili St. Cyr Take It Off

Bakersfield, Cal., Aug. 19.

Thanks to a church group that rallied to her defense, Lili St. Cyr will do her strip act at a local nitery. Her engagement here was being cancelled when Knights of Columbus threatened a picket line.

Episcopal church group sided with the stripper claiming that no religious group has the right of censorship. So Miss St. Cyr will go on and take off.

Faith-Healing As Cure for TV Ills; Roberts' $1,750,000

Sky-piloting is big business or, at least, big billings for the broadcasting medium, according to Oral Roberts' last year radio-tv budget of $1,750,000 via the C. F. Miller agency which is understood losing the account to Keyes, Madden & Jones, when Oliver Presbrey becomes the account executive.

This move is said to be forerunner to (1) stepped-up campaigns on major tv stations; (2) a stepped-up newspaper campaign; (3) a possible invasion of Madison Square Garden in the fall of '59, in the same manner as Billy Graham. Surveys have been made on the Garden and a decision on this move will be finalized in a month or so, which in turn will cue a year-in-advance saturation campaign heralding the Gotham campaign.

The Miller agency opened a branch office in Tulsa to service the faith-healer whose mail-order headquarters are in that Oklahoma city. His work is supported by voluntary contributions. The radio-tv billings went $1,000,000 for radio-tv time and $750,000 for the filmings thereof.

The tv outlets have been chiefly indie stations. Roberts wants important spots on the network AM-TV stations.

WILL BEN HECHT BE N.Y.'S DEFI TO OSCAR LEVANT?

WABC-TV is giving author-playwright-raconteur Ben Hecht an "intellectual variety show" and obviously shaping him as New York's answer to Oscar Levant. Hecht, signed to a contract by Mike Wallace's Newsmaker Productions, will appear on the network owned-

(Continued on page 54)

VIEWERS LOVE THE 'MESSAGES'

By GEORGE ROSEN

London, Aug. 19.

If television viewers in the United States find little of an imaginative or exciting nature to look forward to next season, Britishers can expect even less. To a seasoned Yank observer, British commercial tv is about as pedestrian as you'll find it.

There is, however, this difference—in Great Britain the average viewer dials his tv set with considerably more enthusiasm than his American counterpart. On the whole he likes what he sees, just about to the degree that U. S. video fans approached the medium, say, five years ago. Where the London viewer is concerned, he prefers the commercial way of television life; in fact he seems to get a kick out of the advertising "messages" on which the program contractees are growing enormously rich (the accepted bromide here is a switch on the Fort Knox gag: get a program contract for the commercial channel and you've got yourself a pass key to the Bank of England).

Thus the Val Parnell-Lew Grade-sparked ATV (Associated TeleVision); ABC Television (Associated British Pictures Corp.); Associated-

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'Parties for U.N.' As Corporation

Albany, Aug. 19.

Private Entertainment for United Nations Delegates Inc. is the intriguing title of a non-profit membership corporation formed to "provide for, promote and organize, on a personal basis, opportunities for delegates to the United Nations and their families, to meet Americans in their homes, and in furtherance thereof, to arrange informal parties, gatherings and similar social activities."

The corporation, which is to "operate in New York State and elsewhere in the United States," with principal office in New York, is empowered to "do all and everything, including the making and carrying out of any contracts, necessary, suitable and proper for the accomplishment and furtherance of the purposes of any of the powers set forth," as may be authorized by law and providing they are within the Membership Corporations Law.

Jehan De Noue, chief of protocol of the United Nations, gave consent to the formation of the corporation including "United Nations" in its name. State Supreme Court Judge Arthur G. Klein approved the certificate, filed by Weil, Gotshal & Manges.

Stop-Studio-Drain Main Objective Of New Loew's Divorcement Idea

By HY HOLLINGER

A completely new plan for the divorcement of Loew's Inc. into separate (a) production-distribution and (b) theatre divisions, as required by the government's consent decree, is being mulled by the company. The plan, advocated and introduced by key members of the board of directors, is a marked departure from the divorcement procedure followed previously by RKO, Paramount, Warner Bros. and 20th-Fox. At the same time, in the conviction of its proponents, it meets all the requirements of the Dept. of Justice's edict.

Basically, the idea is to spinoff the production-distribution setup rather than the domestic theatres. In other words, Metro-Goldwyn-Mayer, consisting of the Culver City studio and the distribution arm, would become a complete and separate entity. On the other hand, Loew's Inc. would consist of the domestic and foreign theatres, the record company, the music company, and radio station WMGM. The present plan, of course, is merely to spinoff the domestic theatre unit.

Pressed for confirmation, Louis A. Green, a key stockholding director, acknowledged that he and his associate on the board, Jerome A. Newman, had introduced the proposal. He added that they were determined to push strongly for its adoption. Green said he would do everything in his power to avoid a proxy fight, but stressed that he had the "chips" if one were necessary.

Although this method of divorcement is at odds with the systems used by RKO, Paramount, War-

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'Mae West Tells All About Love,' New L.A. TV Series

Hollywood, Aug. 19.

Mae West is coming out of retirement to have a go at television. She'll head up a nightly 10-minute segment on KCOP, local indie, and calls her program "Mae West Tells All About Love." An actor will read the letters of the lovelorn and she'll give the answers.

In the early days of radio Miss West created a sensation with her dialog or the inflections thereof in "Adam and Eve." She had been left severely alone since. It is the plan of KCOP to syndicate the tapes of her shows.

Her real estate investments in the San Fernando valley have brought fabulous returns.

Studios' 'Panic' Caused Big Star Payoffs—Cooper

"Nobody has this business bottled up" is Gary Cooper's retort to the charges that a handful of male stars, of which he is one, dominates the industry with salary demands because of their value at the boxoffice. To what extent such a situation does exist, Cooper declared, it's the fault of the major motion picture companies.

At a Warner Bros. luncheon at Sardi's Mon. (18) for Cooper and his co-star in "The Hanging Tree," Maria Schell, the veteran actor explained that the major companies panicked with the advent of tele-

(Continued on page 11)

JAZZ SOOTHES LATINS WHO PELTED NIXON

Caracas, Aug. 19.

"American politicians, go home: American jazz musicians, welcome."

That quip has some literal significance for the crowds turning out to see Woody Herman, his 17-piece group and singer Jeri Winters, now touring the Latin republics via U. S. State Dept. subsidy. Here in Caracus he drew 15,000 students.

Herman is playing regular "promoted" engagements in most of the cities of South America but where there is a college the State Dept. has him play for the students sans charge to them. It was these students, it will be recalled, who gave Vice President Richard Nixon such a rough time not long ago.

Under-North-Pole Trip One-Reeler Rushed Out To 80 Lands by USIA

Washington, Aug. 19.

Acting fast, the U. S. Information Agency has completed a one-reel film on the under-the-pole trip of the atomic-powered submarine Nautilus, translated it into 30 languages and shipped it to 200 USIA posts in 80 countries.

Made of both newsreel and official Navy film, it shows the Nautilus skipper, Cdr. William R. Anderson, informing the crew the instant the vessel went beneath the North Pole. It's called "The Nautilus Crosses the Top of the World."

The Rickover controversy is handled carefully. A storm erupted in Congress after Rear Adm. Hyman Rickover, "father" of the atomic sub, was snubbed at a White House ceremony honoring Anderson. Rickover is included in the film, USIA said, explaining atomic propulsion.

'When It's Moonshine On the Volga You'll Go to Siberia,' Russo TV Warns

By IRVING R. LEVINE
(Moscow Correspondent, NBC)

Moscow, Aug. 12.

The campaign launched by Nikita Khrushchev against alcoholism in the Soviet Union has now spread to television.

Ten minute films on the subject are being shown at irregular intervals on Moscow's Government-owned and operated station. Pointing out the evils of drink, a typical one was entitled: "Wine and Good Sense Never are Friends."

The all-out attack on drunkenness (on which there are no statistics issued) is directed especially against moonshiners. Sentences of one year or more for those who are caught operating illegal vodka stills are becoming frequent. A recent article in Izvestia, the Kremlin government newspaper, denounced moonshiners because they "waste a great deal of bread, beets, sugar and yeast . . . as well as doing harm to peoples' health."

That drunkenness is also being attacked in the armed forces was indicated in a piece in *Soviet Fleet*, the Navy's publication. "Over indulgence in alcoholic liquors is a dangerous phenomenon in the services," stated the article. "Incompatible with the honor and dignity of the Soviet soldier it breaks military discipline and can lead to damaging the state of military preparedness . . . The addiction to alcohol on the part of some army men may result in loss of prestige and moral corruption.

"It should not be overlooked,

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Patron Saint of Pix

New Rochelle, N.Y.

Editor, VARIETY:

Noticed in Bill Coleman's column in The Tablet of Aug. 9 a question about a patron saint of the movies.

In this connection, I think it would be of interest to you to know that Don Bosco (St. John Bosco) is already the patron saint of movies in Spain. Their "Oscar" is a statue of the saint. Also, Cinecitta, the Italian Hollywood, is under the protection of the same saint.

Rev. Peter M. Lappin, S.D.B.
(Editor, The Salesian Bulletin)
(Published by the Salesians of St. John Bosco).

CLEVELAND POLICE NIP NINE NUDIST SCENES

Cleveland, Aug. 19.

"Elysia," a revived oldie about alleged life in a nudists' colony, drew a sharp rebuke from city's police prosecutor who ordered management of Lower Mall to delete certain scenes from picture.

This blast by the law was believed to be one of the first "clean-up" orders issued to a downtown theatre here since the Ohio censorship board had its teeth pulled by U.S. Supreme Court edicts.

A police inspector, whose bailiwick included the theatre, blew the whistle. His criticisms of the nudists capering over the greensward were echoed by the police prosecutor and head of the vice squad, who charged that nine scenes were far too saucy for Buckeyes.

It did not matter a bit, they told the house's owner, Bertram Lefkowich, that "Elysia" had been shown not too long ago at a neighborhod theatre without drawing any complaints. They still insisted that a number of scenes of breasts, including one shot of a married couple of nudists hiding behind a tree, were "objectionable" to the police mind.

Lefkowich had his house manager clip the nine scenes, without missing a performance but it didn't help business. Sensation-seekers figured all the education was gone and stayed away in droves.

Army May Court-Martial Major Leonard Bailey For Attack On Timmie Rogers

Wiesbaden, Aug. 19.

Charges of assault and conduct unbecoming an officer have been lodged against Maj. Leonard V. Bailey, who is accused of having beaten Negro entertainer Timmie Rogers for allegedly reporting late for a show. Decision was made following a preliminary investigation of the fight which took place in an officers' club at Baumholder, 40 miles from here. Rogers suffered cuts, bruises and three broken ribs and was hospitalized for six days. [VARIETY first broke the story].

The Army ordered the investigation following a complaint by Rogers, and demanded compensation for his injuries and loss of work. An Army spokesman said that Bailey was subject to court martial.

In an interview at a local hotel, Rogers said that he had entered the club at 12:02 to do a show that was scheduled for 13 minutes later. He declared that the major started roughing him up and when he

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Jock Whitney and Trib

Rumors about Ambassador John Hay (Jock) Whitney's further activity in the N.Y. Herald Tribune, in which he already has a $1,800,000 investment, has reached the rank-and-filers, some of whom are openly scouting other jobs with publicity departments in tv, public relations outfits and the like.

Whitney's $7,000,000 buy of Parade Sunday supp) keyed the new reports. Also reported that the Ambassador to Great Britain plans to add to his tv and radio network, the Corinthian Broadcasting Corp.

Modugno, In U.S. Bow In D.C. Spot, Molto Whammo

Washington, Aug. 19.

This is no simple peasant boy skyrocketed across the Atlantic by one bestselling disk, but a died-in-the-wool pro. Domenic Modugno, brought into Casino Royal here on crest of a tidal wave of publicity, including a threatened law suit over threatened non-appearance, lived up to the advance hoopla. Even the record number of skeptical newsmen, on hand for details of a comic opera arrival, rather than to appraise his talent, were won by the singer's surefire showmanship, hep timing, and smooth handling of Italian tunes. His beaucoup style and deft way with audience made the foreign language a bonanza, rather than a barrier.

His 25-minute routine including two encores, was cannily chosen, and needed no interpreter to explain obvious bounce, humor and warmth. Brief English intros helped. Singer has a built-in flair for comedy combined with Latin romantic appeal.

"Nel Blu, Dipinto Di Blu," his Decca hit, is high spot of his routine, but each of other four numbers stands on own merit. He bows off to bravos and wisely leaves them shouting for more.

Modugno and retinue of Music Corp. of America and the Decca reps were greeted at the airport with a $100,000 damage suit for threatened cancellation of five days of contracted week. Singer tried to bow out when news of the premature birth of his son in Rome

(Continued on page 72)

Paris Collections

By LUCETTE CARON

Paris, Aug. 12.

"Stop all this foolishness—trapezes, sacks, baby-dolls, etc. Forget the headlines and give back dignity to Paris fashions." These were orders given to Yves Saint-Laurent, the master's (Christian Dior) heir, by Mesdames Raymonde, Marguerite and Bricard—the three queen mothers of the Dior kingdom.

Although confused, talented young Ives obeyed: he put women in black, gave them back lost waists and covered up their knees, throwing Seventh Avenue (which had just shortened every skirt) into a fit of hysterics. A serious matter—millions are at stake.

Was it done to shock or to be different? Saint-Laurent merely said, "But it's much smarter!" All other couturiers have gone for the short skirt, but the big question is: has young Saint-Laurent the authority to reverse the season's trend? Neiman-Marcus' Stanley Marcus bets he has—he's named him for the Dallas award next month.

Except for the hot war of the hemlines—long or short—all Paris has succumbed to Le Style Directoire. In two weeks, no woman will resist hiking her belt up to her bust. Pix of Napoleon's Josephine will outsell Brigitte Bardot's. That old troublemaker—the chemise—has been softened into graceful feminine curves with a high waist and room for bosoms. After dark, necklines drop and almost meet the rising waist, like Josephine's. What's left of the bodice in between is not worth mentioning. Men won't complain.

Dior's opening was the big event. Could Saint-Laurent repeat? The seats of honor went to backer

(Continued on page 79)

'Breaking the Bank' Best Bally

"Breaking the bank" is the best ballyhoo any casino would want. Whenever things got dull on the Riviera years ago a story periodically broke from Cannes or Monte Carlo that the Dolly Sisters —invariably it was the Dollys—had "again" broken the bank at Monte Carlo. It was a surefire trailer for the Greek syndicate which ran the baccarat games from Deauville to Biarritz, from Trouville to Cannes. But year after year Zagfrafos and his Greek syndicate were back there, summers north and winters south, dealing out the double "shoes." Baccarat differs from chemin-de-fer (literally railroad train) in that the "shoe" in the latter travels from player to player, as each loses control or bids out for it or passes. In baccarat the bank keeps control and bets against everybody.

The Las Vegas Tropicana casino's news about "running out of money," because of the unusual run of luck by the players, was capped several hours later with a report that the Chicago syndicate running the casino had put up another $500,000. Realistically, the rapport among the competitive de luxe hotels and casinos on the Strip is such that there's always more than enough to tide one another over, regardless of the worst run of luck against the house. Incidentally, when Frank Costello was shot in an abortive assassination attempt, it was revealed that he had a huge chunk if not complete control of the Tropicana casino. A pseudo-mysterious figure running into $600,000, is supposed to have indicated fancy profits from the start.

The Tropicana is the newest and the hostelry on the Strip, only two years old. The just reoponed Stardust is merely a facelift with fresh coin and show policy.

Paris Natives Away on Vacation As Tourists Seek Nude, Naughtier Shows

Capital Circuit

By LIZ & LES CARPENTER

Washington, Aug. 19.

How much heat can wax take?

The National Historical Wax Museum here is planning to open a "vamp room" with a series of figures of famous American movie vamps: Thede Bara, Jeanne Eagles, Clara Bow, Pola Negri, Jean Harlow and Marilyn Monroe.

"One of our next expansions, museum manager Earl Dorfman said, "is to show, through the stages of famous vamps and sirens, the changes of style in sex—the evolution from the mascaraed eyes and tiger skin appeal, to bobbed hair and cupid lips, to—well, what is it we have now anyway?"

Dorfman, a former Baltimore mannikin manufacturer who felt he was meant for better things and proved it, is creator of the wax figures which first went on display here March 1. More than 104,000 tourists have visited the museum, currently concentrating more on history than sex, and paid 75c a head, 50c for children under 12. This week, the museum moved into the 1,000-persons-a-day attendance bracket.

Paging Kim Novak and Zsa Zsa Gabor!

A Washington gift shop has stickers for lady drivers to paste on their cars: "A Gift from Gen. Trujillo."

Rep. Kenneth Keating (R-NY) who creates the "Let's Look at Congress" tv show, seen over eight

(Continued on page 72)

Paris, Aug. 19.

More than 2,000,000 Parisians have ankled from this big city on annual vacations and handed it over to the invading tourists, most of them American and German visitors. Show biz also is slumbering except for the spectacular, nude and naughtie shows which most visitors feel they must see.

Museums, cafes, stores and the sheer gandering make up for the wholesale shutterings of many show spots. However, there is enough to keep anybody going continually for two weeks; not many stay here longer.

On the nitery scene, the sleek, spectacular and tastefully nude Lido is still the kingpin, it's packed nearly every night. La Nouvelle Eve also gets oglers as does the new erotic show lushly produced at the Folies Pigalle. Other Pigalle flesheries also get the curious as does the old Moulin Rouge with its savvy vaude show.

Dinarzade has its cool garden and a smartly picked show for nightlifers while Le Sexy, Drap D'Or and the Crazy Horse Saloon lay the strip on the line, and get patronage accordingly. Fiddle spots and jazz caves also still beckon as do some Left Bank offbeaters and medieval folk song joints.

Some light comedies are still in evidence among the legiters, such as "Love of Four Colonels," Jean Anouilh's "The Cry of the Peacock," "The Bold Singer," "Irma La Douce" and a couple of boudoir comedies.

But, aside, from a few old operettas, the main legit stress is on revues dominated by the striptease. These get the overflow from the

(Continued on page 69)

8/20

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ABEL GREEN, Editor

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CHEERY SIDE OF 'DEPRESSION'

Dividends Down 1958 Vs. 1957

Washington, Aug. 19.

Latest Commerce Dept. figures on dividends paid by film and theatre companies continue adverse, compared to a year ago.

During the first seven months of 1958, dividends amounted to $13,281,000, against $16,353,000 for the same period in 1957.

In July, the month specifically covered by the new report, dividends totalled $1,110,000. In July 1957, they were $1,824,000.

The report includes all companies paying dividends which are included in public records.

For the month of July, the following companies were the only ones included in public records as having paid dividends in either or both 1957 and 1958, with the amounts paid:

American Broadcasting-Paramount Theatres, none in 1958; $1,126,000 in 1957.

Chesapeake Industries Inc., $121,000 in 1958; none in 1957.

Columbia Pictures, none in 1958, $328,000 in 1957.

District Theatres, none in 1958; $15,000 in 1957.

National Theatres Inc., $346,000 in 1958; none in 1957.

Republic Pictures Corp., $100,000 in both 1958 and 1957.

Universal Pictures Co., $408,000 in 1958; $255,000 in 1957.

Walt Disney Productions, $135,000 in 1958; none in 1957.

The Commerce Department cautioned that a single month's figures do not in all cases reflect an accurate picture of dividends.

John Van Druten Estate Sits in at the Pre-Trial Hearings on 'Anatomy'

Representing the estate of the late playwright John Van Druten, attorney Grayce Smith of Spar & Smith flies today to New York to sit in on a pre-trial examination of Ian McKenzie whose St. Martin's Press figures in the Carlyle-Seven Arts legal hassle over rights to "Anatomy of a Murder."

The Robert Traver best-seller novel was stage adapted by Van Druten. Both Seven Arts and Otto Preminger's Carlyle Productions claim rights to film the work. Suits and counter-suits have been filed and, after depositions are taken this week, a court hearing will be held next week.

In addition to repping the estate, Miss Smith will also confer with other producers on various matters.

OFF-THE-LOT A LOT

Three of Metro's Four Now Rolling on Location

Hollywood, Aug. 19.

Typical of the trend today to shoot on location as much as possible is the situation at Metro. With four pictures rolling this month, three will be filmed almost entirely away from the studio.

"Some Came Running," Sol C. Siegel production with Vincente Minnelli directing, rolled last week (11) in Madison, Ind., with Vincente Minnelli directing, and will be on the mid-western location at least three weeks, returning to the lot only for some interiors and wind up.

Alfred Hitchcock's still untitled production, starring Cary Grant and Eva Marie Saint, rolls Aug. 25, with locations planned in New York and the mid-west. Just added to this month's schedule is Karl Tunberg's "The Blessing," with a screenplay by Tunberg from the Nancy Mitford novel, to star Deborah Kerr, Rossano Brazzi and Maurice Chevalier, Jean Negulesco will direct in France and England.

Only Metro production shooting on the home lot to start this month is Albert Zugsmith's middle-budgeter, "Night of the Quarter Moon," an exploitationer which Hugo Haas is directing.

Rising Equities Despite 'Bad Times'

Company	1950 Book value	1958 Book value	1950-58 Dividends	1958 Total Value 1 Share Bought in '50	Value Increase	Percent Increase
Paramount	27.89	38.45	16.00	54.45	26.56	96
Par (after capital transactions)*	27.89	61.45	16.00	77.45	49.56	178
Warners	15.09	25.73	5.40	31.13	16.04	117
Nat'l Th	† 6.85	10.56	2.15	12.71	5.86	85
ABC-Par	15.07	16.36	9.75	26.11	11.04	72
Columbia	18.07	26.88	4.73	31.61	13.54	75
Stanley	†29.96	33.87	3.70	38.57	8.61	29
20th-Fox	30.33	35.23	7.90	43.13	12.80	42
Loew's	27.38	26.15	8.93	35.08	7.70	27

(*This refers to deals consummated in 1958, particularly the film library sale which will bring the company up to $50,000,000 in long-term revenue.)

(In instances where previously-integrated companies are referred to the figures concern pro forma operations as indicated by †.)

Film Stock, Gear Export Up 7%

Washington, Aug. 19.

Climb of 7%—representing approximately $1,400,000 more money—is the story of United States exports of motion picture films and equipment during the first six months of 1958 when set against the same period of 1957.

A new Census Bureau compilation of preliminary figures discloses that motion picture film and equipment exports during the first half of this year added up to $21,726,492, while the value during the corresponding period last year was $20,313,150.

Taken alone, exports of motion picture equipment was 9 percent higher for January-June 1958, against a year earlier. The largest increase in the group was in 8-mm. motion picture cameras and films, Nathan D. Golden, chief of the division handling the figures, noted. They were up from $991,207 to $1,203,522.

Other statistics turned up in the report are as follows:

Unexposed motion picture film (rawstock) exports amounted to 271,320,520 linear feet, valued at $7,752,455, in the first half of 1958. During the same period the year before, there were 260,366,424 linear feet valued at $7,018,835.

Exports of exposed motion picture feature films, both 35-mm. and 16-mm., amassed 168,789,332 linear feet, valued at $6,103,298 in 1958. In the first half of 1957, the figures were 173,753,729 linear feet, valued at $6,097,966. The notable 1958 increase was in 35-mm. and over negative film.

Total exports of all types of motion picture equipment, including cameras, projection, sound and studio equipment, during January-June 1958 reached a value of $7,870,739, compared to exports in the first half of 1957 valued at $7,196,349. Increases were shown in exports of 8-mm. and 35-mm. motion picture cameras, 16-mm. motion picture projectors, theatre sound and projection equipment, motion picture screens and studio equipment.

Disney's 10c Quarterly

The board of directors of Walt Disney Productions has declared a quarterly cash dividend of 10c per share on company's common stock.

Payable Oct. 1, 1958, to stockholders of record Sept. 12.

Rank Theatre Buy To Put More $ On Par Books

In addition to the hefty coin coming in from Music Corp. of America on a long-haul basis for its film library, Paramount is due to collect around $5,000,000 from the J. Arthur Rank organization in England.

This represents the purchase price involved in Pars' sale of six theatres some time ago. Par hasn't entered the coin in its books as yet for the reason it hasn't been converted into "dollars in New York."

However, transfer of the British pounds to Yankee dollars expectedly will begin in the current second half of this year. That is, at least part of the $5,000,000 will be forthcoming before next Jan. 1.

TRIB'S BIGGEST LISTING

'Downbeat' Chicago Buys 21 Columns In Directory

Chicago, Aug. 19.

Notwithstanding depopulation of film houses in Windy City, Chicago Tribune set a record in its Aug. 8 editions for motion picture directory advertising. Gazette carried over 21 columns of pic blurbs from 170 Chi and vicinity theatres.

Volume was the biggest for any weekday in the Trib's history.

Gardett Films Inc. has been authorized to conduct a motion picture business in New York. John Irwin Dugan was filing attorney. Directors are: Garvin P. Kiernan, Richard A. Mathews and Thomas A. McCarthy, all Manhattan.

More Box Office, And 'Discussion'

Motion picture attendance was up better than 5% for the July period ending July 19, over the same period last year, according to Sindlinger & Co.'s research.

The business analysts said that attendance during the July, 1958, period was 68,818,00 compared to 65,248,000 for 1957 in a comparable period. Sindlinger said if the upward trend continues, July, 1958, will exceed last year by a wide margin.

Sindlinger also reported increased "discussion" of films with "Bridge on the River Kwai," "God's Little Acre," "The Vikings," "The Young Lions," and "Teacher's Pet," most discussed.

Sec'y for Entertainment Details What Italy's Film Industry Needs

Rome, Aug. 19.

The European Common Market as a solution to several of the Italian film industry's current and past difficulties was pointed out here this week by Egidio Ariosto, the new State Undersecretary for Entertainment, in his first public declaration since his recent nomination.

According to Ariosto, the necessary extension of current co-production agreements within the Common Market framework will allow the local industry to enjoy a wider guaranteed public than heretofore. This, he argues, will also help channel the recent "artistic disorientation" (which he termed common to the cinema all over the world) back to normalcy via the wider audience taste range made possible by the continental amalgamation.

Technically, the Italian industry is now completely efficient with its 58 sound stages, its 13 laboratory and processing plants, its own rawstock factory, and other complementary services, which allow

(Continued on page 11)

Closed-Circuit Estimate: 500 G's

[Bout Not a 'Natural' Draw]

The show biz adage that has almost become a cliche—"if you've got the attraction, the public will turn out" — also goes for closed-circuit telecasts. Floyd Patterson-Roy Harris championship fight Monday (18) night was "no star value." Result was a disappointing 20% to 50% of capacity in the 147 situations in 133 cities.

Spot-checks from VARIETY correspondents and comments of circuit operators and individual theatremen point to an estimated overall gross of $500,000, which is considerably below that of the $1,400,000 gross achieved by the Ray Robinson-Carmen Basilio bout last March. For the most part, official figures have been withheld by individual theatres at the urging of TelePrompter Corp., which handled and promoted the closed-tv event.

The VARIETY estimate is strongly disputed by Irving B. Kahn, president of TelePrompter, who claims that the gross "will approach $1,000,000" and that his company will break even or emerge with a slight profit. It proves, according to Kahn, that a less than blockbuster attraction can be built into b.o. event with the proper promotion.

Theatremen, although disappointed with the b.o. outcome, still asserted that it was worthwhile booking the attraction, if only to maintain the continuity of theatres as the site for championship telecasts.

Scattered reports indicate that the N. Y. metropolitan area chalked up 40% of capacity, Chicago 37%, Texas between 55% and 60%, Northern California about 50%. One national theatre chain is said to have tallied only 21% for theatres outside of New York. In Washington the b.o. result was reported as the slowest for any closed-tv bout.

The agreement between TelePrompter and theatres called for a 50-50 split of the gross, although it's understood that some theatres have a "right of review" clause in their contracts. On the basis of the 50-50 split, TelePrompter and the theatres would receive about $250,000 each. TelePrompter paid $210,000 for the closed-tv rights.

Theatremen feel that the result might have been more let down if Kahn hadn't put on such a strong

(Continued on page 22)

LONG-HAUL DATA FAVORS FILMS

(Recent VARIETY story related motion picture shares on the New York Stock Exchange jumped more than 27% in value since the beginning of the current year. Of all industries represented on the big board, the picture business had a lofty third-place position.)

By GENE ARNEEL

Investors in motion picture companies, who have been "in" on a long-haul basis, have gotten a surprisingly good shake for the money. Paramount, et al., have been fiscally frisky since 1950 when the new era was entered, i.e., when the divorcement of domestic theatres from production-distribution was gotten underway.

And during the so-called "dark" years that followed—those marked by declining boxoffice revenue and uncertainties in production and corporate affairs—most of these same outfits have gotten wealthier.

Book values of principal companies have gone up with the one exception of Loew's, which fell slightly from $27.38 per share to $26.15. But the investor who turned to Loew's still hasn't lost out, for considering dividends paid over the time span, the value of one share bought in 1950 increased 27%, or $7.70.

Loew's, the exception, has had the financial shakes in the last couple of years. Consider the others, such as Par. This outfit's book value has shot up to $61.45 per share from $27.89 eight years ago. The value of one share bought in 1950 has risen by 178%.

The value referred to is indicated by the excess of assets over liabilities. It fluctuates as retained earnings go up and down, as assets are built up or dissipated and, of course, with the conservativeness or liberalness shown by corporations in bookkeeping entries.

Book value sometimes is, sometimes is not, an influence on the trading value of a particular company's stock on the open market. American Broadcasting-Paramount Theatres is trading at the $20 level, whereas the book value per share is $16.36. On the other hand, Par Pictures is trading at $42, or substantially short of its $61.45 book value.

Accompanying chart shows the progress of the film outfits. Excluded are Universal, which is now almost entirely owned by Decca, and United Artists, which became a public ownership operation only recently.

Adler 'Soft-Answers' Lady, Who Claims 20th's 'Inn' Distorts Her Real Life

Charges by Gladys Aylward, a missionary whose life is depicted in 20th-Fox's "The Inn of the Sixth Happiness," that she had never seen the script, that her life had been distorted and that she thought it was a bad film immediately brought a reply from Buddy Adler, 20th production chief.

Adler stated that Miss Aylward "is one of the great women of modern times and that is exactly how we have portrayed her." He pointed out that the picture was based on Alan Burgess' book, "Small Woman," which, he noted, "was based on Miss Aylward's life and which was fully approved by her."

The 20th production topper added that Isobel Lennart's screenplay had captured the "spirit" of Miss Alyward's "sacrifices and achievements." Adler declared that the company is sure that "when Miss Aylward sees the completed motion picture she will find nothing that will not meet with her full approval. He pointed out that Burgess had indicated that the film captures the life of Miss Aylward "as I wrote about it."

Ingrid Bergman portrays Miss Aylward in the film.

20th Century Fund On Antitrust In Film Biz: Fractured Triumph

By ROBERT J. LANDRY

Tendencies toward monopoly characterize many American industries and attempts to strangle business rivals are chronic. This is the gist of the new two-volume book, "Antitrust Policies," subsidized by the 20th Century Fund and written by Prof. Simon N. Whitney of NYU, analyzing 20 U.S. industries.

An advance glimpse at the chapter on motion pictures constitutes fascinating prose for those familiar with this inverted pyramid balanced in the perspective of time upon the 299-seat nickleodeon. The point comes clear again that the film industry began life as a "Trust" and has ever since been one long danse macbre between Little Red Riding Hood and the wolf in grandma's cap.

In 1910 that first "Trust" set up General Film and acquired 68 film exchanges. "As many more of all sizes folded up or were driven out of business. The owner of the sole remaining exchange, William Fox, began making his own pictures and purchased pictures to secure an outlet—thereby pioneering the integration pattern of the next four decades."

Antitrust, Circa 1912

Whitney brings out that the first Government antitrust suit in the film industry came as early as 1912 (against the Motion Picture Patents Co.). In 1921 the Federal Trade Commission filed a complaint vs. Famous Players-Lasky and this translated into "cease and desist" in 1927.

20th Century Fund writer traces "a series of proceedings to establish a free market in exhibition of films" starting in 1925. "After 10 years of theatre suits, the Dept. of Justice decided on a broader attack." This led to the first Paramount consent decree which preceded the later and much tougher decree which finally knocked asunder the studio-theatre partnerships. The second consent of May 1948 is now "the law of the land" for the U.S. film industry and the better part of the long chapter in the Whitney work proceeds to examine the impact of this sweeping application of antitrust.

"Product shortage" is one side-result of consent, a consequence deplored by exhibitors. That some exhibitors have lived to look back in nostalgia on block booking is noted, Whitney quoting one VARIETY caption:

TOA: REGRET THAT DIVORCE;
YEN OLD DAYS OF STUDIO TIES

(Even the Stagehands Union [IATSE] has lately sighed out loud for block-booking and has wondered if consent and unemployment of its members did not have an affinity.)

Whitney examines the rise in rental terms, the debate over bidding, the lengthening of first-runs to the detriment of subsequent playoffs, Allied's wistful recourse to, and little satisfaction from, the Senate's Small Business Committee, the altered size and nature of theatre circuits.

Author sums up:

"In brief, attempts by a single company to monopolize the motion picture industry have been defeated by competition, with relatively minor aid from the antitrust laws; and the effects of the 1948 divorcement decree against the dominant group have been mixed; a rigid pattern of control has been abolished and independent theatres have won the right to show features sooner; but this plunge into a free market has given them a new appreciation of the advantages of integration; and the benefits to the public have been uncertain and, at best, moderate."

Films get 50 pages with charts in this new volume. The closely-packed data and the systematic retelling of industry history may represent the best distillation of two tortured generations of operations to be published in handy scholarly form. Entertainment attorneys and executives, not to overlook the leaders of the exhibitor bodies, will want to read the full text. It's a birds-eye view of the antitrust terrain.

Harvey Rapp, 18-year-old-son of **Phil Rapp**, Fabian city manager in Schenectady, will enter Rochester University in September, taking a pre-medical course.

Antitrust: 'All Yanks Favor It!'

Alone among the countries of the western world practicing capitalism, the United States has antitrust laws, originally enacted some 65 years ago and several times since then supplemented and strengthened. The 20th Century Fund, set up by the late Boston merchant, Edward A. Filene, has now financed a two-volume study of antitrust in practical operation within 20 different American industries.

The Fund finds that citizens of this country are "nearly unanimous" in approval of antitrust policies "even though the precise results are extremely difficult to measure." Prof. Simon N. Whitney of NYU authored the new $10 work: "Antitrust Policies." Motion pictures is one of the areas analyzed. These include:

Meat	Petroleum	Chemicals
Steel	Paper	Bituminous Coal
Automobiles	Cotton	Cast Iron Pipe
Tobacco	Anthracite	Aluminum
Shoes	Films	Tin Cans
Farm Gear	Corn Refining	Cement
Pullman Cars	Insurance	

Author Whitney establishes that "one ironic effect of our antitrust laws is that progress often results from attempts to outwit them. Three specific effects upon the American economy are set forth, in this language:

(1)

"An important contribution . . . has been to set up a barrier against the 'cartelizing' of American industry along European lines. Experience before the Sherman Act and at times of lax enforcement shows that even in a competitive country sellers may establish 'pools' (formally or informally) to fix prices, set quotas on production, or otherwise control competition . . . Arrangements of this sort are likely to disintegrate before very long as one or more members decide to resume competition, but the antitrust laws make it possible to break them up swiftly and certainly."

(2)

"Without the antitrust laws there would doubtless be more attempts to create monopolies, by merger or otherwise. Competition from outside firms, from newcomers and from substitute products might eventually whittle away the monopolist's share of the market, but this process may be forestalled by quick action of the antitrust agencies.

"Following the gigantic merger movement of the late 1890s, against which it failed entirely, the Sherman Act developed into a real barrier to consolidations intended to put firms in a dominating position in their industry; it remained so even during the decades when the Clayton Act prohibition of less sizable mergers was a dead letter. Since 1950, when the law was strengthened, mergers, while more numerous than ever, have in most cases either combined small companies or involved product or geographic diversification. One has to go back before 1911 to find attempts at monopolization like those promoted by J. P. Morgan & Company in the steel and harvester industries, those of the du Ponts, the Rockefeller group, the Dukes and Durant in powder, oil, tobacco and automobiles, or those in corn products and paper."

(3)

"Antitrust laws help maintain both equality of opportunity and freedom of entry in industry—a never-ending struggle in which there are bound to be defeats along with successes."

Loew's Active; Could There Be New Proxy War?

Recent flurry of buying in Loew's Inc. shares touched off a series of rumors and speculation about the company in Wall Street circles—not excluding the possibility that the company may be facing a new proxy fight. Activity in Loew's shares was especially pronounced on Tuesday, Wednesday and Thursday of last week when the stock was listed among the most traded on the Big Board. A total of 125,000 shares was traded in the three-day period. It saw the stock reach a new high for the year, hitting 19 at one point.

According to Wall Streeters, the trading represented scattered buys from different brokers. However, one brokerage firm is said to have picked up 80,000 shares and another 50,000. One report had it that the purchases were made by friends of Louis A. Green, a member of the board of directors who with Jerome A. Newman, another director and chairman of the finance committee, hold a substantial stock interest in the company. Between them Green and Newman own some 180,000 shares.

Green, a partner in the Wall St. firm of Stryker & Brown, is said to be able to call on a total of 2,000,000 shares if he required them in any showdown with the management. However, financial men who know Green insist that he would do everything possible to avoid a proxy tiff.

"I don't think there will be a proxy fight," declared Green when reached over the weekend, "I

(Continued on page 79)

'Middle East, I Love You'

Hollywood, Aug. 19.

The Middle East crisis is prodding the imaginations in Hollywood, and Samuel Fuller has registered with MPAA eight titles centering around the current headlines.

Titles are "Action in the Middle East," "The Middle East Story," "The Fires of Iran," "The Fires of Iraq," "The Lady from Lebanon," "Strangers in Lebanon," "They Met in Jordan" and "Thunder Over the Middle East."

Another Middle East title follows Fuller's in MPAA listing—it's Warner Bros. cartoon division's "Hare-Abian Nights."

L. A. to N. Y.

Greg Bautzer
Hans Conreid
Stanley Donen
Henry Ephron
Fred Hift
George Jessel
Danny Kaye
Gene Kelly
Hope Lange
Don Murray
Ernest Platt
Chris Schenkel
Abe Schneider
Elena Verdugo

New York to Europe

Brian Aherne
Albert Deane
Zel deCyr
Ted Howard
George Jessel
Jerome Lawrence
Richard Morse
J. J. Shubert
John Shubert
Peggy Simon
Leo Van Munching
Joseph Pincus
Kirk Wood

New York Sound Track

Hollywood has in the past had leading ladies almost as young as the 12-year-old heroine of a new novel called "Lolita," but this is one work which will positively defy "clean up" since it's the romance of the 12-year-old "nymphet" and a 40-year-old gent who is a bit "obsessed." Book's expected to be a bestseller on word-of-mouth. Author is **Vladimir Nabokov.**

Showman-industrialist **Harry E. Gould's** closeup on the Polio Gala at Monte Carlo last week: "While it's all absolutely breathtaking and the decorations so beautiful you gape in awe, the shows are invariably over long. Being an outdoor setup we've noticed that this, as with all Riviera charity galas, is so crowded that the waiters can't move and the audience is uncomfortable; also because they're so dressed up and stiff they don't applaud. The acts, therefore, feel they haven't gone over. **Jane Powell,** featured, is good and they liked her but the bang-up job for the audience was a noisy combo like The Platters, colored group, quite good, but of course we have so many of them in the States . . . At the gala **Jack Warner** lost but **Jack Hylton** called me two days to tell me he had been with Warner to the Palm Beach Casino in Cannes where Jack won 20,000,000 francs ($47,000) and J. L. was supposed to have dinner with Hylton. As you know he (Warner) drove home at 60 or 80 miles an hour—the local reports differ—and hit a truck and at this writing is on the critical list and may not live. This is the kind of life (????) on the Riviera, but it is not for me. **Art Buchwald** is here writing a story about people who own villas or rent villas, people who own yachts or rent yachts, and people who live in hotels. The idea is that the feller who rents a yacht then has the problem of getting people to come aboard and cruise, but most of the yachts never leave the harbor because if they were out to sea no one would know the lessee had a yacht; and the same thing is true with the pretenders who do the rented villa bit, namely trying to get guests to come over. The Riviera rovers prefer to stay on the beach, do the lobby and fancy eatery routine and make with the casions at night."

Warner Bros. publicity manager **Myer P. Hutner** is convinced that the wind stirred up by the WB bally men for the Miami opening of "Wind Across the Everglades" drove off Hurricane Cleo . . . 20th-Fox publicity manager **Ira Tulipan** and his wife back from a six-week tour of Europe . . .

Jerome Beatty Jr. has an elaborate feature think piece lead for the Saturday Review this week (Aug. 23), detailing the whole business about **Ernest Hemingway** restraining Esquire from celebrating its 25th anni with an anthology inclusive of three of his 1938 short stories out of Madrid . . . Hemingway asserts a right to revise constantly exercised in the past, as Beatty points out, by such authors as **Henry James, George Moore, Mark Twain** but a right distasteful to publishers who like to buy "all rights in perpetuity." It's a practice broken down pretty much in recent years by the Authors League of America, which wishes each right "unbundled" for separate lease. Hemingway's 1938 carelessness in not recovering his reprint rights from Esquire, as checked by Beatty, is exactly the neglect of their interests by members which the League rails against . . . this argument is somewhat academic in the film studio area, where early practice was to take all rights, though **Rex Beach** pioneered for separate time-limit lease and his "The Spoilers" has resultantly had five separate film remakes, each time for a new fee to Beach or his estate . . . The late **Kenneth Roberts** was perhaps the canniest novelist in dealing with Hollywood . . . not only did the rights revert to him after 10 years, but all existing prints . . . Roberts sold "Northwest Passage" to Metro with the contractual stipulation that the title had to be used, could not be changed . . . the studio realized later that it had used only half the material for its screen version but, could not use remaining half separately because of the title warranty proviso.

UA's Paris meeter-greeter **Francis S. Winikus** wrote an Anni piece for VARIETY on the wear-and-tear of being a Grover Whalen for visiting VIPs and looks for a little respite when he shifts to UA's London base before the end of the year.

Sunday (17) was 50th anniversary of screening of the world's first animated cartoon, reports French Information Service. "Fantasmagorique," created by **Emile Cohl** (real name Courtet) and shown at Theatre du Gymnase, Paris, was 118 feet long, had 3,000 drawings, took 10 months to make and cost Gaumont Studios of Paris 800 francs. Cohl, a newspaper cartoonist, first stormed into Gaumont to charge plagiarism of one of his cartoon ideas in a film made there. They offered him a job as scenarist and idea man. He accepted and soon got the idea that "an artist can create phantom pictures with a pencil" through photographing successive drawings. He photographed his own sketches for the tee-off animated cartoon, and in the next two years created 60—soon leaving the camera work to others.

Herbert Jaffey of 20th-Fox's International department off to Mexico for several weeks . . . Metro's "Raintree County" and "The Brothers Karamazov" continue to score heavily in the foreign market despite the so-so reception statewide. Two films look to wind up as M-G's biggest overseas hits of recent years . . . It's **Betty Schinasi Goldsmith** and not "Smith," as erroneously listed in VARIETY last week, who is one of the trustees of the **Leon Schinasi** estate which regained control of the Academy of Music Theatre in downtown N.Y. She's married to **John M. Goldsmith,** a partner in the brokerage firm of Bache & Co. Incidentally, he was once associated with Warner Bros. .

Click of the German import "The Captain From Koepenick" at the 72d St. Playhouse has prompted Distributors Corp. of America to launch another first-run day-and-date engagement at the Fifth Ave. Cinema . . . **Seymour Moses,** former executive in Loew's International department, named v.p. and secretary of the Peerless Travel Bureau . . . **Dick Powell,** who produced and directed 20th's "The Hunters," in N.Y. with his wife, **June Allyson,** for pre-opening bally and for pic's bow at Paramount Aug. 26 . . . "The Restless Years" set as the new title of Universal's "The Wonderful Years." Picture is based on **Patricia Joudry's** off-Broadway hit of several years ago, "Teach Me How to Cry." . . . The Coca-Cola Co. will again host the President's Banquet which concludes the national convention of Theatre Owners of America in Miami Beach Oct. 21-25 . . . Universal prexy **Milton R. Rackmil** and pub-ad veepee **David A. Lipton** to the Coast . . . Warner Bros. hosted a Sardi luncheon for **Maria Schell** and **Gary Cooper** Monday (18). They co-star in the upcoming "The Hanging Tree." . . . **Seymour Krawitz** has resigned as publicity manager for the Michael Todd Co. to join the **Frank Goodman** praisery . . . **Sid White** exited Warner Bros. home-office publicity department to join ABC-TV . . .

Europe to N. Y.

American Ballet Theatre
Victor Borge
William Brandt
Kathy Carlyle
Katherine Cornell
Lilia Del Valle
Donald Flamm
Jerry Fonarow
Leo Jaffe
Julliard Orchestra
Selma Lynch
Paul McGrath
Morris S. Novik
Jane Powell
George Rosen
Wesley Ruggles
Ira Tulipan

New York to L. A.

Cynda Glenn
David Lipton
Milton R. Rackmil
Robert Thom

NOVELISTS AS KINGS OF SCREEN

A Remembrance of Mark Hanna

By ABEL GREEN

A large show biz contingent turned out yesterday (Tues.) afternoon for the services of Mark Hanna, literary and theatrical agent, who died suddenly of a cerebral hemorrhage at New York Hospital last Thursday (14), aged 59. He resided at 71 East 77 St., New York, and had his office for many years at 654 Madison Ave. Although once married to dancer Beth Beri, he was so long "the eligible bachelor" in show biz-socialite circles that that marital detour was forgotten save by his intimates.

Hanna personified the few who qualified for the appelation of a boulevardier or bon vivant. Without any pretext, since he made no secret of his "Hell's Kitchen" upbringing in the tough west side of New York, Hanna was a literate conversationalist, oft described brilliant because of his unique turn-of-phrase. His patois was a pot-pourri "of Broadwayese, Rockefeller Centerese and Chinese" as somebody once put it.

This not only made him a popular weekend guest in the Sands Point-Manhasset set but generally attracted him to the literati set. An author who had Hanna for an agent—and his stable read like a who's who—was proud (1) of the 10%er's own literate qualifications not to m ntion (2) Hanna's ability to drive good deals for his people. He was a celebrity in his own right.

Publishers knew that when Hanna did submit anything it carried with it an implied quasi-editorial approval because he would have no compunction telling any one of his clients that "in my book this ain't it, baby, but if you want I'll try and push it." Many of the best listened.

He Could Drop Names

He was longtime personal rep for Helen Hayes and later also handled her son, James MacArthur. Ditto for Benny Goodman. Over the years he handled personalities and writers like Mrs. Eleanor Roosevelt, John O'Hara, S. J. Perelman, Jan Peerce, A. J. Liebling, Marc Connelly, John Crosby, Quentin Reynolds, Gypsy Rose Lee, Dorothy Kilgallen, Wolcott Gibbs, Nathaniel Benchley, John Lardner.

Hanna had no known kin and left his entire estate to Mollie Binion, for 24 years his office manager and general alter ego. His will requested no flowers; donations to the Runyon Cancer Fund.

He was, of course, not related to the Cleveland millionaire-political boss of long ago, Mark Hanna. Although born in San Francisco, he was the epitome of the cosmopolitan New Yorker. He was a familiar in the better bistros and in the proper places—but usually because of his own choosing. He was almost arrogant in his sense of friendship values and yet was not snobbish with the muggs he genuinely liked.

Mrs. H. Takes Charge

Hanna was the kind of a guy for whom the sophisticated career femmes of Gotham threw a "Mark is 55 party," headed by Marie (Mrs. W. Averill) Harriman. He was an intimate friend of the Governor and Mrs. Harriman who took charge of all funeral arrangements. Services were at Campbell's yesterday.

In the 1920's Hanna was sales representative for China of the East Asiatic Steamship Co., a Danish concern, but when he returned to Shanghai in 1930 it was as sales manager for Paramount Pictures. He also represented Douglas Fairbanks Sr., one of the original founders of United Artists Corp., and between the two jobs Hanna lived the life of an Oriental potentate, in a large villa with a large retinue, a fleet of rickshaws etc.

In that era of (comparatively) musical comedy civilian warfare, his Paramount Newsreel copy was automatically theatrical. One time pioneer newscaster Floyd Gibbons made a trip on a Chinese junk into Shanghai and was met by a Chinese firecracker barrage—and Hanna. Gibbons told Hanna, "OK kid, I knew how influential you are but this kind of razzle-dazzle welcome wasn't at all necessary." Gibbons believed his broadcast fame had spread to the Orient and that Hanna had staged the "show." In actuality both were in the crossfire of a battle and were extremely lucky.

His Ideal Triangle

When Hanna lived in the pied-a-terre above Shaffer's super-deluxe market on 61 St. and Madison Ave., this made a triangle with his office on 654 Madison Ave. and the Colony Restaurant across the street. That was Hanna's perfect parlay of a nice comfortable existence—a brisk walk of a half block to the office and a putt across the street to Gene Cavallero's plushery. He was very much put out when the building was razed and Hanna's diggings shifted "way up north to a 71 East 77th St. co-op."

Hanna might have made a good writer. At least he was a glib raconteur, had a way with words which fascinated practically all of his byliner clients and, on occasion, authored occasional features for Esquire and kindred magazines. When he took to the typewriter it was usually with a sports slant. He was a baseball addict. For VARIETY he wrote a memorable piece on Shanghai—harking back to his Paramount Pictures sales days in the Far East—as part of a series on "Night Life of the World."

Hanna's correspondence signoff of "Cheers" became his personal trademark. His clients were a cheerful set of 10% subscribers and rash would be the author or player who incurred the ire of their favorite agent. He fired many a client for less than that. He would have no compunction to tell them what to do with their 10% commission. And he did.

Sunday Dinner Vs. Showmanship

Philadelphia, Aug. 19.

Current crop of extra-long pics, some of which run three hours and longer, had movie men concerned because of late hour Sunday closings. Several owners and chains, which had patron squawks, proposed an advance of the Sunday opening hour from 2 p.m. to 1 o'clock. But exhib lethargy threatens to smother move.

Lester Krieger, secretary of the Pennsylvania Association of the Amusement Industries sent out a feeler-letter to his membership representing some 400 theatres in eastern and central part of State. Krieger said he ran into notable apathy, particularly from the showmen up state.

"They eat Sunday dinners in the afternoon in that territory," Krieger said. "And the owners told me frankly they didn't care if they opened at 3 o'clock. Unless an overwhelming demand develops, we aren't likely to go before the Legislature seeking a time change."

JAN STERLING OWNS NO 'SPIDER' RIGHTS

London.

Editor, VARIETY:

There have been frequent references in the press both in America and in England regarding the alleged purchase of the film rights of "Spider's Web" by Miss Jan Sterling, and in some papers it has been stated she has acquired the Broadway rights of this play.

On behalf of Mrs. Agatha Christie and myself, may I say that Miss Sterling has certainly not acquired the film rights nor has anyone else.

Miss Sterling can in certain circumstances perform the play in American Stock but she owns no stage rights of this play.

Peter Saunders
Literary Agent

49 BOOKS PEND AS FILM FARE

Hollywood, Aug. 19.

Hollywood — practicing as a "early bird" — currently has in preparation or production some 49 films which will be based on novels purchased before publication. It's another step in the trend of best-sellers outdistancing original screenplays on Hollywood's production slates, and it's become a matter of "getting there firstist" to beat the competition.

Columbia leads the majors with an even dozen on its slate, with 20th-Fox and Metro each listing 11. Warner Bros. has 4, while Paramount, which additionally lists an unproduced play—Samuel Taylor and Cornelia Otis Skinner's "The Pleasure of His Company"—on its schedule, has 3.

Seven Arts Productions has four such properties (including "Anatomy of a Murder" which producer Otto Preminger lists on his Columbia slate), and Hecht-Hill-Lancaster lists three. Preminger also will produce "Exodus" for United Artists release, with the Leon Uris novel purchased before publication. Producer Jules Buck has revealed plans to produce "The Day They Robbed the Bank of England," upcoming John Brophy novel.

Forthcoming novels by successful authors (e.g., Edna Ferber's "Ice Palace" and James Jones' "Some Came Running") are eagerly awaited as "sure things," while it remains for the gambling filmmakers to take the chance on first novels or works by unknown authors. Great recent example of a gamble that paid off was Jerry Wald's purchase from galley proofs of Grace Metalious' first novel. "Peyton Place" with the novel's subsequent success an exploitable peg for the producer's 20th-Fox film version. Wald recently purchased Rona Jaffe's first novel, "The Best of Everything," which Simon & Schuster will publish next month, and has earmarked property for the kind of production and promotion given "Peyton Place."

Hit The Lists

It's interesting to note that many of the 50 current properties purchased before publication have since hit the bookstalls and have climbed the best-seller list.

Complete list of 50 properties, (Continued on page 16)

Man-With-Lamp Seeks Showmen; Q. T. Survey Crossing Nation Finds Only 14 'Smart Merchandisers'

Who (or better still) *where* are the new dynamic forces in exhibition—the kind of showmen who show aggressiveness in operation and imagination in promotional pursuits?

The question comes to the fore by way of a survey conducted by a major distributor in New York. It was done on the q.t. and the highly-placed exec at whose behest the survey was undertaken declined to state the purpose behind it. He said, though, he might reveal his motives later.

Be that as it may, the exec's aides came up with a list of only 14 theatremen from across the entire United States whom they would classify as "smart merchandisers." Absent from the list are any personnel connected with the major circuits who, according to the findings, remain steadfast with the old-line bally ideas and conventional operation.

This, of course, is only one side of the story, and likely will be disputed by reps of the major circuits. Loew's opening of a new theatre in Miami Beach last week, on the basis of press and radio-television coverage and civic interest, proved an "event" of importance locally. The campaign, as field-marshalled by ad-pub chief Ernie Emerling, must be readily admitted as having been as thorough-going as they come.

In the distrib's investigation, however, either the job done by Loew's was simply overlooked or interpreted as being an exception.

But regardless, that such a probe was undertaken in the first place is particularly significant. It reflects the attitude of many distribs anent the alleged lack of showmanship savvy on the part of exhibs. Carrying this feeling to such an extent as a specific survey on who's doing the best job in exhibition suggests ideas the distribs, or at least one of them, are harboring ideas about who's to get their product in competitive situations.

As for the 14 outstanding showmen, only one name was cited as an example—the others withheld. Identified was Ben Sack, an independent operator in Boston who took over certain small theatres which were commercially dismal and made a go of them. He, too, offered bigger guarantees for his Capri Theatre and got important product on firstrun away from the big chains. He provided the distribs with long runs for their pictures and backed these up with "daring showmanship," according to the results of the survey.

But, it was said, the fact that there are only 14 men like Sack is deplorable. The rebuttal is awaited.

VICTOR SAVILLE'S BUY

Acquires Godden Novel—To Produce—Direct in France

Producer-director Victor Saville has acquired the film rights to Rumer Godden's novel, "The Greenage Summer." Saville plans the film the production next year in France.

Alan Collins of Curtis Brown Ltd. represented the author and A. Joseph Handel, Saville's N. Y. attorney, repped the producer-director.

Whitney's 'Land' Via Columbia

C. V. Whitney, whose releasing deal with Buena Vista has been broken, will distribute its upcoming feature, "The Young Land," through Columbia.

Whitney's "Missouri Traveler" had gone through BV under the deal but the switch to Col was made, it's said, because the latter company has worldwide facilities whereas BV, which is a Walt Disney subsidiary, deals through franchise operators in the foreign market.

RED NICHOLS TALE FINALLY TO ROLL

Hollywood, Aug. 19.

Red Nichols' biopic, "Five Pennies," much delayed due to prolonged musicians strike against majors, has definite Oct. 6 start date at Paramount, indicating studio expects to complete negotiations with new Musicians Guild of America by then.

Mel Shavelson and Jack Rose are producers-writers of film.

Danny Kaye is to star in Nichols Role. After that film, Kaye's Dena productions and Paramount producers Norman Panama and Melvin Frank plan joint venture, "Knock On Silk," a sequel to their "Knock On Wood."

National Boxoffice Survey

Heat Hurts Trade; 'Pacific' 1st, 'Debutante' Second, 'Naked' 3d, 'Indiscreet' 4th, 'Gigi' 5th

Summer doldrums are being felt in several key cities this session but some new, strong product is helping to cheer most exhibitors. Latest newcomer to show every indication of being a great grosser is "Reluctant Debutante" (M-G) which is doing well in three out of four keys where playing.

"South Pacific" (20th) is moving back into No. 1 position after having been supplanted by "Indiscreet" (WB) for a number of weeks. "Debutante" is a strong second-place winner although just in four keys currently. Pic is getting a huge $190,000 opening week at N.Y. Music Hall.

"Naked and Dead" (WB) again is finishing third, same as last week. Fourth money is going to "Indiscreet," another Warner release. "Gigi" (M-G) is winding up fifth, as against fourth a week ago. "Search For Paradise" (Cinerama) will take sixth position.

"Around World in 80 Days" (UA) is holding in seventh place. "Certain Smile" (20th), in first stanza around to any extent, is copping eighth spot. Ninth position is being captured by "Matchmaker" (Par).

"Twilight For Gods" (U) shapes well enough to wind up 10th while "La Parisienne" (UA) is finishing 11th. "Vikings" (UA) rounds out the top 12 pix. "Kings Go Forth" (UA), "Key" (Col), "Imitation General" (M-G) and "Rock-A-Bye Baby" (Par) are the runner-up films.

"Big Country" (UA) looms as an outstanding newcomer, being wow in Detroit, good in Baltimore and great in Philly. "White Wilderness" (BV) is great on preem in N.Y. at the arty Normandie. "Defiant One" (UA) looks smash in Chi opening week, making the fourth big newcomer to be launched this week.

"Night Heaven Fell" (Kings) shapes as a comer predicated on biz being done this stanza. "Kwai" (Col) is big in N.Y. and stout in Washington. "Bravados" (20th), good in Boston, is light in Toronto.

"Light in Forest" (BV), great in Chi, is big in St. Loo. "Frankenstein 1970" (AA) shapes mild in Detroit. "Kathy O" (U) is fair in Chi.

"No Time For Sergeants" (WB), stout in Mineapolis, is hotsy in Seattle and Louisville. "Time To Love" (U) looks nice in Balto and robust in Louisville.

"Law and Jake Wade" (M-G) looms fair in Cincy and Boston. "Peter Pan" (BV) (reissue) looks nifty in K.C.

(Complete Boxoffice Reports on Pages 8-9-10).

More State Tax New Coast Vex

Hollywood, Aug. 19.

Hollywood rank-and-file labor has come out solidly against proposition No. 17 on the November ballot, a measure which would up the present maximum state income tax rate of six percent to 46%. Solid opposition to the measure was voted by Hollywood AFL Film Council, which is composed of craft unions and guilds repping 24,000 in show biz.

Council action came a day after the board of directors of Screen Actors Guild had voted opposition to the proposition.

Council said it felt if the measure were adopted, there would be increased unemployment in Hollywood because the boost in state income tax rates would result in pix producers making their product outside the state.

Wind Across the Everglades
(COLOR)

Handsome, interesting story of Audubon Society's efforts to protect Florida wild-life, but only mild response indicated.

Hollywood, Aug. 15.

Warner Bros. release of a Schulberg production. Stars Burl Ives, Christopher Plummer; features Gypsy Rose Lee, George Voskovec, Tony Galento, Howard I. Smith, Emmett Kelly, Pat Henning, Chana Eden. Produced by Stuart Schulberg. Directed by Nicholas Ray. Screenplay, Budd Schulberg; camera, Joseph Brun; editors, George Knox, Joseph Zigman. Previewed at Warner Bros. studio, Burbank, Aug. 12, '58. Running time, **91 MINS.**

Cottonmouth ..... Burl Ives
Walt Murdock ..... Christopher Plummer
Mrs. Bradford ..... Gypsy Rose Lee
Aaron Nathanson ..... George Voskovec
Beef ..... Tony Galento
George ..... Howard I. Smith
Bigamy Bob ..... Emmett Kelly
Sawdust ..... Pat Henning
Naomi ..... Chana Eden
Perfesser ..... Curt Conway
Writer ..... Peter Falk
Slowboy ..... Fred Crossinger
Loser ..... Sammy Renick
One-Note ..... Toch Brown
Howard Ross Morgan ..... Frank Rothe
Judge Harris ..... MacKinlay Kantor

"Wind Across The Everglades" is a worthy atttempt to make a picture about some original situations and material—in this case early efforts of the Audubon Society to preserve the bird wild life of Florida. But the Warner Bros. release, produced by Stuart Schulberg, written by Budd Schulberg and directed by Nicholas Ray, is not, in execution, up to its conception. It is an "interesting" picture, with some impressive backgrounds of the Everglades country (where it was shot) in Technicolor, but it is not consistently engrossing and will be most satisfactory as a double-bill attraction.

It's hard to be too hard on a picture such as this. Despite its flaws, it is honest and even carries a certain amount of passionate conviction. With a cast headed by Burl Ives and Christopher Plummer, and with the Schulbergs and Ray involved, there remains the feeling that it should have been far better.

Schulberg's screenplay fictionalizes the struggle of the Audubon Society to end the slaughter of Florida's plume birds, whose feathers were so highly prized around the turn of the century for women's hats. The action revolves around the almost singled-handed efforts of an agent, Christopher Plummer, to stop the mass killings, and in particular his battle with the leader of one band of bird-hunters, Burl Ives. The ending is inconclusive, although it resolves with symbolic victory for Plummer as Ives is killed as he is taking him to justice. Presumably this means the end of this gang of plumage-pilllagers and a signaling of a general victory for the conservation forces.

There are some good shots by cameraman Joseph Brun of the egrets and other fowl, some with spectacular effect, and satisfactory simulated scenes of the birds' slaughter. But the screenplay tends to go off on diversions that have little to do with the main story and the total impact is dissipated.

Plummer does a good job as the idealistic bird warden, although not much motivation is ever given for his dedication. Ives, looking remarkably like Henry VIII in a red beard, eyebrows and hair, does a characteristically intense job, and his character, as a free-booting, civilization-hating rugged individualist, makes sense if not sympathy.

Gypsy Rose Lee has some good comedy scenes which she handles adroitly while displaying some of the most startling cleavage seen in some time. George Voskovec, Tony Galento, Howard I. Smith, Emmett Kelly, Pat Henning, Chana Eden, noveist, novelist MacKinlay Kantor, Sammy Renick, and others make up the interesting supporting cast. *Powe.*

Curse of the Faceless Man

Okay exploitation pic, to be packaged with "It! The Terror from Beyond Space."

Hollywood, July 31.

United Artists release of Robert E. Kent production. Stars Richard Anderson, Elaine Edwards, Adele Mara, Luis Van Rooten. Features Gar Moore, Jan Arvan, Felix Locher, Bob Bryant. Directed by Edward L. Cahn. Screenplay, Jerome Bixby; camera, Kenneth Peach; editor, Grant Whytock. Previewed July 31, '58. Running time, **67 MINS.**

Dr. Paul Mallon ..... Richard Anderson
Tina Enright ..... Elaine Edwards
Maria Fiorillo ..... Adele Mara
Dr. Fiorillo ..... Luis Van Rooten
Dr. Enrieco Ricci ..... Gar Moore
Inspector Renaldi ..... Jan Arvan
Dr. Emanuel ..... Felix Locher
Quintillus ..... Bob Bryant

"Curse of the Faceless Man" digs back into antiquity for motivation of plot, sufficiently novel in theme to rate okay exploitation for its marticular market. Subject matter of a man from the past reappearing in the present is given enough substance to build a more or less imaginative scifi yarn which will complement "It! The Terror from Beyond Space," a tale of the future with which it is being packaged.

The Robert E. Kent production unfolds in Naples, where the stone body of a man uncovered in new excavations in Pompeii is taken to a museum. There's still life in the huge form, however, which from certain inscriptions on a medallion beside body is revealed as Quintillus, the greatest gladiator of his time who was buried when Vesuvius erupted. Topic of reincarnation is inserted in story line, in person of an American artist who appear to have been a noble lady 2,000 years ago with whom gladiator was in love. Stone man as he partially returns to life is possessed with obsession of saving his sweetheart, now the artist, from the fires of the volcano, and he kidnaps her from her apartment. Into this pattern is woven several scientists who try to piece together the past and the present.

Edward L. Cahn's direction of the Jerome Bixby screen-play while over-leisurely at times catches the spirit well enough to make narrative semi-believable. Elaine Edwards as the artist is standout here, turning in a credible job. Richard Anderson as her fiance, a skin cell specialist; Luis Van Rooter, museum curator; and Adele Mara, latter's daughter, are okay, as are balance of cast. Bob Bryant as Quintillus, man from the past, moves as character requires, his makeup excellent.

Technical credits are standard, including photography by Kenneth Peace, William Glasgow's art direction and Grant Whitock's editing. *Whit.*

Terror in a Texas Town

Slow-moving western.

United Artists release of a Seltzer Films Inc. presentation produced by Frank N. Seltzer. Stars Sterling Hayden; costars Sebastian Cabot, Carol Kelly, Eugene Martin; features Marilee Earle. Directed by Joseph H. Lewis. Screenplay and story by Ben L. Perry, camera, Ray Rennahan; editors, Frank Sullivan, Stefan Arnsten; music, Gerald Fried. Previewed N.Y., Aug. 15, '58. Running time, **80 MINS.**

George Hansen ..... Sterling Hayden
Ed McNeil ..... Sebastian Cabot
Molly ..... Carol Kelly
Pepe Mirada ..... Eugene Martin
Johnny Crale ..... Ned Young
Jose Mirada ..... Victor Millan
Rosa Mirada ..... Ann Varela
Baxter ..... Sheb Wooley
Weed ..... Fred Kohler
Keeno ..... Steve Mitchell
Monsy ..... Marilee Earle
Johnson ..... Jomie Russell
Sheriff Stoner ..... Tyler McVey
Sven Hansen ..... Ted Stanhope
Barnaby ..... Gil Lamb
Holmes ..... Frank Ferguson
Brady ..... Hank Patterson

Handicapped by a slow-moving story, "Terror in a Texas Town" shapes up as a routine filler for the duals. There's little that lends itself to exploitation in this Seltzer Films presentation released by United Artists. Moreover, the cast is composed of relative marquee unknowns save for Sterling Hayden who stars.

Ben L. Perry's yarn, which he also screenplayed, revives the time-honored incident where the unscrupulous land-grabber attempts to toss the squatters off their property by hook or crook. In this case Sebastian Cabot is the No. 1 heavy who carries on a campaign of intimidation with the aid of gunman Ned Young and several other cohorts.

There's oil under them thar fields and Cabot aims to get it. But he fails to reckon with Hayden, a seafaring Swede who comes on the scene after his farmer father has been shot down by Young. In due course he urges the townspeople to fight back and in a poor man's version of "High Noon" kills Young with a whaling harpoon.

Hayden isn't too convincing as the hero and either the story, Joseph H. Lewis' direction or both could be listed as the culprits. For his performance suffers by resemblance to caricatures of bumbling Swedes usually found in comic strips. Cabot's portrayal of the would-be land-grabber is of the stock variety.

Young is amply sinister as the top killer and Carol Kelly is good as the moll who eventually gives him the air. Victor Millan registers nicely as a farmer who's slain because he's a key witness. Marilee Earle has little to do as Cabot's "secretary." Sheb Wooley, of "Purple People Eater" fame, is seen briefly as a hired gunman.

Ray Rennahan's camerawork is par for the course as is Gerald Fried's music, William Ferrari's art direction, editing of Frank Sullivan and Stefan Arnsten along with other technical credits. Producer Frank N. Seltzer evidently guided this one with an eye to economy for while there are many scenes in a hotel and on the town's street seldom is anyone seen with exception of the immediate principals. *Gilb.*

Attack of the Puppet People

Good special effects highlight otherwise routine exploitationer.

Hollywood, Aug. 8.

American-International release of a James H. Nicholson-Samuel Z. Arkoff production. Stars John Agar, John Hoya, June Kenney. Producer-director, Bert I. Gordon. Screenplay, George Worthing Yates; from a story by Bert I. Gordon; camera, Ernest Laszlo; music, Albert Glasser; editor, Ronald Sinclair. Previewed at Warner's Hollywood Theatre projection room, Aug. 4, '58. Running time, **78 MINS.**

Bob Westley ..... John Agar
Mr. Franz ..... John Holt
Polly Reynolds ..... June Kenny
Emil ..... Michael Mark
Sgt. Paterson ..... Jack Kosslyn
Laurie ..... Marlene Willis
Stan ..... Ken Miller
Georgia ..... Laurie Mitchell
Mac ..... Scott Peters
Agnes ..... Susan Gordon
Brownie Leader ..... June Jocelyn
Janet ..... Jean Moorehead
Doorman ..... Hank Patterson
Mailman ..... Hal Bogart
Elevator Operator ..... Troy Patterson
Janitor ..... Bill Giorgio
Switchboard Operator ..... George Diestel
Ernie ..... Jaime Forster
Salesman ..... Mark Lowell

Bert I. Gordon is a master of special effects and his tricks in "The Attack of the Puppet People" are ingenious and intriguing. The remainder of the James H. Nicholson-Samuel Z. Arkoff production for American-International is not up to this technical achievement, however, and the presentation can be satisfactory, but no more, in exploitation situations.

Gordon also produced, directed and supplied the story for "Puppet People," which is, basically, a reworking of the Pygmalion legend. John Hoyt is the doll-maker who has been a puppeteer and now has invented a machine that reduces humans to about one-tenth their normal size. He uses the little people only to relieve his loneliness, but they are understandably not amused.

The screenplay, by George Worthing Yates, attempts to arouse some interest by a love story between John Agar and June Kenny, as two those who undergo reduction, and with suspense about the ability of Hoyt's victims to regain their normal size. But the story lacks punch because there is no real point to it, so the ending when it comes is inconclusive and somewhat flat.

Gordon's miniature work, his ability (with cameraman Ernest Laszlo) to show his characters apparently only a fraction of normal size, and his ingenuity at creating situations that gives these special problems interesting flavor, these are all interesting and sometimes amusing.

The cast, including Hoyt, Agar and Miss Kenny, are adequate to their tasks and other contributions, Albert Glasser's music, and editing by Ronald Sinclair, are capable. *Powe.*

China Doll

Adequately done story of a romance in wartime. Victor Mature only b.o. peg.

Aug. 1.

United Artists release of a Romina Production. Stars Victor Mature; features LiLi Hua, Ward Bond, Bob Mathias, Johnny Desmond, Stu Whitman, Elaine Curtis, Ann McCrea, Danny Chang, Denver Pyle, Don Barry, Tiger Andrews, Steve Mitchell, Ken Perry, Ann Paige. Produced and directed by Frank Borzage; exec. producer, Robert E. Morrison. Screenplay by Kitty Buhler; story by James Benson Nablo and Thomas F. Kelly. Camera, William Clothier; music, Henry Vars; editor, Jack Murray. Previewed at the Picwood Theatre, Westwood, Aug. 1, '58. Running time, **99 MINS.**

Cliff Brandon ..... Victor Mature
Shu-Jen ..... LiLi Hua
Father Cairns ..... Ward Bond
Phil Gates ..... Bob Mathias
Steve Hill ..... Johnny Desmond
Dan O'Neill ..... Stu Whitman
Alice Nichols ..... Elaine Curtis
Monna Perkins ..... Ann McCrea
Ellington ..... Danny Chang
Col. Wiley ..... Denver Pyle
Hal Foster ..... Don Barry
Carlo Menotti ..... Tiger Andrews
Dave Reisner ..... Steve Mitchell
Ernie Fleming ..... Ken Perry
Sally ..... Ann Paige
Shiao-Mee ..... Tita Aragon

About average in its war storytelling, "China Doll" has a field day with the warmth and humor of a romance between a burly air corps captain and a fragile oriental beauty. Producer-director Frank Borzage has filmed the Romina Production with an admirable touch, but whether star Victor Mature's name is strong enough to fight the boxoffice battle by itself is something else again.

Kitty Buhler screenplayed this United Artists release from a story by James Benson Nablo and Thomas F. Kelly. The script often is highly interesting, often humorous

(Continued on page 10)

Yugoslav's Own Festival Films

Aleksa Dundic
(Color)
(RUSSIAN-YUGOSLAV)

Pula, Aug. 12.

Avala-Film (Belgrade) and Maxim Gorki Studio (Moscow) production, directed by Leonid Lukov. Stars Branko Plesa; features Dragomir Felba, Milan Puzik, Tatjana Pilejeckaja. Screenplay, Antonije Isakovic and Lukov; camera (Agfa) Mihail Kirilov; music, Nikita Bogoslovski. At Pula Film Festival. Running time, **117 MINS.**

This one commands attention as it is the first big-scale Soviet-Yugoslavian coproduction. Directed by a Russian (Lukov), with a mixed cast and shot in both countries, pic centers on Aleksa Dundic, legendary Yugoslavian-born hero of the Russian October revolution. It sees him going through numerous battles until he is killed in one of them.

It's an action film, a "Communist Western" one may say, which has its plus points in some very skillfully arranged mass and battle scenes and a fine Agfacolor photography which adds greatly to the mood. But the usual black-and-white treatment, poor dialog plus party-line plot probably make this an unsuitable item for the western market. Quite obviously, however, the creators of "Dundic" haven't thought much in commercial terms anyway. *Hans.*

H 8
(YUGOSLAVIAN)

Pula, Aug. 12.

Jadran (Zagreb) production, directed by Nicola Tanhofer. With Durda Glazer-Ivezic, Mija Oromovic, Marija Kohn, Boris Buzancic and Rudolf Kukic. Screenplay, Zvonimir Berkovic and Tomlea Butorac; camera, Slavko Zalar; music, Dragutin Savin. At Pula Film Festival. Running time, **112 MINS.**

This one captured nearly all the major awards, including the Grand Prize, at the Pula festival in Yugoslavia. It's an extremely well made, both artistically and humanly interesting production which contributes much to prestige of Yugoslav's film-making. It may have some art-house possibilities abroad.

Film deals with an actual traffic accident that happened last summer on the Zagreb-Belgrade highway when the driver of a never identified car (only part of latter's licence plate, H 8, were remembered by a few witnesses) caused the fatal collision of a bus and a truck. Pic starts and ends with the accident and between them tells via a flashback how the passengers of the bus spent their last hours until the collision.

Direction by 32-year old Nicola Tanhofer reveals remarkable know-how, especially (he's a former cameraman) optically. Cast is generally well chosen. Script is tight and interesting, if a bit too talky and "stretched" at times. *Hans.*

Kroz Granje Nebo
(The Sky Through The Trees)
(YUGOSLAVIAN)

Pula, Aug. 12.

UFUS (Belgrade) production, directed by Stole Jankovic. With Branko Plesa, Predrag Lakovic, Ljuba Kovacevic and Nada Skrinjar. Screenplay, Antonije Isakovic; camera, Mihajlo Popovic; at Pula Film Festival. Running time, **98 MINS.**

Patriotic (Tito period) subjects still play crucial part in Yugoslav's film making. This one deals with wounded freedom fighters who are desperately trying to evade German captivity as this means death. Film offers grim realism and, partly magnificent camerawork. There are several highly impressive shots. Though not much of the export, "Sky" may be classified as an above-average item from this "independent" Red State.

Direction by Mihajlo Popovic and also the script are not smooth all the way, but there is a strong plus in the acting. Less convincing are (as often in Yugoslavian features of this type) are the Germans whose language is simply impossible, although home-market audiences won't be bothered. *Hans.*

Tri Koraka U Prazno
(Three Steps Into the Emptiness)
(YUGOSLAVIAN)

Pula, Aug. 12.

Lovcen-Film (Budva) production, directed by Vojislav Nanovic. With Zlata Perlic, Pavle Vujisic and Dragan Lakovic. Screenplay by Nanovic; camera, Milorad Markovic; music, ——. At Pula Festival. Running time, **92 MINS.**

"Emptiness" created some fuss in its native land for alleged immorality. First forbidden and only released after several cuts, film is centered on a barge and presents an eternal triangle of two men and one woman. Woman married to one of the men, accepts the love of the other one. This leads to a violent and brutal fight between the two males, considered roughest ever for a Yugoslavian film.

Director Nanovic, who wrote the script, obviously followed American (violence) and French (erotic) patterns. His result is not very convincing. *Hans.*

Crni Biseri
(Black Pearls)
(YUGOSLAVIAN)

Pula, Aug. 12.

Basna-Film (Sarajewo) production, directed by Svetomir Janic. With Severin Bijelic, Mihajlo Viktorovic, Milan Ajvaz. Screenplay, Jug Grizelj; camera, Eduard Bogdanic; music, Bojan Adamic. At Pula Festival. Running time, **90 MINS.**

This one deals with juvenile delinquents, Tito version. Unjust treatment and lack of understanding on the part of reform school director and instructors lead to a revolt of the boys. A young teacher manages to find the way to their hearts. There's a happy end. It's a well made film which, subject-wise, could also have chances outside its homegrounds.

There is a definite plus in the superior camerawork by Eduard Bogdanic. Of good quality also is Bojan Adamic's score.

Some of the moppets turn in fine performances. *Hans.*

Cesta Duga Godinu Dana
(The One-Year Long Road)
(YUGOSLAVIA-TOTALSCOPE)

Pula, Aug. 12.

Jadran-Film (Zagreb) production, directed by Giuseppe de Santis. Stars Silvana Pampanini. Features Eleonora Rossi-Drago, Massimo Girotti, Bert Sotlar, Gordana Miletic, Toni Vrdoljak, Niska Stefanini. Screenplay, De Santis, Mauricio Ferrara, Tomino Guerra, Elio Petri, Gianni Puccini, Mario Socrate; camera, Pasquale de Santis; music, Vladimir Kraus. At Pula Festival. Running time, **150 MINS.**

Film is noteworthy as Yugoslavia's most expensive production (300,000,000 Dinar or $750,000) of all time and one year in the making. The names of Italian director Giuseppe de Santis, who, along with five other Italians, also worked on the script, plus the European marquee names of Silvana Pampanini, Eleonora Rossi-Drago and Massimo Girotti make this undoubtedly an important Yugoslavian production with, the unusual possibility: Export!

"Road" is considerably above-the-average if compared with the bulk of Yugoslavian product. Whether it will be able to gross enough to cover production costs, is certainly another question. One commercial handicap will be pic's overlength (150 mins.).

While "Road" represents a solid technical standard, many may not fancy De Santis mixing too generously social problems with cheap commercialism.

Story concerns the poor inhabitants of Zagora, a village located high up in the mountains. One of the men gets the idea that the building of a road to the valley would solve the problem of unemployment and poverty. After some complications, he finds support. But the whole enterprise proves only a temporary solution.

The acting comes generally up to good-standards and Pasquale de Santis' camerawork catches the atmosphere. Film captured the second prize at the recent Pula festival, a matter of some controversy in the Yugoslavian press.

This is a film of divided qualities. *Hans.*

Rafal U Nebo
(Shots In The Sky)
(YUGOSLAVIAN)

Pula, Aug. 12.

UFUS (Belgrade) production, directed by Vojislav Vanja Bjenjas. With Bert Sotlar, Darinka Calenic, Pavle Vujisic. Screenplay, Bogdan Jovanovic; camera, Branko Ivatovic; music, Bojan Adamic. At Pula Festival. Running time, **91 MINS.**

This one deals with the theme of revenge. A partisan lieutenant returns to his home after the war and finds that all his relations have been murdered by a Chetnik, a claimed sympathizer of the Nazi regime. He sets out to seek revenge by killing latter's family. He aims his machine gun at his enemy's children and parents, but suddenly realizes that they are innocent and shoots all his munition up into the sky.

Typical of recent Yugoslavian pix, this one benefits primarily from a superb camerawork. Acting tends to exaggeration. Direction is only fair. *Hans.*

CATCH-AS-CATCH-CAN CENSORS

Censoring Press Books Now?

Los Angeles, Aug. 19.

The Los Angeles Newspaper Publishers Assn. will ask the Motion Picture Assn. of America for permission to review studio press books before they are released to advertisers.

At the same time, publishers body has postponed for 10 days its plan to have all motion picture theatre advertisers submit an information copy to LANPA of all advertising prior to publication.

Arthur G. Pollock, LANPA secretary, said the delay was to gain time to confer with Gordon White, MPAA's ad code administration director in New York, to see if "something mutually satisfactory" couldn't be worked out. White's office approves all advertising copy and art submitted by major studios. Pollock said LANPA would like a look-see at this material before it went out to advertisers.

The development is a continuation of LANPA's crusade to "clean up" pix ads, in response to reader and organization protests. LANPA is composed of four metropolitan dailies whose combined local circulation exceeds 1,500,000.

$15-Mil Fund To Back Hal Roach Screen & Homers

Hollywood, Aug. 19.

Theatrical films and a telepix production program "in excess of $15,000,000" is planned by Hal Roach Studios, acquired recently by Scranton Corp., according to Roach, Jr.

Producer said the plans call for two big-budgeted theatrical films, "The Dam," and musical remake of "The Housekeeper's Daughter," by late Donald Henderson Clarke. "Dam" is based on a book by Murray Morgan, while "Daughter" was originally produced and directed by Pere Roach. Each will have a $2,000,000 budget, although "Daughter" may first be presented on Broadway as a musical.

Slate of theatrical films include 18 low-budgeters, costing between $125,000 and $150,000 each. Product includes "Cicero Story," by David Dortort, to be produced by Carl K. Hittleman; "Pirate Woman," scripted and under production reins of Hittleman; "Apache Lady," also a Hittleman film; and "It Lived A Million Years Ago," Scifi Film.

Deal also closed for National Telefilm Associates handling the release of two low-budgeters. Roach also is currently negotiating for distrib setup in Europe for both tv, theatrical film product. Producer, emphasizing diversification as a studio goal, said "we may go into radio, have a recording company, merchandising, and even go into state fairs." He said studio also plans to finance outside indie production, to hunt new talent, literary material, setting up several departments for this purpose. He explained the reason for selling the studio to Scranton by saying "we were limited in expansion. It was need of money . . . for progress."

Forecast Domestic Take For 'Vikings' and 'Acre'; 'Defiant,' 'Country' Zingy

"The Vikings" will ring up a domestic (United States and Canada) rental gross between $6,000,000 and $7,000,000.

In the same category is "No Time for Sergeants."

"God's Little Acre" likely will chalk up about $3,500,000, which is unusually high for a film of such modest production dimensions.

William J. Heineman, vicepresident of United Artists, stated this week that "Acre," "The Defiant Ones" and "Big Country" all established new highs in opening grosses.

This hardly represents sufficient evidence that, as some tradesters would like to believe, the film industry has turned the corner and a new era of prosperity is at hand. Yet, current business generally has been good and, as with the aforementioned productions, unusually high.

It's been heartening to many a film business exec.

PREMIUM STAMP SETUP

Theatre Gives Patron Redeemable Sticker With Ticket

The premium stamp gimmick employed by supermarkets, gas stations and other businesses is being pitched for the film industry by a New York company formed under the name of Movie Stamps Inc.

Plan is to use star head stills on the stamps as a promotional plus. As seen by the Movie Stamps, one stamp would be given for each admission, based on a national average of one stamp to every 50c. per ticket.

Promoters are prepared to give each theatre licensee a trailer, a campaign book, as well as a full-color premium gift catalog.

Production Chief Hits India's Censor Setup; Asks Fullscale Probe

New Delhi, Aug. 12.

The present policy of the film censors has been blasted as "cock-eyed" by the Indian Motion Picture Producers Assn. topper, J. B. Roongta. In a hard-hitting statement, the IMPPA chief has called for a full scale probe into this policy, which he charges is governed via the "unsympathetic" interpretation of censorship directives by the Indian government's Ministry of Information & Broadcasting.

Among Roongta's various complaints, one is that "preferential treatment is accorded foreign films," mainly American, by India's Central Board of Film Censors. According to him, such treatment "has now become established injustice. In the treatment of love and crime and the dresses of characters, the censors give greater latitude to foreign films on the ground that the scenes relate to countries and people whose manners and customs are different from those in India."

Roongta makes the point that it is impossible to think the directives can have different interpretations in the same country for different pictures. Censorship is intended for the benefit of those who see the pictures and not for those who make them.

"No doubt the censors have become stricter; nevertheless, the fact remains that a more favored treatment is always accorded foreign films.

Foreign films, however, constituted only one segment of Roongta's theme. His biggest beef is that "it is a cruel joke to say the Central Board of Film Censors is an autonomous body when its directives are interpreted for it by an unsympathetic ministry which is more concerned with the imaginary harmful effects of the motion picture than the good inherent in it.

"If instances were to be cited where the censors have been riding roughshod over the industry, their number would be legion. In the course of the last six months, certificates have been refused to not less than a dozen Indian pictures. Many of them were passed subsequently after revision. It cannot be said that there has been a sudden deterioration in the standard of our pictures.

SNOOPS' PARADISE UNDER NEW LAW

Boston, Aug. 19.

Opposition continues to mount here against a House-passed bill calling for creation of a state commission to control obscene literature. Against a background of protest that the bill would create "a police state," the measure was victorious after the House reversed its vote to refer it to the next annual session. Wednuesday (13).

Opponents claimed that the bill would be a forerunner to out and out censorship in Massachusetts. Measure was victorious after a rising vote of 44 to 36 to refer it to the next annual session was reversed on a rollcall vote, 57 to 128. Opposition spokesmen declared it would violate freedom of press and speech.

The bill goes beyond books and magazines. It has potential leverage on all advertising, declared Rep. Sumner Kaplan (D.) of Brookline, whose move to kill the bill by having it referred to the next annual session failed. "It is a dangerous, foolish bill," he continued. "There are already plenty of laws to prevent obscene literature from falling into the hands of the public," Kaplan said. "Censorship in any form is bad."

Kaplan said the bill "would be the first step in telling newspapers what they could print." Under the terms of the measure, the governor would be authorized to appoint a seven member commission, including representatives of the Catholic, Protestant and Jewish faiths.

The bill would set up an unpaid "precensorship board and the seven member commission would screen books, periodicals, theatre shows and similar events, vaude, burlesque, legit, niteries, and even phono records and report objectionable material to the attorney general and district attorney for appropriate action.

Rep. Gardner E. Campbell (R., Wakefield) said a federal law was needed to control the spread of objectionable literature. "You can't touch this with a local law," he said. "You've got to go after the publishers at the federal level." Campbell said passing such a state bill was "like trying to cure the Dutch Elm disease by picking the leaves off trees."

Hitting out at the bill, the Boston Daily Record (Hearst), editorialized:

"Massachusetts has all the legal equipment it will ever need to cope with the problem of filthy literature. That is why several censorship bills, most of them old perennials, were lumped together in a hodgepodge measure known as Senate No. 788 which would be funny if it were not apt to put such a painful bite on the already-bleeding taxpayers.

"State No. 788 is a veritable bureaucrats' paradise. It proposes to inflict these plushy politicians on the State Police organization, in whose confines they would spend their time — and the Commonwealth's cash—looking for

(Continued on page 10)

Writers Center on Male Characters, And It Crimps the Biz—Dick Powell

A Retrospective Peck

Philadelphia, Aug. 19.

Gregory Peck, here to plug his 2 hours and 46 minutes "Big Country" declared, "A film should run as long as it holds interest. A half-hour can be too much for some pictures.

Asked to name his favorite among the films he had made, Peck said, "I don't think I have ever been in a great one." By "great" films he meant pic such as "All Quiet on the Western Front," "Grand Illusion," "Gone With the Wind."

"I have played in some good ones, but I think it would be gratifying just once to appear in a picture I considered great. You understand, of course, I'm not the only actor in this position," Peck said.

End of Suspense For WB's Ad-Pub Staff This Week?

A more definite indication of the fate of Warner Bros.' New York publicity staff is expected this week. It's anticipated that staffers will learn at long last if they are to be fired on Oct. 1 or if some of them will be retained in Gotham and/or be shifted to the Coast when the company moves the major portion of its operation to the Burbank studio.

Two Coast publicity officials—studio publicity chief Bill Hendricks and studio foreign publicity manager Carl Schaefer—are in New York to confer with national publicity director Meyer Hutner and exec v.p. Ben Kalmenson. The outcome of these talks, it's expected, will seal the fate of the N. Y. staff.

According to current scuttlebut, a staff of five or six will be retained in N. Y., including Hutner and eastern advertising manager Charles Cohen. It's anticipated that the entire foreign publicity operation will be shifted to the Coast as well as the field exploitation force headed by Bill Bromberg. It's expected that Bromberg will move to the Coast as well as one of his aides.

Tracy as C. Darrow

Hollywood, Aug. 19.

Spencer Tracy has signed for the key role in Stanley Kramer film version of Broadway hit "Inherit The Wind," will shoot in 1959, after Kramer completes "On The Beach."

Kramer will direct "Wind." Tracy plays role of Darrow, created on Broadway by Paul Muni.

Contrary to the advertising slogan about not understanding the power of a woman, it's a man's world as far as motion pictures are concerned. Take the word of Dick Powell, who has given up performing for producing and directing, the current crop of writers "seem to be writing only for men." Powell maintained that it's hard to find a good women's story around, particularly the type Bette Davis and Joan Crawford appeared in.

"I'm married to one of the best actresses in the business," he added, "but I can't find a good story for her." Original stories, he said, are hard to develop, but he's presently working on one which he hopes will result in a starring vehicle for his wife, June Allyson. Powell, who is under contract to 20th-Fox to produce and direct seven pictures over a period of five years, hopes that 20th will make the picture.

Powell, who divides his time between his 20th assignments and as prexy of the tv productions company, Four Star Productions, finds that the world is "action happy" and that both theatrical films and television are meeting he demands of the times. His first picture for 20th, "The Enemy Below," and his current entry, "The Hunters," a story of U.S. jet pilots in Korea, are both action dramas. At the same time, his tv firm is turning out its share of westerns.

The actor-turned-producer intimated that it was tough to buck the trend. He said he couldn't account for what caused or maintained it, but he felt it was part of cycle that would soon be replaced by something else. Meanwhile, his aim is turn out entertainment that meets the present-day demands. In "The Hunters," starring Robert Mitchum, Powell feels he has an aerial war drama that hasn't been equalled since "Wings." He is currently on a six-city tour "to sell" the production.

For his next 20th picture, he's looking forward to a change of pace with a comedy, "Bachelor Baby." But like many producers, he's run into casting problems. He complained that the boxoffice names have (1) their own companies, (2) prior commitments or (3) don't want to work for straight salaries. Theatres, he said, "scream for new names, but they won't take pictures without established names." He maintained, therefore, that "packaging is the most important thing." He feels that only time will solve the problem of the dominance of a few star names.

During his heyday as a film personality, Powell pointed out, a performer appeared in four or five picture a year and had an opportunity to develop as a personality. Under today's system, he added, it's impossible for a new actor to receive the continuity of exposure that is necessary for natural development. At the same time, he noted, less people are seeing pictures and it's difficult for a new performer to get across to as large a segment of the population as previously. Powell, however, feels that the casting and star problem will eventually be solved. "Time will tell," he said. "This is a big country and it takes long to penetrate."

'Censors Blind When It's TV'

San Francisco, Aug. 19.

Charles J. Maestri, vice-president of the Lippert Theatre circuit and an executive of the Catholic Entertainment Guild, believes that "making a public issue of a condemned picture only tends to increase its boxoffice value."

In a speech to the Guild's Frisco branch, he said this "is the consensus of opinion with most serious-thinking exhibitors" and added:

"There are other avenues open to the Legion of Decency more effective than public condemnation."

His talk on censorship did not discuss those "other avenues"—though economic pressure is the most important, obviously—but he did make this observation:

"A strange phenomenon of motion picture censoring has been recently observed. The various groups, including the Legion of Decency, the Parent-Teachers Association, civic authorities and other religious groups, which have all been exceedingly vigilant on censoring, or censuring, the exhibition of motion pictures in theatres, have all apparently been extremely lax when some of these same pictures, several years later, are now being shown in the home, to the entire family, on the tv screen."

Preacher on Platform Atop Projection Booth At Sunday Services

Dallas, Aug. 19.

A drive-in church service has been inaugurated at the Kiest Boulevard Theatre at 7:30 a.m. on Sundays. Services are conducted by the Rev. Johnny Barrett, pastor of the Meadow Garden Baptist Chapel, from a platform which has been built atop the projection booth. The message is piped through the sound system to the car speakers.

Ozoner is operated by Phil Isley who is donating the facilities.

Det. Perks Up; 'Indiscreet' Sockeroo $28,000, 'Country' Mighty 30G; 'Gigi' Stout 8½G, 'Fly' Sturdy 20G, H.O.s

Detroit, Aug. 19.

Some new, strong product is helping the biz picture here this round as many longruns continue sturdy. Standout appears to be "Indiscreet," with a great take at the Michigan. "Big Country" also is soaring to a giant figure at the Madison. "The Fly" looks strong in second round at Fox. "Frankenstein 1970" shapes mild at Madison but "Imitation General" still is great in second stanza at the Palms. "Night Heaven Fell" is sturdy in fifth round at Trans-Lux Krim.

Estimates for This Week

Fox (Fox-Detroit) (5,000; $1.25-$1.50)—"The Fly" (20th) (2d wk) and "Space Master 7" (20th). Strong $20,000. Last week, $26,000.

Michigan (United Detroit) (4,000; $1.25-$1.50) — "Indiscreet" (WB) and "Stage Struck" (BV). Socko $28,000. Last week, "Twilight for the Gods" (U) and "Kathy O" (U), $18,000.

Palms (UD) (2,961; $1.25-$1.50)—"Imitation General" (M-G) and "Tarzan's Fight for Life" (M-G) (2d wk). Smash $16,000. Last week, $20,000.

Madison (UD) (1,900; $1.25-$1.50) —"Big Country" (UA). Powerhouse $30,000. Last week, "A Time to Love" (U) (4th wk), $13,000.

Broadway-Capitol (UD) (3,500; 90-$1.25) — "Frankenstein 1970" (AA) and "Spy in Sky" (AA). Mild $16,000. Last week, "Adam and Eve" (U) and "Wild Heritage" (U) (2d wk), $20,000.

United Artists (UA) (1,667; $1.25-$3) — "South Pacific" (20th) (19th wk). Big $13,000. Last week, $13,500.

Adams (Balaban) (1,700; $1.25-$2.75) — "Gigi" (M-G) (8th wk). Solid $8,500 or over. Last week, $9,000.

Music Hall (SW-Cinerama) (1,205; $1.20-$2.65)—"Search for Paradise" (Cinerama) (28th wk). Great $15,500. Last week, same.

Trans-Lux Krim (Trans Lux) (1,000; 90-$1.65) — "Night Heaven Fell" (Kings) (5th wk). Socko $6,800. Last week, $7,500.

Dollars for 'Deb,' Sock $19,000 in Toronto; 'Fly' Big 23G, 'Key' 12G, 2d

Toronto, Aug. 19.

With general holiday exodus, biz is down generally this stanza. However, "The Fly" and "Reluctant Debutante" are smash among the newcomer especially the latter. "Camp on Blood Island" is rated good at eight-house combo. "Gigi," in fourth frame, is near capacity. "Twilight For Gods" shapes fine in second round at Uptown. "The Key" looms sturdy in second at the Imperial.

Estimates for This Week

Beach, Century, Downtown, Glendale, Midtown, Oakwood, Odeon, State (Taylor) (1,288; 1,338; 1,059; 995; 1,089; 1,393; 752; 694; 50-75)—"Camp on Blood Island" (Col) and "Return To Warbow" (Col). Good $25,000. Last week, "Cole Younger" (AA) and "Hong Kong Affair" (AA), $13,500 for four-house comb with total seating of 4,036.

Carlton (Rank) (2,518; 75-$1.25) —"Bravados" (20th) (2d wk). Light $7,000. Last week, $11,000.

Colony, Danforth, Humber (Rank) (838; 1,330; 1,203; $1)—"Mark of Hawk" (U) and "Wild Heritage" (U). Okay $13,500.

Eglinton, Palace, Runnymede (FP) (1,080; 1,485; 1,385; 50-$1)—"The Fly" (20th). Big $23,000. Last week, "Light in Forest" (BV) (3d wk), $7,000 in 4 days.

Hollywood (FP) (1,080; $1-$1.25) —"10 North Frederick" (20th) (5th wk). So-so $5,000. Last week, $6,500.

Hyland (Rank) (1,357; $1)—"Truth About Women" (Rank) (3d wk). Satisfactory $4,000. Last week, $5,000.

Imperial (FP) (3,344; 75-$1.50)—"The Key" (Col) (2d wk). Neat $12,000. Last week, $14,500.

International (Taylor) (557; $1)—"Lost Continent" (IFD) (3d wk). Nice $3,000. Last week, same.

Loew's (Loew) (2,098; 75-$1.25)—"Reluctant Debutante" (M-G). Smash $19,000. Last week, "Imitation General" (M-G) (3d wk), $7,000.

Tivoli (FP) (995; $1.75-$2.40)—"South Pacific" (20th) (7th wk). Picking up to solid $14,000. Last week, $13,000.

Towne (Taylor) (695; $1-$2.50)—

(Continued on page 10)

Broadway Grosses

Estimated Total Gross
This Week $602,200
(Based on 23 theatres)
Last Year $542,400
(Based on 23 theatres)

'Indiscreet' Big $10,000, Omaha; 'General' $5,500

Omaha, Aug. 19.

Only one new entry is playing at the downtown first-run this stanza but biz generally is holding well. The newcomer, "Kings Go Forth", is only okay at the Brandeis. "Indiscreet" looks boffo in second in second round at Orpheum while "Imitation General" is great at the State for second. Both may stay again. "Naked and Dead" is oke at the Omaha.

Estimates for This Week

Brandeis (RKO) (1,100; 75-90)—"Kings Go Forth" (UA) and "I Married Woman" (RKO). Okay $3,500. Last week, "Fly" (20th) and "Space Master X-7" (RKO), $4,000.

Omaha (Tristates) (2,066; 90-$1.25)—"Naked and Dead" (WB) (2d wk). Okay $6,000. Last week, $9,000.

Orpheum (Tristates) (2,980; 90-$1.25)—"Indiscreet" (WB) (2d wk). Big $10,000. Last week, $11,000.

State (Cooper) (850; 75-90)—"Imitation General" (M-G) (2d wk). Great $5,500. Last week, $7,500.

'Baby' Torrid 14G, Cleve.; 'Gods' 10G

Cleveland, Aug. 19.

Best bet here in this spotty session is "Rock-A-Bye Baby," with a fine take at State. "Twilight For Gods" is rated okay at the Allen while "Snorkel" is big at small-seater Embassy. "Vikings" looms sturdy on moveover to the Stillman. "Snorkel" shapes big at Embassy.

Estimates for This Week

Allen (S-W) (3,800; 75-90)—"Twilight For Gods" (U). Okay $10,000 or near. Last week, "Indiscreet" (WB) (2d wk), $10,500.

Continental Art (Art Theatre Guild) (850; $1.25)—"Hulot's Holiday" (Indie) (reissue) (2d wk) and "Golden Age of Comedy" (Indie). Average $2,200. Last week, $2,900.

Embassy (Community) (1,300; 70-90)—"Snorkel" (Col) and "Camp on Blood Sand" (Col). Big $7,000. Last week, "Last of Fast Guns" (U) and "That Night" (U), $5,000.

Heights Art (Art Theatre Guild) (925; $1.25)—"Night Heaven Fell"

(Continued on page 10)

Weather Clips D.C. Biz; 'Indiscreet' Wham 31G, 'Twilight' 9G, 'Gigi' 12G

Washington, Aug. 19.

With the weather either hot or rainy, holdovers on the main stem have been slumping. The only one new offering, "Indiscreet," is smash in two spots. Standout b.o. is the city's marathon champ, "God Created Woman," which shapes spectacularly in 40th week. "Bridge on River Kwai" remains hefty in 22d week. "Twilight for Gods" fell off in second week at Capitol. "Vikings" is still potent in seventh round at Keiths. "Certain Smile" in its second stanza at Palace is good.

Estimates for This Week

Ambassador-Metropolitan (SW) (1,490, 1,000; 90-$1.25) — "Indiscreet" (WB). Terrific $31,000. Last week, "Light in Forest" (BV), $16,200.

Capitol (Loew) (3,434; 90-$1.25) —"Twilight for Gods" (U) (2d wk). Off sharply to $9,000 in final 6 days after $15,500 last week.

Columbia (Loew) (904; $1.25-$2.50)—"Gigi" (M-G) (8th wk). Big $12,000 following same last week. Holds.

Palace (Loew) (2,390; 90-$1.25)—"Certain Smile" (20th) (2d wk). Good $11,500. Last week, $17,000.

Keith's (RKO) (1,850; 90-$1.25)—

(Continued on page 10)

'Earth' Mild $6,500, Seattle; 'Smile' 7G

Seattle, Aug. 19.

Cinema boxoffice is recovering from Seafair, Seattle's annual Mardi Gras, which does bring visitors here but is small help to the picture shows.

"Certain Smile" is fair at Fifth Avenue, one of few newcomers. "Indiscreet" is nice in third stanza at Music Hall. "Imitation General" is fine in second round at Orpheum.

Estimates for This Week

Blue Mouse (Hamrick) (800; $1.50-$2.50)—"South Pacific" (20th) (12th wk). Swell $8,000. Last week, $7,300.

Coliseum (Fox-Evergreen) (1,870; 90-$1.50) — "Naked Earth" (20th) and "Sierra Baron" (20th). So-so $6,500. Last week, "Gunman's Walk" (Col) and "Life Begins at 17" (Col), $7,300.

Fifth Avenue (Fox-Evergreen) (2,500; 90-$1.50)—"Certain Smile" (20th) and "Beautiful but Dangerous" (20th). Fair $7,000. Last week, "Light in Forest" (BV) (2d wk) and "Return to Warbow" (Col), $4,700 in 6 days.

Music Box (Hamrick) (800; 90-$1.50) — "No Time for Sergeants" (WB) (7th wk). Hep $5,000. Last week, $4,700.

Music Hall (Hamrick) (2,200; 90-$1.50) — "Indiscreet" (WB) and "Gentle Touch" (Rank) (3d wk). Nice $6,500. Last week, $7,300.

Orpheum (Hamrick) (2,700; 90-$1.50)—"Imitation General" (M-G) and "Last of Fast Guns" (UA) (2d wk). Swell $7,000. Last week, $8,200.

Paramount (Fox-Evergreen) (3,107; 90-$1.50) — "Night Heaven Fell" (Kings) and "Quantrill's Raiders" (AA) (2d wk). Fair $5,000. Last week, $7,300.

'Indiscreet' Great 18G, Frisco 2d; 'Days' Huge 14G, 86th, 'Search' 17½G

San Francisco, Aug. 19.

Longrun biz is the hottest news here currently, with some exhibs reasoning that the Frisco Giants are drawing couples into city, husbands going to the games while the wives attend the hard-ticket pix. This spells great trade for "Around World in 80 Days," sensational in 86th week at Coronet; "South Pacific" "Search For Paradise," terrific at Orpheum in 23d round; and "Gigi" which is near capacity at 440-seat Stagedoor. "Indiscreet" still is great in second session at St. Francis while "Matchmaker" is rated fine at Golden Gate in first holdover stanza.

Estimates for This Week

Golden Gate (RKO) (2,859; $1.25) —"Matchmaker" (Par) and "Across the Bridge" (Rank) (2d wk). Nice $10,000. Last week, $13,000.

Fox (FWC) (4,651; $1.25-$1.50)—"High School Hellcats" (AI) and "Hot Rod Gang" (AI). Fair $11,000 or near. Last week, "Certain Smile" (20th) and "Rx Murder" (20th), $11,500.

Warfield (Loew) (2,656; 90-$1.25) —"Badlanders" (M-G) and "Fighting Wildcats" (M-G). Modest $13,000. Last week, "Law and Jake Wade" (M-G) and "Tarzan's Fight for Life" (2d wk), $8,000.

Paramount (Par) (2,646; 90-$1.25) —"Camp on Blood Island" (Par) and "Snorkel" (Par) (2d wk). Oke $6,000 in 3 days. Last week, $14,000.

St. Francis (Par) (1,400; $1.25-$1.50)—"Indiscreet" (WB) (2d wk). Great $18,000. Last week, $24,500.

Orpheum (SW-Cineramaa) (1,458; $1.75-$2.65)—"Search for Paradise" (Cinerama) (23d wk). Terrific $17,500. Last week, $16,000.

United Artists (No. Coast) (1,207; 90-$1.25)—"It" (UA) and "Curse of Faceless Man" (UA). Fair $7,500. Last week, "La Parisienne" (UA) (3d wk), $5,000.

Stagedoor (A-R) (440; $1.25-$3)—"Gigi" (M-G) (6th wk). Near capacity $12,300. Last week, $12,400.

Presidio (Hardy-Parsons) (774; $1.25-$1.50)—"Goddess" (Col) (5th wk). Fast $2,900. Last week, $3,000.

Vogue (S.F. Theatres) (364; $1.25)—"Blue Murder at St. Trinian's" (Cont) (4th wk). Great $4,000. Last week, ditto.

Coronet (United California) (1,250; $1.50-$3.75)—"Around World in 80 Days" (UA) (86th wk). Amazing $14,000. Last week, $12,000.

Alexandria (United California) (1,170; $1.50-$3.50)—"South Pacific" (20th) (7th wk). Excellent $22,000. Last week, $23,000.

Ray Woodard, Franklin, Pa., exhibitor, moved back to that city with his wife. For the last few years, they have been living in Pittsburgh while Woodard was studying law at Pittsburgh U. He graduated in June. Woodard is associated in business with his father-in-law, Len Houghton, owner of several cinemas.

'Country' Great 32G, Philly; 'Smile' Socko $14,000, 'Revenge' Tepid 8G

Philadelphia, Aug. 19.

Midtown exhibitors are suffering from the usual last weeks of summer dog days but this is not holding back some of the stronger newcomers. One of these is "Big Country" at the Stanley where it's great and city's leader. "Naked Earth" and "Sierra Baron," double horror bill, is rated disappointing at the Fox.

"Certain Smile" shapes socko in first round at the Viking. But "Revenge of Frankenstein" looms tepid at the Goldman. "Naked and Dead" still is good in second session" at the Randolph. "Kings Go Forth" is fast in seventh stanza at Stanton.

Estimates for This Week

Arcadia (S&S) (536; 99-$1.80)—"La Parisienne" (UA) (4th wk). Quiet $4,000. Last week, same.

Boyd (SW) (1,480; $1.25-$2.75)—"Gigi" (M-G) (8th wk). Meek $9,000. Last week, $10,000.

Fox (National) (2,250; 65-$1.80)—"Naked Earth" (20th) and "Sierra Baron" (20th). Lean $7,500. Last week, "Fly" (20th) (2d wk), $10,000.

Goldman (Goldman) (2,200; 65-$1.49) — "Revenge of Frankenstein" (Col) and "Curse of Demon" (Col). Tepid $8,000. Last week, "Imitation General" (M-G) (2d wk), $6,000.

Midtown (Goldman) (1,000; $2-$2.75)—"South Pacific" (20th) (21st wk). Off to fair $5,000. Last week, $6,000.

Randolph (Goldman) (1,250; 65-$1.80)—"Naked and Dead" (WB) (2d wk). Good $10,000. Last week, $16,000.

Stanley (SW) (2,900; 99-$1.80)—"Big Country" (UA). Great $32,000. Last week, "No Time for Sergeants" (WB) (6th wk), $7,000.

Stanton (SW) (1,483; 99-$1.80)—"Kings Go Forth" (UA) (7th wk). Fast $11,000 or close. Last week, $14,000.

Trans-Lux (T-L) (500; 99-$1.80)—"Vikings" (UA) (8th wk). Oke $6,000. Last week, $6,300.

Viking (Sley) (1,000; 99-$1.49)—"Certain Smile" (20th). Socko $14,000 or over. Last week, "Matchmaker" (UA) (2d wk), $7,000.

World (Pathe) (604; 94-$1.49)—"No Sun In Venice" (Indie). Dull $2,500. Last week, "Roots" (Indie) $2,600.

Key City Grosses

Estimated Total Gross
This Week $2,695,200
(Based on 23 cities and 253 theatres, chiefly first runs, including N. Y.)
Last Year $2,787,300
(Based on 21 cities and 242 theatres.)

Prov. Off; 'Naked' Good With $7,000, 'Smile' 6G

Providence, Aug. 19.

With summer drawing to a close, most average cinema patrons here prefer the lure of the seashore, and mainstem houses are reflecting this. Doing fairly good biz is the Strand with "The Naked and the Dead." But the State's "High School Confidential" is very slow and "Certain Smile" at Majestic is only fairish.

Estimates for This Week

Albee (RKO) (2,200; 65-80)—"A Time to Love" (U) and "I Married Woman" (U) (2d wk). Fair $4,000 after $6,000 in first.

Majestic (SW) (2,200; 65-80)—"Certain Smile" (20th) and "Cattle Empire" (20th). Fairish $6,000. Last week, "The Fly" (20th) and "Space Master X-7" (20th), $5,000.

State (Loew) (3,200; 65-80)—"High School Confidential" (M-G) and "Cry Terror" (M-G). Slow $7,000. Last week, "Kings Go Forth" (UA), $11,500.

Strand (National Realty) (2,200; 65-80)—"Naked and Dead" (WB). Fairly good $7,000. Last week, "Rock-A-Baby" (Par) and "Colossus of N. Y." (Par) (2d wk), $4,000.

'Deb' Slick 12G, St. Loo; 'Baby' 15G

St. Louis, Aug. 19.

For a change, a majority of big houses are blossoming out with new bills, leaving only a couple in the holdover department. Looming as the big ones this week are "Rock-A-Bye Baby" at the Fox and "Reluctant Debutante" at Loew's especially the latter. "Light in Forest" is holding big in third frame at the Orpheum. "South Pacific" continues brisk in 18th week at the Pageant. "Naked Earth" is nice in two spots.

Estimates for This Week

Fox (Arthur) (5,000; 75-90)—"Rock-A-Bye Baby" (Par) and "Buchanan Rides Alone" (Col). Good $15,000. Last week, "Indiscreet" (WB) and "Case Against

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Buff Spotty; 'Deb' Oke $10,000, 'Stranger' 11G

Buffalo, Aug. 19.

Biz is offish here this round for no apparent, feasible reason. Even the obviously strong "Reluctant Debutante" shapes only okay at the Buffalo while some of other pix are being hurt badly. "Indiscreet," while down from second week, still is solid in third round at the Center. "Never Love a Stranger" is rated fancy at Lafayette to pace field of newcomers.

Estimates for This Week

Buffalo (Loew) (3,500; 70-90)—"Reluctant Debutante" (M-G) and "Lost Paradise" (UA). Okay $10,000. Last week, "Certain Smile" (20th) and "Shakedown Boot Hill" (Indie), $12,000.

Center (AB-PT) (3,000; 70-90)—"Indiscreet" (WB) (3d wk). Fine $7,500. Last week, $9,800.

Century (UATC) (1,410; $1.50-$3)—"South Pacific" (20th) (13th wk). Oke $8,000. Last week, $9,000.

Lafayette (Basil) (3,000; 70-90)—"Never Love Stranger" (AA) and "Quantrills' Raiders" (AA). Looks like fancy $11,000. Last week, "Light in Forest" (BV) and "Fighting Wildcats" (Rep), $7,500.

Paramount (AB-PT) (3,000; 70-90)—"Fiend Who Walked West" (20th) and "Rx Murder" (Indie). Mild $9,000. Last week, "Key" (Col) and "Return to Warbow" (Col) (2d wk), $8,500.

Teck (Loew) (1,200; 70-90)—"Imitation General" (M-G) (2d wk). Droopy $3,800. Last week, $4,500.

Cinema (Martina) (450; 70-$1.25) —"God Created Woman" (Kings) (16th wk). Hotsy $2,100. Last week, $2,400.

Heat Hits Hub Biz But 'Baron' Okay at $17,000; 'Indiscreet' Hot $8,200

Boston, Aug. 19.

Hot muggy weather whammed biz again and there is little new product to freshen the atmosphere. Holdovers predominate and nearly all are on the dull side. "Sierra Baron" at Fenway and Paramount combo is okay opening week. "Case of Dr. Laurent" shapes slick at tiny Mayflower, returning the house to first-run. "Indiscreet" is holding nicely at Astor in sixth round. "La Parisienne" looks okay at Gary.

Estimates for This Week

Astor (B&Q) (1,372; 75-$1.50) — "Indiscreet" (WB) (6th wk). Fine $8,200. Last week, $9,500.

Beacon Hill (Sack) (678; 90-$1.50) — "Key" (Col) (5th wk). Nice $6,000. Last week, $7,000.

Boston (SW-Cinerama) (1,354; $1.25-$2.65)—"Search for Paradise" (Cinerama) (39th wk). Allright $13,000 following announcement of "Windjammer" (NT) moving in. Last week, ditto.

Capri (Sack) (990; 90-$1) — "To Catch Thief" and "Man Who Knew Too Much" (reissues). Mild $3,500. Last week, "I Accuse" (M-G) and "Escapade in Japan" (U), same.

Exeter (Indie) (1,300; 75-$1.25)—"Rooney" (Rank) (4th wk). Oke $4,000. Last week, $6,000.

Fenway (NET) (1,373; 60-$1.10)—"Sierra Baron" (20th) and "Gang War" (20th). Okay $4,000. Last week, "Frankenstein 1970" (AA) and "Spy in Sky" (AA), $5,000.

Gary (Sack) (1,340; 90-$1.75) — "La Parisienne" (UA) (4th wk). OK $8,000. Last week, $10,000.

Kenmore (Indie) (700; 75-$1.25) —"Golden Age of Comedy" (DCA) and "Silken Affair" (DCA) (4th wk). Stout $6,500. Last week, $8,000.

Memorial (RKO) (3,000; 60-$1.10) —"Bravados" (20th) and "Thundering Jets" (20th) (2d wk). Good $9,000. Last week, $12,000.

Metropolitan (NET) (4,357; 70-$1.10) — "Naked and Dead" (WB) (2d wk). Mild $11,000. Last week, $15,000.

Mayflower (ATC) (683; 75-$1.25) — "Case of Dr. Laurent" (T-L). Returns house to first-runs after long absence with strong $10,000.

Paramount (NET) (2,357; 70-

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COOL BREEZES WARM CHI BIZ

Summer Doldrums Hits L.A.; 'Kings' Soft $18,700, 'General' Meek $15,500, 'Twilight' 14G, 'Days' Wow 21G, 87th

Los Angeles, Aug. 19.

Summer doldrums appear to have set in for regular first-run theatres here, only bills showing real strength are the five hard-ticket pix. "Kings Go Forth," on first multiple run, looks to get soft $18,700 at four theatres. "Imitation General" also looms pale with $15,500 in three spots.

"Twilight For Gods" is only mild $14,000 or near, also three locations. "Tank Fore" is light $13,700 in two houses. "Indiscreet" leads the standard holdovers with mild $13,000 in second frame, three spots. "Certain Smile" is rated modest $11,000 in second round, two locations. "La Parisienne" is only moderate $9,000 in third stanza, two houses.

"Around World in 80 Days" looks whopping $21,000 for 87th week at the Carthay. "South Pacific" is getting a strong $24,000 in 13th lap at Egyptian. "Seven Wonders of World" was big $18,800 in 62d frame at Warner Hollywood "Windjammer" looks big $22,000 in 19th Chinese session. "Gigi" is fine $21,000 in sixth at Hollywood Paramount.

Estimates for This Week

Hillstreet, Hollywood (RKO-FWC) (2,752; 756; 90-$1.50) "Tank Force" (Col) and "Buchanan Rides Alone" (Col). $13,700. Last week, Hillstreet "Brave One" (RKO) and "The Ring" (RKO), $2,700.

State, Four Star (UATC) (2,404; 868; 90-$1.50) "La Parisienne" (UA). (3d wk). Mild $9,000. Last week, $11,000.

Orpheum, New Fox, Uptown (Metropolitan-FWC) (2,213; 765; 1,715; 90-$1.50)—"Kings Go Forth" (UA) and "Jungle Heat" (UA), including Fox Beverly (7th wk). Soft $18,700. Last week, Fox Beverly, "Kings Go Forth," $3,800. Last week, Orpheum, Hollywood, Uptown, "Attack of Puppet People" (AI), "War Colossal Beast" (AI), $17,400. Last week, New Fox with Los Angeles, Ritz "Adventures Tom Sawyer" (RKO) (reissue) and "Space Children" (Par), $8,200.

Los Angeles, Ritz, Vogue (FWC) (2,097; 1,320; 825; 90-$1.50)—"Imitation General" (M-G) (multiple run). Pale $16,000 or near. Last week, Vogue, El Rey, "No Time For Sergeants" (WB) and "The Goddess" (Col), $6,600.

Fox Wilshire, Iris, Rialto (FWC-Metropolitan) (2,296; 839; 825; 90-$1.50)—"Indiscreet" (WB) (2d wk) (multiple run) (5th wk Iris). Mild $13,000. Last week, $18,600.

Pantages, Loyola (RKO-FWC) (2,815; 1,298; 90-$1.50)—"A Certain Smile" (20th) (2d wk). Slim $11,000. Last week, $13,700.

Fine Arts (FWC) (631; 90-$1.50) —"Matchmaker" (Par) (4th wk). Oke $4,500 in nine days. Last week, $3,800.

Hawaii, Wiltern, Stanley Warner Downtown (G&S-FWC-SW) (1,106; 2,344; 1,757; 90-$1.50)—"Twilight For Gods" (U) and "Voice in Mirror" (U). Mild $14,000 or close. Last week, Wiltern, Vogue, Downtown Paramount, "Vertigo" (Par), $19,200.

Downtown Paramount (AB-PT) (3,300; 90-$1.50)—"Vertigo" (Par) and "World Was His Jury" (Col) (2d wk). Poor $5,100. Last week, $9,400.

Warner Beverly (SW) (1,612; $1.25-$2)—"The Key" (Col) (7th wk). Dull $3,000. Last week, $4,200.

Hollywood Paramount (F&M) (1,468; $1.65-$3)—"Gigi" (M-G) (6th wk). Fine $21,000. Last week, $22,000.

Egyptian (UTAC) (1,392; $1.65-$3.30)—"South Pacific" (20th) (13th wk). Strong $24,000. Last week, $23,600.

Chinese (FWC) (1,408; $1.75-$3.50)—"Windjammer" (NT) (19th wk). Big $22,000. Last week, $21,600.

Warner Hollywood (SW-Cinerama) (1,384; $1.20-$2.65)—"Seven Wonders" (Cinerama). Started 63d week Monday (18) after big $18,800 last week.

Carthay (FWC) (1,135; $1.75-$3.50)—"Around World in 80 Days" (UA) (87th wk). Wow $21,000. Last week, $18,900.

'Kings' Rousing $8,000, Port.; 'Naked' 7G in 2d

Portland, Ore., Aug. 19.

There's some good, new product around this stanza, but it is being reflected only to a minor extent at the b.o. Top newcomer is "Kings Go Forth," rated fine at Liberty. "Naked and Dead" looms fancy in second Orpheum week. "The Matchmaker" shapes dull at Paramount. "South Pacific" still is sturdy in 12th week at Broadway.

Estimates for This Week

Broadway (Parker) (890; $1.50-$2.50)—"South Pacific" (20th) (12th wk). Sturdy $10,000. Last week, $9,700.

Fox (Evergreen) (1,536; $1-$1.50) —"Certain Smile" (20th) and "Beautiful But Dangerous" (20th). Modest $6,000. Last week, "Bravados" (20th) and "God Is Partner" (20th) (2d wk), $6,100.

Liberty (Hamrick) (1,865; $1-$1.50)—"Kings Go Forth" (UA) and "Fort Massacre" (UA). Fine $8,000 or near. Last week, "Imitation General" (M-G) and "Gun Fever" (UA), $7,200.

Orpheum (Evergreen) (1,600; $1-$1.50)—"Naked and the Dead" (WB) and "Badman's Country" (WB) (2d wk). Fancy $7,000. Last week, $8,000.

Paramount (Port-Par) (3,400; $1-$1.50)—"Matchmaker" (Par) and "Across Bridge" (Rank). Dull $5,000. Last week, "Rock-A-Bye Baby" (Par) and "Space Children" (Par) (3d wk), $4,100.

'Kings' Hep $9,000, K.C.; 'Baby' Same

Kansas City, Aug. 19.

Bright spots of this round are "Kings Go Forth," single billed at the Midland, "Rock-a-Bye Baby" at the Roxy and "Peter Pan," a nifty reissue at three Fox Midwest houses. First two are likely holdovers. "Indiscreet" is surprisingly strong and wins a fifth week at the Paramount, the first such at this house since "Sayonara." Usual August heat wave has apparently replaced the rains which plagued the area most of summer.

Estimates for This Week

Crest Drive-in, Riverside Drive-in, Regent (Commonwealth) (1,000 cars each; 540; 60-85) — "Hell Squad" (AI) and "Tank Battalion" (AI). Oke $12,000. Last week, "How To Make Monster" (AI) and "Teenage Caveman" (AI), same.

Glen, Dickinson, Shawnee Drive-in, Leawood Drive-in (Dickinson) (700; 750; 1,100 cars; 900 cars; 75-90) — "It, Terror from Beyond Space" (UA) and "Curse of Faceless Man" (UA). Bright $13,000. Last week, "Girls on Loose" (U) and "Live Fast, Die Young" (U), $10,000.

Kimo (Dickinson) (504; 90-$1.25) —"God Created Woman" (Kings) (28th wk). Neat $2,000. Last week, back to $2,100, with upped ad budget helping.

Midland (Loew) (3,500; 75-90)—"Kings Go Forth" (UA). Trim $9,000, holds. Last week, "Imitation General" (M-G) and "Handle with Care" (M-G) (2d wk), $6,000.

Missouri (SW-Cinerama) (1,194; $1.25-$2) — "Search for Paradise" (Cinerama) (17th wk). Great $12,000. Last week, $11,000.

Paramount (UP) (1,900; 90-$1.25) —"Indiscreet" (WB) (5th wk). Surprising staying power is landing sprightly $6,000, amazing here for a fifth round. Last week, ditto.

Roxy (Durwood) (879; 75-90)—"Rock-A-Bye Baby" (Par). Rollicking $9,000; holds. Last week, "No Time for Sergeants" (WB) (6th wk), $6,500, and better than some first weeks.

Uptown, Fairway, Granada (Fox Midwest) (2,043; 700; 1,217; 75-90) —"Peter Pan" (BV) (reissue) and "Wolf Dog" (20th). Nifty $13,000. Last week, "Kathy-O" (U) and "Last of Fast Guns" (U), $8,000.

'DEFIANT' ACES, 'DAYS' AMAZING

Chicago, Aug. 19.

Nice weather and some exciting product are giving main stem biz a generally better tone this round. "Defiant Ones," in world preem, is the big noise. It set a house record at Roosevelt on first day, and looks to hit an amazing $35,000 and new high on the week.

"Kathy O" and "Hide a Crooked Trail" shapes go fair $17,000 in Oriental initialer while Capri's first week of "Miller's Beautiful Wife" shapes only slow at $3,100.

About "Defiant Ones," the gazettes were unanimous with critical nosegays. Sun-Times found it a "fine production of a story that is at once grim, powerful and tender." The Tribune, explaining the film is difficult to review with "customary brevity," gushed, "It is a classic of its kind . . . completely honest . . . We owe a vote of thanks to Mr. Kramer for making it." Chi American effused over "an extraordinary motion picture in every respect."

First week of "Adam and Eve" exploitationer did wow $36,000 at the 18,000-car capacity Starlite Drive-In.

The Chicago's second session of "Naked and Dead" is nice while "Light in Forest" should hit a great total in second term at Garrick. "Indiscreet" is shaping smash in United Artists second. "Night Heaven Fell" is expecting a nice second frame at the Woods.

Esquire's third week of "Matchmaker" is figured strong while "La Parisienne" eyes an okay fourth round at the Loop. "World's "God Created Woman" looms hotsy in fifth frame. "Vikings" is stout in ninth and windup session at State-Lake.

On the hard-ticket front, "Gigi" is nice in sixth Harris week. "South Pacific" continued robust in 21st McVickers round. "Around World in 80 Days" is sock in 72d week at Todd's Cinestage.

Estimates for This Week

Capri (Dowd) (585; $1.25-$1.50)—"Miller's Beautiful Wife" (DCA). Slow $3,100. Last week, "Mitsou" (Indie) (2d wk), $3,700.

Carnegie (Telem't) (485; $1.25)—"The Goddess" (Col) (2d wk). Fancy $4,800. Last week, $5,500.

Chicago (B&K) (3,900; 90-$1.80) —"Naked and Dead" (WB) (2d wk). Nice $29,000. Last week, $35,000.

Esquire (H&E Balaban) (1,350; $1.50)—"Matchmaker" (Par) (3d wk). Sock $11,000. Last week, $18,000.

Garrick (B&K) (850; 90-$1.25)—"Light in Forest" (BV) (2d wk). Great $14,000. Last week, $20,000.

Harris (Indie) (984; $1.25-$3)—"Gigi" (M-G) (6th wk). Nice $16,800. Last week, $17,300.

Loop (Telem't) (606; 90-$1.50)—"La Parisienne" (UA) (4th wk). Oke $9,000. Last week, $9,500.

McVickers (JL&S) (1,580; $1.25-$3.30)—"South Pacific" (20th) (21st wk). Solid $32,000. Last week, $32,500.

Monroe (Jovan) (1,000; 65-85)—"Tarzan's Fight for Life" (M-G) and "Handle With Care" (M-G). Neat $6,500. Last week, "Island Women" (UA) and "Edge of Fury" (UA) (1st wk), $4,500.

Opera House (Nat'l Th.) (2,350; $1.50-$3.50)—"Windjammer" (NT) (8th wk). Soft $21,300. Last week, $21,000.

Oriental (Indie) (3,400; 90-$1.50) —"Kathy O" (U) and "Ride a Crooked Trail" (U). Fair $17,000. Last week, "Twilight for Gods" (U) (3d wk), $16,000.

Palace (SW-Cinerama) (1,434; $1.25-$3.40)—"Search for Paradise" (Cinerama) (18th wk). Fine $24,000. Last week, $24,500.

Roosevelt (B&K) (1,400; 90-$1.80) —"Defiant Ones" (UA). Wham

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Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

B'way Cool; 'Debutante' Wham 190G, 'Matchmaker' Record 19G, Disney Rich 18G, 'Vikings' Big 27G, 10th

Relief from nearly a week of hot, sultry weather last Saturday night and Sunday—much cooler weather—brought stronger business for the deluxers over past weekend. Result is quite an encouraging setup for many first-runs in the current session. The stanza, too, was helped by the arrival of a blockbuster newcomer, "Reluctant Debutante," with stage-show at the Music Hall. Initial week looks like a mighty $190,000, biggest non-holiday opening week since "High Society," another Metro pic, opened at the Hall.

Another newcomer, "The Matchmaker," is racking up a new house record of $19,000 opening stanza at the Little Carnegie. "White Wilderness" (Disney), third new entrant, hit a mighty $18,000 at the Normandie, one of top opening week figures at this arty house.

The State is bringing in a newie, "Imitation General," today (Wed.) "Rock-A-Bye Baby" was fair $12,000 in final (4th) round there. "Naked and the Dead" likely will top the second-week pix with a trim $33,000 at the Capitol. "Twilight For Gods" wound its first holdover stanza at the Mayfair with a fine $16,000.

Second round of "Tale of Two Cities" held at $7,100 at the Sutton where the initial week was bigger than anticipated. Second frame of "Law and Disorder" held with socko $9,100 at the Baronet, near first week take.

"Certain Smile" looks to finish its third session at the Paramount with good $28,000. "La Parisienne" was big $20,000 in third week at the Victoria. "Vikings" continued in great style with $27,000 in 10th round at the Astor, topping the ninth week.

"Around World in 80 Days" wound its 96th week with an amazing $32,600 at the Rivoli. "Gigi" was still capacity at $19,300 in 13th frame at the Royale.

"South Seas Adventure" continued smash with $38,900 in fourth round at the Warner where it's now in the fifth week. "Bridge on River Kwai" still was big with $24,600 in 35th session at the Palace. "South Pacific" pushed to a boffo $31,500 in 21st week at the Criterion.

Estimates for This Week

Astor (City Inv.) (1,094; 75-$2)—"Vikings" (UA) (10th wk). This round winding up today (Wed.) is pushing ahead of last week for great $27,000. Ninth week, $26,000. Stays on.

Little Carnegie (L. Carnegie) (550; $1.25-$2)—"Matchmaker" (Par) (2d wk). First session ended yesterday (Tues.) hit a new house record of $19,000. Pic was given gala preem Tuesday (12) night. Slightly higher top of $2 (charged on weekends) is helping to boost total.

Baronet (Reade) (430; $1.25-$1.70)—"Law and Disorder" (Indie) (3d wk). Second stanza finished Monday (18) held at great $9,100. First was $9,300.

Capitol (Loew) (4,820; $1-$2.50) —"Naked and the Dead" (WB) (3d wk). First holdover week ended yesterday (Tues.) was trim $33,000 or near. Initial round was $44,000.

Criterion (Moss) (1,671; $1.80-$3.50) — "South Pacific" (20th) (22d wk). The 21st session ended Sunday (17) was up to sock $31,500. The 20th week, $30,800.

Fine Arts (Davis) (468; 90-$1.80) —"The Key" (Col) (8th wk). Seventh round ended yesterday (Tues.) was okay $5,800. Sixth was $6,200.

Guild (Guild) (450; $1-$1.75)—"Lovers and Thieves" (Indie) (3d wk). Initial holdover session ended Sunday (17) was fine $8,700. First was $10,500.

Mayfair (Indie) (1,736; 79-$1.80) —"Twilight For Gods" (U) (3d wk). Initial holdover session ended yesterday (Tues.) was fine $16,000 or near. First week, $20,500.

Normandie (Trans-Lux) (592; 95-$1.80)—"White Wilderness" (BV) (2d wk). First stanza ended Monday (18) soared to whopping $18,000 or close. Holds.

Palace (RKO) (1,642; $1-$3)—"Bridge on River Kwai" (Col) (36th wk). The 35th frame completed

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'Naked' Bangup $15,000, Denver; 'General' 10G

Denver, Aug. 19.

City is loaded with pix which are holding over. "Naked and the Dead" is top newcomer, with sock big at Paramount. It stays. "La Parisienne" shapes fine, and holds at Denham. "Imitation General" looms good at Orpheum. "Indiscreet" is rated fast in fourth round at the Centre.

Estimates for This Week

Centre (Fox) (1,247; 90-$1.25) — "Indiscreet" (WB) (4th wk). Fast $9,000. Last week, $11,000.

Denham (Cockrill) (1,429; 70-90) —"La Parisienne" (UA). Fine $9,000. Stays on. Last week, "Rock-A-Bye Baby" (Par) (3d wk), $4,500 in 5 days.

Orpheum (RKO) (2,596; 70-90)—"Imitation General" (M-G) and "Hell Drivers" (Rank). Good $10,000. Last week, "Badlanders" (M-G) and "Hong Kong Affair" (AA), $7,000.

Paramount (Wolfberg) (2,200; 90-$1.25) — "Naked and Dead" (WB). Sock $15,000. Holding. Last week, "Kings Go Forth" (UA), $8,500 in 5 days.

Tabor (Fox) (930; $1.25-$2.50)—"South Pacific" (20th) (17th wk). Good $5,000. Holds. Last week, $5,000.

Vogue Art (Srer-Shulman) (442; 75-90)—"Gates of Paris" (Lopert). Good $1,500. Last week, "Blue Murder at St. Trinian's" (Cont), $1,800.

'Naked' Lusty 11G, Balto; 'Fly' 12G

Baltimore, Aug. 19.

Situation is generally a pleasant one this frame at the deluxers as fresh product and steady holdovers are holding up. "The Fly" opening looms tall at the Stanley while "Big Country" looks sock at Hip. "Naked and the Dead" shapes great at the Town. "The Bravados" is fairish at the Century. Strongest among holdovers are "The Key" in third at the Mayfair; "The Matchmaker" in second at the Little and "South Pacific," still nice in 20th week at the New. "Night Heaven Fell" is rated okay in fourth at the Cinema. "Time to Love" is holding nicely in fifth frame at the Five West.

Estimates for This Week

Century (Fruchtman) (3,100; 50-$1.25)—"Bravados" (20th). Fairish $7,500. Week before "No Time for Sergeants" (WB) (7th wk), $8,000.

Cinema (Schwaber) (460; 50-$1.25) — "Night Heaven Fell" (Kings) (4th wk). Oke $3,000 after $3,400 in third.

Film Centre (Rappaport) (890; $1.50-$2.50)—"Gigi" (M-G) (6th wk). Steady $7,000 after about same for previous frame.

Five West (Schwaber) (460; 50-$1.25)—"Time to Love" (U) (5th wk). Nice $3,000. Ditto for fourth.

Hippodrome (Rappaport) (2,300; 50-$1.25)—"Big Country" (UA). Sock $14,000. Last week, "Revenge of Frankenstein" (Col), $7,000.

Little (Rappaport) (300; 50-$1.25) —"Matchmaker" (Par) (2d wk). Fine $3,000 after $5,000 opener.

Mayfair (Fruchtman) (900; 50-$1.25)—"The Key" (Col) (3d wk). Hefty $7,000 after about same week before.

New (Fruchtman) (1,600; $1.50-$2.50)—"South Pacific" (20th) (20th wk). Steady $9,000 after same in 19th.

Playhouse (Schwaber) (460; 50-$1.25)—"Man in Raincoat" (Col). Good $3,400. Week before, "Miss Julie" (Indie) (2d wk), $2,200.

Stanley (Fruchtman) (3,200; 50-$1.25)—"The Fly" (20th). Lofty $12,000. Last week, "Rock-A-Bye Baby" (Par) (2d wk), $6,500.

Town (Rappaport) (1,125; 50-$1.25)—"Naked and Dead" (WB). Great $11,000. Last week "Indiscreet" (WB) (4th wk), $9,000.

'Twilight' Fair $8,000 in Dull Mpls.; 'Naked' Virile 7G, 2d, 'Sgts.' 7½G, 5

Minneapolis, Aug. 19.

It's a case holdovers monopolizing the Loop currently. In fact, there's only a single important newcomer, "Twilight for Gods," solid at Radio City. Elsewhere it's mainly holdover or longrun. "Naked and Dead" is potent in second round at State.

"Search for Paradise" is racking up its 25th week and "South Pacific" the eighth round. Fifth session for "No Time for Sergeants" looks stout. Second week for "Imitation General" and "The Fly" are both good.

Estimates for This Week

Academy (Mann) (947; $1.50-$2.65)—"South Pacific" (Magna) (8th wk). Lively $12,500. Last week, $11,500.

Century (SW-Cinerama) (1,150; $1.75-$2.65)—"Search for Paradise" (Cinerama) (25th wk). Plenty of profit at nice $11,500. Last week, $11,000.

Gopher (Berger) (1,000; 85-90)—"Imitation General" (M-G) (2d wk). Good $5,000. Last week, $7,800.

Lyric (Par) (1,000; 85-90)—"The Fly" (20th) and "Space Master X-7" (20th) (2d wk). Good $4,000. Last week, $9,000.

Radio City (Par) (4,100; 85-90)—"Twilight For Gods" (U). Has field of newcomers practically to itself, but looks only fair $8,000 or near. Last week, "Indiscreet" (WB) (2d wk), $9,500 at 90-$1.25.

RKO Orpheum (RKO) (2,800; 90-$1.25)—"No Time for Sergeants" (WB) (5th wkk). Stout $7,500. Last week, $9,000.

RKO Pan (RKO) (1,890; 75-85)—"Left-Handed Gun" (WB) and "Manhunt in Jungle" (WB). Looks big at $5,000. Last week, "The Lineup" (Col) and "Screaming Mimi" (Col) split with "World Was His Jury" (Col) and "Return to Warbow" (Col), $3,000.

State (Par) (2,200; 90-$1.25)—"Naked and Dead" (WB) (2d wk). Holding up at virile $7,000 or dose. Last week, $11,000.

Suburban World (Mann) (800; 85)—"Razzia" (Indie) (2d run). Played downtown World previously. Moderate $1,800. Last week, "Summer Winds Blow" (Indie) (2d wk), $1,400.

World (Mann) (400; 85-$1.25)—"La Parisienne" (UA) (3d wk). Has shown plenty of strength via Bardot, but perhaps somewhat less than expected. Hot $4,800. Last week, $5,000.

4 New Films Up Cincy; 'Love' Okay 10G, 'Naked' 11G, 'Matchmaker' $9,000

Cincinnati, Aug. 19.

Four new entries are stimulating Cincy film trade this week. Bunched for the lead are "Naked and Dead," okay at Albee; "Matchmaker," looming swell at Keith's and "A Time to Love," a happy Palace pleaser entry. "Law and Jake Wade" shapes fairish at the Grand. Longruns continue hotsy. "Search for Paradise," in 37th week at downtown Capitol, brings its run to a close Oct. 19, making way for "Windjammer." "South Pacific" is in the 17th round at Valley, suburban deluxer.

Estimates for This Week

Albee (RKO) (3,100; 90-$1.25)—"Naked and Dead" (WB). Okay $11,000. Last week, "Indiscreet" (WB) (2d wk), $9,500.

Capitol (SW-Cinerama) (1,376; $1.20-$2.65)—"Search for Paradise" (Cinerama) (37th wk). Fancy $19,000 after $19,500 in 36th canto. Run extended through Oct. 19.

Grand (RKO) (1,400; 75-$1.10)—"Law and Jake Wade" (M-G) and "Handle With Care" (M-G). Fair $6,500. Last week, "Kathy O" (U), $6,000.

Keith's (Shor) (1,500; 90-$1.25)—"Matchmaker" (Par). Swell $9,000 or near. Last week, "Light in Forest" (BV) (2d wk), $6,800.

Palace (RKO) (2,600; 75-$1.25)—"A Time to Love" (U). All right $10,000. Last week, "King Creole" (Par), ditto.

Valley (Wiethe) (1,300; $1.50-$2.50)—"South Pacific" (20th) (17th wk). Close to last week's firm $13,000.

TORONTO

(Continued from page 8)

"Gigi" (M-G) (4th wk). Still near-capacity $10,000. Last week, $11,000.

University (FP) (1,233; $1.50-$2.40)—"Seven Wonders of World" (Cinerama) (4th wk). Off to $9,000. Last week, $12,000.

Uptown (Loew) (2,074; 60-$1)—"Twilight for Gods" (U) (2d wk). Fine $7,000. Last week, $11,000.

CLEVELAND

(Continued from page 8)

(Cont) (Indie) (5th wk). Okay $2,400 after $3,000.

Hippodrome (Telem't) (3,700; 75-$1)—"Gunman's Walk" (Col). Fair $10,000. Last week, "Certain Smile" (20th), $13,000.

Lower Mall (Community) (500; 70-90) — "Monika" (Indie) and "Mixed-Up Women" (Indie). Good $4,000. Last week, "Elysia" (Indie) and "Deadlier Than the Male" (Indie) (reissues) (2d wk), $2,600.

Ohio (Loew) (1,244; $1.25-$2.50)—"South Pacific" (20th) (20th wk). Potent $10,000. Last week, same.

Palace (SW-Cinerama) (1,523; $1.25-$2.40)—"Search For Paradise" (Cinerama). Opened today (Tues.), with benefit sponsored by Cleveland Newspaper Guild. Last week, "Seven Wonders of World" (Cinerama) (30th wk), great $30,000 in 8 days.

State (Loew) (3,500; 70-90)—"Rock-A-Bye Baby" (Par). Fine $14,000. Last week, "Vikings" (UA) (3d wk), $13,000.

Stillman (Loew) (2,700; 70-90)—"Vikings" (UA) (m.o.). Sturdy $10,000. Last week, "Gigi" (M-G) (6th wk), $9,500 in 10 days.

'Love' Lofty $7,000, L'ville; 'Sgts.' 6G

Louisville, Aug. 19.

Hot, humid weather is more favorable to cinema patronage than the torrential rains, which have been descending just about show time in this area. Local exhibs say attendance is not affected by the heat since airconditioning and that biz is still plenty satisfactory. "Time to Love" at the Kentucky shapes solid. "A Certain Smile" at Rialto looks nice. "No Time for Sergeants" looms fancy in seventh round at the Mary Anderson.

Estimates for This Week

Brown (Fourth Ave.) (1,200; $1.25-$2)—"South Pacific" (20th) (15th wk). Still good at $8,000 after last week's $8,500.

Kentucky (Switow) (900; 50-85)—"Time to Love" (U). Robust $7,000. Last week, "Night Heaven Fell" (Kings) (3d wk), $6,000.

Mary Anderson (People's) (1,000; 85-$1.25)—"No Time for Sergeants" (WB) (7th wk). Trim $6,000 after sixth week's $7,000.

Rialto (Fourth Ave.) (3,000; 60-80—"Certain Smile" (20th). Helped by contest to pick girl with most intriguing smile. Younger set boosting this one with nice $10,000 likely. Last week, "Fly" (20th) and "Space Master X-7) (20th), $10,500.

United Artists (UA) (3,000; 60-90)—"Gunman's Walk" (Col) and "Lineup" (Col). Fair $8,500. Last week, "Imitation General" (M-G) (2d wk), $6,000.

CHICAGO

(Continued from page 9)

$35,000 or better. Last week, "The Key" (Col) (6th wk), $8,500.

States-Lake (B&K) (2,400; 90-$1.80)—"Vikings" (UA) (9th wk). Fast $16,000. Last week, $19,000.

Surf (H&E Balaban) (685; $1.50)—"Rooney" (Rank). Modest $5,400. Last week, "Tempest in Flesh" (Indie) (2d wk), $3,500.

Todd's Cinestage (Todd) (1,036; $1.75-$3.50)—"Around World" (UA) (72d wk). Amazing $19,800. Last week, $18,000.

United Artists (B&K) (1,700; 90-$1.80)—"Indiscreet" (WB) (2d wk). Great $31,000. Last week, $40,000.

Woods (Essaness) (1,200; 90-$1.50) — "Night Heaven Fell" (Kings) (2d wk). Bright $21,000. Last week, $25,000.

World (Teitel) (606; 90)—"God Created Woman" (Kings) (5th wk). Big $4,200. Last week, $4,700.

WASHINGTON

(Continued from page 8)

"Vikings" (UA) (7th wk). Handsome $8,500 after $10,000. Remains.

Plaza (T-L) (276; 90-$1.50)—"God Created Woman" (Kings) (40th wk.) Great $2,600. Last week, $2,700.

Trans-Lux (T-L) (600; $1.25-$2.50)—"Bridge on River Kwai" (Col) (22d wk). Strong $9,500. Last week, $9,700. Stays on.

Warner (SW-Cinerama) (1,300; $1.25-$2.40)—"Search for Paradise" (Cinerama) (32d wk). Oke $9,500 following $9,700 last week. Holds.

Uptown (SW) (1,100; $1.25-$2.50) —"South Pacific" (20th) (19th wk). Big $10,500. Last week, $10,000.

NEW YORK

(Continued from page 9)

yesterday (Tues.) was big $24,600. The 34th was $24,300.

Odeon (Rank) (813; 90-$1.80)—"The Key" (Col) (8th wk). Seventh week finished yesterday (Tues.) held at smooth $11,500, same as last week.

Royale (Loew) (934; $1.50-$3)—"Gigi" (M-G) (14th wk). The 13th frame ended Saturday (16) was capacity $19,300. The 12th week was the same.

Paramount (AB-PT) (3,665; $1-$2)—"Certain Smile". (20th) (3d wk). This round winding tomorrow (Thurs.) is likely to hit fine $28,000. Second, $37,000. Stays on.

Paris (Pathe Cinema) (568; 90-$1.80)—"Age of Infidelity" (Janus). Opened Monday (18). In ahead, "Man in Raincoat" (Kings) (5th wk), was okay $5,000 after same in fourth.

Radio City Music Hall (Rockefellers) (6,200; 90-$2.75)—"Reluctant Debutante" (M-G) with stageshow. First week ending today (Wed.) looks like mighty $190,000. Last week, "Indiscreet" (WB) with stagebill (7th wk), $143,200, over hopes, and to wind a highly successful run here. "Debutante" was biggest opening day for a Metro pic here since "High Society" some years back, and first week is biggest non-holiday opener since "Society."

Rivoli (UAT) (1,545; $1.25-$3.50) —"Around World" (UA) (97th wk). The 96th week ended yesterday (Tues.) was sensational $32,600. The 95th stanza was $32,300.

Plaza (Lopert) (525; $1.50-$2)—"La Parisienne" (UA) (4th wk). Third round concluded yesterday (Tues.) was good $11,000. Second was $14,000.

Roxy (Nat'l. Th.) (2,710; $1.75-$3.50)—"Windjammer" (NT) (19th wk). This round ending today (Wed.) is heading for okay $23,000. The 18th week, $20,000. Stays on.

State (Loew) (3,450; 50-$1.75)—"Imitation General" (M-G). Opens today (Wed.). Last week, "Rock-A-Bye Baby" (Par) (4th wk), fair $12,000 after $15,000 for third stanza.

Sutton (R&B) (561; 95-$1.75)—"Tale of Two Cities" (Rank) (3d wk). Initial holdover frame ended Sunday (17) was great $7,100. First week, big $9,500, over hopes.

Trans-Lux 52nd St. (T-L) (540; $1.25-$2)—"Case of Dr. Laurent" (T-L) (9th wk). Eight week finished yesterday (Tues.) lifted to big $10.000. Seventh, $9,200.

Victoria (City Inv.) (1,003; 50-$2) —"La Parisienne" (4th wk). Third session ended yesterday (Tues.) held at big $20,000 or close. The second week, $21,000. Stays on.

Warner (SW-Cinerama) (1,600; $1.80-$3.50)—"South Seas Adventure" (Cinerama) (5th wk). Fourth round ended Saturday (16) was smash $38,900. Third week, $40,800. Stays on, with advance sale building every day.

ST. LOUIS

(Continued from page 8)

Brooklyn" (Col) (2d wk), $13,500.

Loew's (Loew) (3,200; 60-90)—"Reluctant Debutante" (M-G) and "Cry Terror" (M-G). Great $12,000 or over. Last week, "Vikings" (UA) (6th wk), $7,000.

Orpheum (Loew) (1,900; 60-90)—"Light in Forest" (BV) (3d wk). Big $6,000. Last week, $8,000.

Pageant (Arthur) (1,000; $1.80-$2.25)—"South Pacific" (20th) (18th wk). Still potent at $8,000, same as last week.

Richmond (Arthur) (1,000; $1.25) — "Naked Earth" (20th). Oke $2,100. Last week, "Poor But Beautiful" (Indie), $1,500.

St. Louis (Arthur) (3,800; 60-75) —"Adam and Eve" (Indie) and "Bitter Victory" (Col). Fair $10,000. Last week, "Time to Love" (U) and "Wild Heritage" (U), $10,000.

Shady Oak (Arthur) (560; $1.25) —"Naked Earth" (20th). Fancy $3,000. Last week, "Poor But Beautiful" (Indie), $2,000.

BOSTON

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$1.10)—"Sierra Baron" (20th) and "Gang War" (20th). Oke $13,000. Last week, "Frankenstein 1970" (AA) and "Spy in Sky" (AA), $16,000.

Saxon (Sack) (1,000; $1.50-$3.30) —"South Pacific" (20th) (19th wk). Good $14,500. Last week, $16,000.

Pilgrim (ATC) (1,000; 60-$1.10) —"Naked Earth" (20th) and "Desert Hell" (20th). Fair $7,000. Last week, "Gunman's Walk" (Col) and "Life Begins at 17" (Col), same.

Orpheum (Loew) (2,900; 90-$1.50) —"Law and Jake Wade" (M-G) and "Tarzan's Fight for Life" (M-G) (2d wk). Fair $8,000. Last week, $10,000.

State (Loew) (3,600; 75-$1.25) — "Imitation General" (M-G) and "True Story Lynn Stuart" (Col) (2d wk). Oke $9,000. Last week, $13,000.

Film Reviews

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China Doll

and sometimes corny. It's a tale of China in 1943, at a time when the Japanese had cut off all supply lines and American airman took to flying the hump. Smack in the middle is Mature, a lonely leader who has dropped good books and bad women and has taken to the bottle. In one of his most alcoholic states, he unknowingly purchases a young Chinese girl as a housekeeper, and she ends up carrying his child, drawing his love and marrying him, in that order. Both are killed in a subsequent air attack, and the child lives to spend the next 13 years in Chinese orphan homes before being brought to America and her parents' friends.

Mature displays his share of love, emotion and humor. Highlight of the picture is LiLi Hua who, in playing the title role, is as sumptuous a femme as has flecked the American screen. Ward Bond is excellent as an understanding man of the cloth, and Danny Chang is fine as the barracks' boy. A good supporting cast also includes Bob Mathias, Stu Whitman, Johnny Desmond (who sings one rather nondescript tune), Elaine Curtis and Ann McCrea.

Photography by William Clothier is sharp, with stock war footage used with precision despite its tell-tale darker tones. Other technical credits, including Henry Vars' music, Jack Murray's editing and Howard Richmond's art direction are capable. *Ron.*

Next to No Time
(BRITISH—COLOR)

Flimsy comedy kept alive via stylish acting by Kenneth More and Betsy Drake; boxoffice prospects depend entirely on this stellar draw.

British Lion release of a Henry Cornelius (Albert Fennell) production. Stars Kenneth More, Betsy Drake; features Roland Culver, Harry Green, Patrick Barr, Maureen Connell. Directed by Henry Cornelius. Screenplay by Cornelius from Paul Gallico's story, "The Enchanted Hour"; editor, Peter Hunt; camera, Freddie Francis; music, Georges Auric. At Studio One, London. Running time, 93 MINS.

David Webb	Kenneth More
Georgie Brant	Betsy Drake
Becky	Bessie Love
Saul	Harry Green
Jerry	Patrick Barr
Sir Godfrey Cowan	Roland Culver
Warren	Reginald Beckwith
Steve	John Walsh
Hobbs	Howard Marion-Crawford
Wallis	Clive Morton
Abercrombie	John Laurie
Mrs. Crowley	Irene Handl
Mary	Maureen Connell
Forbes	Raymond Huntley
Mario	Ferdy Mayne
Clerk	Russell Waters

Paul Gallico's stories are usually little gems of wisdom, good taste and shrewd observation, but any producer deciding to turn one into a film is usually leading with his chin. The stories are so slight and such gentle anecdotes. "Next To No Time!", based on Gallico's "Enchanted Hour," is a case in point. The story-line is as slim as a chorine's waist. That the pic turns out to be bright entertainment is because of neat direction and impeccable casting. The film will certainly be popular in British cinemas. In America, it depends on whether Kenneth More and Betsy Drake will attract the ducatbuyers.

More is a planning engineer who has hit on a way of using automatism to up production at his firm's factory. But finance is needed. So More is shipped on the Queen Elizabeth to persuade a financier to put coin into the project. He is not happy about the assignment since he tends to dry up in front of strangers. But with the help of a superstitious Irish barman an an attractive Yank film star he finds himself the life and soul of the Liz party and clinches the deal just in time for the film to wind up.

He has a number of amusing episodes and puts them over in a gay, inconsequential manner which has made him a top star in this country. Miss Drake, cast as a film star, again produces her usual brand of charm and happiness. But, despite the efforts of the two stars, it is the supporting actors who really make this jell. Roland Culver, as the stuffy financier; Sidney Jones, as a jovial cabin steward; Harry Green, as a Hollywood tycoon, Ferdy Mayne, as the ship's Casanova; Howard Marion-Crawford, as the ship's bore, John Walsh, cast as a bar-steward; and Reginald Beckworth as Culver's "yes man" are all highly useful aids.

Freddie Francis's color lensing is excellent and the dialog somehow manages to keep sufficiently effervescent to make audiences forget that a tiny little joke is being spun out incredibly. This was the last film Henry Cornelius made before his premature death. It also features Harry Green in his last screen performance before he died. They both made their final bow under pleasant circumstances. *Rich.*

War of the Colossal Beast

Sequel to "The Amazing Colossal Man"; handicapped by lack of novel situations; aided by good special effects. Average return for an exploitationer.

Hollywood, Aug. 8.

American-International release of a James H. Nicholson-Samuel Z. Arkoff production. Stars Sally Fraser, Roger Pace, Dean Parkin. Producer-Director, Bert I. Gordon; screenplay, George Worthing Yates; based on a story by Bert I. Gordon; camera, Jacgk Marta; music, Albert Glasser; editor, Ronald Sinclair. Previewed at Warner's Hollywood Theatre projection room, Aug. 4, '58. Running time, 68 MINS.

Joyce	Sally Fraser
Glen	Dean Parkin
Major Baird	Roger Pace
Dr. Carmichael	Russ Bender
Capt. Harris	Charles Stewart
Swanson	George Becwar
Miguel	Robert Hernandez
Sgt. Luis Murillo	Rico Alaniz
Army Officer	George Alexander
Mexican Doctor	George Navarro
Neurologist	John McNamara
Corres.—Pent	Bob Garnet
Medical Corps Officer	Howard Wright
Mayor	Roy Gordon
General Nelson	George Milan
Operator (Switchboard)	Warren Frost
Bus Driver	Bill Giorgio
Joan	Loretta Nicholson
Mother	June Jocelyn
Newscaster	Jack Kosslyn

"The War of the Colossal Beast" is a sequel to American-International's earlier "The Amazing Colossal Man," but invention seems to have been exhausted in the first picture. Sequel will have to ride to whatever success it enjoys on that picture. Bert I. Gordon is producer and director as well as the creator of the special effects. He is most successful in the last category, largely because he doesn't have much story to work with aside from the fact that his central figure is 60 feet tall. "Beast" may be promoted into successful boxoffice, but it will take considerable exploitation and word-of-mouth will not be enthusiastic.

"Colossal Man" ended with the outsize man—whose growth had been unnaturally stimulated by plutonium radium—falling into Boulder Dam and being drowned. It turns out he escaped, however, and is captured again only to raise the problem of what is to be done with him. He escapes as he is about to be transported for permanent exile to an uninhabited Pacific isle, and is disposed of this time by walking into high tension wires.

For fans of these pictures, it might be somewhat confusing to find different actors playing roles that occurred in the first picture, and some of the same actors who were in the original playing other roles in the sequel. Gordon has also interpolated a film clip from the early film into this one, as a dream sequence, and unfortunately it is more exciting than anything in the current version.

Dean Parkin plays the "Beast" in this version, in properly horrible makeup, and others in the cast include Sally Fraser, Roger Pace, Russ Bender, Charles Stewart and George Becwar.

Jack Marta's camera work and Ronald Sinclair's editing help achieve the photographic tricks that are the Gordon specialty. But there should be more substantial basis otherwise these special effects lose considerable value. *Powe.*

Catch-All Censors

Continued from page 7

spicy paragraphs in books and magazines. But that would only be the beginning. Whenever the bureaucrats felt so inclined, they would assume the unprecedented role of guardians of the attorney general and the various district attorneys, telling the latter what to do."

Rep. Thomas F. Farrell (D., Worcester) defended the bill, commenting that J. Edgar Hover, FBI chief, attributed widespread juvenile delinquency to the reading of "smutty literature" by young people.

According to the bill, the committee could scrutinize and report on films, shows, vaude attractions, phonograph records, broadcasts, television, comic books, magazines, books, newspapers, even to the cartoons and advertising matter.

RIDE TOURIST-CLASS GONDOLA

Museum-Produced Short a Winner

"Adventure of *" (actual title), a 10-minute animated short with no dialog but a music track by Lional Hampton, has won two further awards—(a)"Best Animated Film" at the Melbourne Australia Festival, topping 135 films from 21 lands and (b) Grand Prix Short at Montevideo, Uruguay Festival topping 300 entries from 46 countries. Same short won at the 1957 Venice Festival.

What makes the jumping asterisk saga unique is that as far as known it's first film ever financed and produced by a museum. James Johnson Sweeney, curator of the Solomon Guggenheim Museum in N.Y., co-authored and co-produced with John Hubley and Edith Elliott and the short was first previewed at the Metropolitan Museum's art film rally.

Mexico's 'Best of the Best'

Uncle Sam to Participate in New-Fangled Kind Of Film Festival

Motion Picture Export Assn., at a meeting in New York this week, voted to go along with an unique international motion picture festival. Mexico City has blueprinted it—it's called the World Representation of Film Festivals—and it runs Oct. 10-27.

Each country is being invited to submit three productions which have been cited in festivals in other parts of the world over the past year. MPEA will call the turns on the United States presentations.

JESUIT WRITER CALLS CANNES DULL SHOW

Venice, Aug. 19.

Multiplying film festivals of all kinds threaten to remove from the older film events much of their traditional interest and prestige, according to Jesuit Father Baragli, who voices his views in the latest number of "Civilita' Cattolica" (Catholic Civilization). Speaking more specifically of this year's Cannes Film Festival in one of the rare Catholic pronouncements on such events, Father Baragli notes that Pope Pius's recent warning that "even the morally acceptable film may become dangerous if it presents a world in which God does not exist" was exemplified by the films presented at the Riviera event.

This quality—or lack thereof—was one of the main reasons, the writer states, for the regrettable failure to assign the traditional OICC (Office Catholique du Cinema) prize at Cannes. (Kudos is meant for pic which "contributes to spiritual progress and development of human values.")

Article has evoked considerable comment in Italo pic circles, with interest high regarding Catholic opinion regarding the forthcoming Venice event.

Italian Secretary

Continued from page 3

it to fear no competition from any European competition in the field.

Ariosto admitted that before the 1954-55 crisis, here had been an "excessive fractionalization" of local film finance and initiative. This situation had now been to a large extent eliminated via consolidation of the local productive structure. A small group of "about eight" production companies, Ariosto said, now comprised some 70% of the year's Italian production total.

He admitted, however, that the current rash of low-budget "regional" films, without any artistic value whatsoever, will have to be limited in the future.

While noting that the Italian box-office had dropped only some 8% in ticket sales, Ariosto concluded by suggesting a solution to the current high salaries for actors: cut them in on share of net, in addition to a proportionate minimum guarantee arrangement.

Houck & Powers Theatres Inc., have purchased the Leo Theatre and the Joy Drive-In Theatre at Texarkana, Tex. from Leo Bounds and his father.

India's Frisco Pick

New Delhi, Aug. 19.

The Indian government has picked Rajkamal Kalamandir's "Do Ankhen, Barah Haath" (Two Eyes, 12 Hands) as entry for the San Francisco International Film Festival, which is scheduled to run from Oct. 29 to Nov. 11. The Hindi-language pic has already won honors at home and abroad.

In April here, it got the Indian President's Gold Medal for the best feature of 1957, with cash prizes for V. Shantaram as producer and director totaling $5,000.

At the Berlin Film Festival last month, pic won two honors—the special award of the Gold Bear, for its strong human appeal; and the special prize of the International Catholic Cinematographic Bureau, "for its profound and poetic symbolism."

Venice Festival Spurns Russia's 'Idiot' Protest

Venice, Aug. 19.

The Venice Film Festival has taken a firm stand against the Soviet threat to yank its entry, "Otar's Widow," from the event because Venice had refused to accept the "preferred" Russian choice of "The Idiot" as the single USSR contestant. Russians termed the exclusion "unprecented . . . wrong, and groundless."

Lengthy and detailed Venice Festival statement just released notes that while "The Idiot" (directed by I. Piriev) was listed by the Soviets as the preferred entry of a group of five features submitted for screening by the fest sellection committee, latter had preferred "Otar's Widow," another one of the five, as allowed by the Venice regulations regarding free selection.

Also pointed out here that Russian entries all arrived Aug. 1, past the regular submission deadline, therefore Venice was doing the Russians a favor in considering the features at all. The Russian claims of bias are further to be discounted, says Venice, in that all five Russian pix will eventually be shown in Venice in the course of the festival—four naturally being out of competition.

For the above reasons, therefore, Venice has termed the Russian claims "entirely unacceptable and unfounded." Soviet protest, which followed recent announcement of pix in competition, first appeared in "Soviet Culture" and was later repeated by Moscow Radio.

Twister Splinters Screen

Sunray, Texas, Aug. 19.

A twister passed through the Buckaroo Drive-In Theatre here and demolished the screen except for one section which was left standing.

Pieces of the screen were tossed more than 500 yards from the site of the screen tower.

U.S. CUTS $ FOR VENICE FESTIVAL

By ROBERT F. HAWKINS

Venice, Aug. 19.

America's Motion Picture Export Assn., its Venice Film Festival budget trimmed by over $2,000, will probably not throw its traditional catch-all Excelsior Hotel party this year, but concentrate on what someone termed "pinpoint representation," i.e., more intimate get-togethers or luncheons for press, delegates, stars and reps.

Additional coin in the approximate $7,000 total allowed MPEA this time will go towards the usual U.S. pressbook and photo handouts, as well as to pay for a giant poster spotlighting the Yank pix entered in the Festival in the vicinity of the Palace.

Ironically, as pointed out by one local observer, the total MPEA budget for the fest is lower than the coin expended by one company, UA, for its multiple efforts and parties at Venice. And UA also contributed to the MPEA total.

This year's Venice Film Festival, the 19th of a series starting in 1932, gets under way here Sunday night (24) with opening of U.A.'s "God's Little Acre," one of two American films entered in the two-week competition by the lagoon. Erskine Caldwell and director Anthony Mann, and possibly some of film's players will be in attendance. Screening will be followed by a big $8,500 party to be given by United Artists at the Excelsior in lieu of the usual fest affair in the same hostel.

Second Yank feature in competition, Martin Ritt's "The Black Orchid" (Carlo Ponti for Paramount) unspools Sept. 3 and it's possible that this world preem may be occasion for Sophia Loren's first re-entry into her home country since her marriage to producer Carlo Ponti.

U.A. will also help send off the British entry "The Horse's Mouth," which it has in release, via party and press confab, and is hoping for attendance of Alec Guinness, its star.

Among other U.S. features expected to be shown, but out of competition in the Festival's so-called "information section" (in which worthy pix of general interest are shown out of the running), are: "The Goddess" (for which Columbia hopes to have Paddy Chayefsky in attendance); "St. Louis Blues"; and "The Defiant Ones." (Both "The Goddess" and "The Defiant Ones" have won prizes in recent European Festivals).

Official U.S. government representation at Venice is in the hands of George Stevens (who also served on the Cannes Festival jury in 1957), while the MPEA contingent is topped by Mediterranean Area chief Frank Gervasi and Alexander Manson, both up from the Rome HQ. The USA this year also has the jury presidency, in the person of King Vidor, who heads the international body charged with naming the Lion of St. Mark winners from among the 14 competing features of nine nations.

These 14 selections will be screened twice each day: Once, at 11 a.m. for the press (in order to meet daily deadlines); then at 10 p.m. for the general public, re-

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Venice Film Festival Sked

Venice, Aug. 19.

Following is the day-by-day schedule of features in competition at the 19th Venice Film Festival:

Aug. 24—"God's Little Acre" (UA)—America
Aug. 25—"Rosemarie," directed by Rolf Thiele—Germany
Aug. 26—"The Eighth Day of the Week," directed by Alexander Ford—Polish-German
Aug. 27—"Nattens Ljus" (Lights in the Night), directed by Kjellgren—Sweden
Aug. 28—"Otar's Widow," directed by M. Ciaureli—Russia
Aug. 29—"Muhomatsu No Isshe" (Rickshaw Man), directed by H. Inagaki—Japan
Aug. 30—"Vici Jama" (The Fox Den), dir. by Jiri Weiss—Czechoslovakia
Aug. 31—"Une Vie" (One Life), dir. by A. Astruc—France
Sept. 1—"The Horse's Mouth" (UA), dir. by Ronald Neame—Great Britain
Sept. 2—"En Cas de Malheur" (In Case of Illness), dir. by C. Autant-Lara—France
Sept. 3—"The Black Orchid" (Par), dir. by Martin Ritt—America
Sept. 4—"Narayama Bushi Ko" (The Legend of Narayama), dir. by K. Kinoshita—Japan
Sept. 5—"La Sfida" (The Challenge), dir. by F. Rosi—Italy
Sept. 6—"Les Amants", (The Lovers), dir. by L. Malle—France
Sept. 7—(OUT OF COMPETITION) "Soledad," (dir. by Cesa and Gravel—Spain

British Video Attacking Legality Of Film Industry's No-Sell Rule

London, Aug. 19.

The legality of the British film industry's scheme to prevent the sale of feature films to television will be challenged when application is made in the courts to register it under the Restrictive Practices Act. This procedure is being followed, rather than the more complicated method of issuing a writ against the company and the directors of the Film Industry Defence Fund.

The challenge to the scheme, which is known as FIDO, will be made by some of the commercial tv program companies. Val Parnell, managing director of Associated TeleVision, who revealed his opposition to the project when it was first formulated last February, told VARIETY last week that it was uncertain at the moment which of the program companies would join in taking action.

In both the motion picture and television industries it is taken for granted at this juncture that neither ABC-TV nor Granada TV Network will join in any action to test the legality as both companies, through their exhibition arms, are represented on the FIDO board of directors.

Indeed, it was Cecil G. Bernstein, managing director of Granada, who first formulated the proposal on which the present scheme is based. He launched the plan at the time of a major industry rumpus, when the news broke that Ealing Films was proposing to lease on a franchise arrangement its substantial backlog to ABC at a price of around $5,500 per picture. Ealing has reserved its right of action in regard to FIDO but has so far not indicated what it proposes to do.

Studio Out-Paid Theatres

On the eve of divorcement-that was back in 1949—investors in Paramount and members of the board of directors were faced with a problem situation. This focused on which of the two surviving companies likely would be the best investment, Paramount Pictures or Paramount Theatres.

Initally, both traded at about the $20 level. Still there is the theatre end while Par Pictures is up to $42. Theatre division has paid $9.75 in dividends and the film company $16.

Films Relations To TV a Topic At Venice Fest

Venice, Aug. 19.

"Relations between the film industry and television" is the specific topic of a special assembly of the FIAPF (International Federation of Producer's Associations) called for the Venice Film Festival. Dates of the get-together, which was voted at Bruxelles by the IAPF general assembly, have now been set for Sept. 5 and 6, with a preliminary session to be held Sept. 4.

The Italian contribution to the discussion is eagerly awaited here, as topic is known to be one of the principal worries of the Italo pic industry, which feels that the Italo government is unfairly discriminating against it (and pro the TV interests here, which are state-subsidized) via disproportionate tax levies, etc.

More cautionusly, in one of his first statements to the press, the new Italian Government Undersecretary for Entertainment, Egidio Ariosto, indicated the government would try to find a compromise solution to the thorny question which would "respect the interests of all." He added that the collaboration and coordination of Italian film industry and television "must be intensified."

Fruchtman Expanding

Baltimore, Aug. 19.

Jack Fruchtman has spread out again. Owner-operator of four firstrun and three neighborhood houses here in town plus six more in Southern Maryland, one of which is newly-erected ozoner in Waldorf, he has added Times and Rex in his stable.

First is a semi-firstrun which was outlet for B product and lesser known foreign imports and second is a nabe. Purchase of the two houses marks fifth major acquisition for him in less than four years.

Purchase of Times puts Fruchtman within blocks of Aurora, nabe only recently acquired by I. M. Rappaport, owner-operator of four firstruns here.

Cooper

Continued from page 1

vision and "cut way back." Few of them, he added, "stuck to their guns. They got rid of their contract players and now they're trying to buy them back."

However, Cooper feels that the present demand for a few star names is only "a passing fancy." He pointed out that when the film companies abdicated their former roles of mass producers, they left a void which enabled actors, directors, writers and producers to step in as independent contractors. "They left a large amount of story material which was ready to be photographed," he maintained.

Cooper does not feel that it is necessary to spend $5,000,000 or more to make a successful picture. He pointed out, for example, that "High Noon" only cost $750,000.

Although he operates as a free-lance independent, Cooper has no intention of becoming associated with an operation similar to Burt Lancaster's Hecht-Hill-Lancaster or Kirk Douglas' Bryna Productions. He said he's willing to participate in putting packages together, but he wants no part of a company that eats up overhead and is committed to a regular program of production.

On the subject of story material, Cooper deplored the type of pictures that concentrate on the "seamy side of American life." He said he didn't think these pictures did us any good abroad. "Some pictures require villains," he said, "but I don't think it's necessary to go overboard and make everybody in the picture an unsavory character." In essence, he concluded that his aim was to appear in pictures that provided entertainment.

ADDS RIDES FOR KIDS

San Antonio, Aug. 19.

The Towne Twin Drive-In Theatre here has increased its playground facilities for the small fry by installing a modern merry-go-round and a ferris wheel.

Requires an attendant on duty to check on the safety of the kiddies.

Bureau of Missing Business

Ballyhoo Economy Provokes Raps At 'Secret' Openings and 'Quiet' Sendoffs

Independent producers associated with companies that have been cutting down on their bally staffs are becoming concerned about the quality of the sendoffs their pictures are receiving. Although the film companies finance the picture 100%, the producers point out that they only stand to make money if the picture shows a good profit. Many of them feel that a picture's full potential is lost if the bally pitch is a half-hearted one.

Since most of the producers still have to deal with the distributors in question, their comments have been made privately. One of them beefed, for example, that his picture was released with a "whisper." Another complained about the lack of a field force to call his picture to the attention of exhibitors and the public in the hinterlands.

"I don't agree that a good picture will draw patrons to the theatre automatically," said one indie producer. "No matter how good the picture is, it still has to be sold hard in today's market."

Several producers, according to reports, are thinking of changing distribution affiliations with new projects. "Why should a producer," said one, "bring a package to a distributor who hasn't the facilities or the manpower to publicize it effectively?"

At one major company where substantial cuts have been made and additional ones are contemplated shortly, a producer went to the chief operating official of the company and frankly demanded "what gives?" He was, however, assured that when the publicity cuts are made, outside help and indie publicity offices would be retained for individual pictures rather than maintaining a staff on a full-time basis. This particular producer said he was "satisfied" with the answer.

Unmentionable: Admissions

While Broadway business during the summer has been generally good it still rates as short of expectations in many situations. And some observers believe the matter of admission price might be responsible.

A visiting film exec from the Coast this week noted that the grind houses on Manhattan's 42d Street have been doing proportionately much better than the large showcases in the nearby area. These situations on "Grind Alley," such as those operated by the Brandt circuit and Max Cohen, in many instances have done well with product which commercially faltered in the initial Times Square runs.

"It's logical to assume that a good portion of the public is balking at the prices being charged on Broadway," said the Coastite.

Gotham's firstrun tariff scales from $1.80 and up in the important theatre-going times. In contrast the 42d St. prices are about half this amount.

Si Seadler's Catnip

Maintaining that "there is no substitute for penetration," Si Seadler, Metro's advertising manager, told the trade press Friday (15) that the company would launch one of the most ambitious advertising campaigns in its history for "Cat On a Hot Tin Roof," film version of the Tennessee Williams play.

Entire campaign, including magazine and newspaper space and radio time, is being geared to kick off the 100 openings over the Labor Day weekend. The mag campaign gets off the ground a month ahead of release with Metro's "Picture of the Month" column appearing in eight leading national magazines with a total circulation of over 90,000,000.

Supporting the mag will be 1,000-line two-color spreads in 35 newspapers in cities covering areas where the picture is set to play over the Labor Day weekend. These ads are scheduled to break the Sunday before the openings. In addition to these ads, the large midwest territory will be covered with a full-page four-color ad in the Chicago Tribune. Newspapers in which the ads will appear have a combined circulation of almost 16,000,000. Radio coverage is set for 39 stations in 19 cities with an expectation of making almost 8,000,000 impressions per week.

In addition to the national mags, campaign will also be seen in nine fan publications and will be capped with a full-page four-color ad in Life.

Seadler pointed out that the campaign is only devised to support the Labor Day openings and that additional space and time would be taken for subsequent dates. In addition, Metro is joining exhibitors in cooperative local campaigns.

Theme of the campaign features a cut of Elizabeth Taylor in a slip. "This is Maggie the cat," the copy reads.

Summer in Chicago

Chicago, Aug. 19.

Though early summer biz was below par, Chicago boxoffices improved in June over preceding month, per data from the city tax collector. Three percent admish impost gave the city $80,943 against May's $77,493. Total amusement tax take in June came to $133,795, compared with $134,633 in May, dip apparently resulting from less legit and one-shot entertainment activity. For first seven months of this year, Windy City amusement taxes are down $24,434 from the like period last year.

Some Point 'Vertigo' Moral

There's more to the story on Paramount changing its "Vertigo" advertising campaign than meets the surface. According to key sources close to the situation, this is another demonstration of the pitfalls in having the production and homeoffice personnel too closely together.

And, it's said, it makes for potent argument against the idea, as adopted by Warners, of moving the traditionally eastern departments to the Coast.

It was in accordance with the wishes of producer Alfred Hitchcock that Par employed a "Vertigo" ad campaign which had as its focal point simply a symbol—a Saul Bass design intended to convey the meaning of the title word. It apparently did not register with the public and a change was made to conventional motion picture "sell." The change substantially improved the boxoffice.

It's now said that Par, for one, likely in future will turn at least a partially deaf ear to producers who are insistent on campaign angles that are objected to by important homeoffice execs.

Lure Toujours

Buffalo, Aug. 19.

Picture industry exploiteers who appear to have gone idea-sterile recently might do well to investigate current publicity promotional gadgets employed by nearby (or did tracks get ideas first from show biz?) Canadian race tracks.

Following recent stunt of special matinees with free admission (but no betting) for minors which drew front page headlines, Ft. Erie (Ont.) track near here this week inaugurated "Open House" Sunday mornings "from 7 to 11 A.M." Display newspaper advertising carried "Everyone Welcome theme with "coffee, soft drinks, donuts served complimentary by the Ontario Jockey Club" and a chance for you and your family to spend a pleasant morning watching Canada's finest thoroughbreds exercise, visiting the stable area and seeing a demonstration of the starting gate in front of the grandstand."

Camera fans were urged to bring their cameras.

Is TV Dependably 'Bad'?

Minneapolis, Aug. 19.

Some exhibitors hereabouts believe that the fact that, in their opinion, this summer's television programming quality has hit an all-time quality low and the repeat video shown have been so numerous account in part for the fact that their grosses generally show a considerable gain over the corresponding period a year ago.

At least, they feel it has been a "contributing factor" of more or less importance.

Of course, last summer hit a lower boxoffice point than otherwise probably in this territory principally because of daylight saving time's initial impact and with the fast time still present there's still plenty of room for improvement, it's pointed out.

But exhibitors say they know for a fact that patrons who have been missing are among those present again at their showhouses and some have volunteered to tell these theatreowners they've been driven back to the theatres by "tv's poor fare," according to Frank Mantzke, North Central Allied president and circuit head.

Charles Winchell, Minnesota Amusement Co. (United Paramount) president-general manager, credits stronger product principally with his circuit's current summer boxoffice gain over 1957's.

"After a dull period early in the summer we've been experiencing and now are experiencing better grosses than for the corresponding period a year ago," says Winchell. "Such pictures as 'The Viking,' for example, have played an important part in sparking our spurt.

"With this particular picture it so happens that we've probably done a better boxoffice job than most other areas after having succeeded in getting designated the Minnesota Centennial Celebration screen attraction and because no doubt, too, we have such a large Scandinavian population."

When Hard Tickets Go Soft

Minneapolis, Aug. 19.

Ted Mann is taking cognizance of the possible adverse boxoffice effects on "South Pacific," now in its eighth week at his Academy as a $2.65 hard-ticket attraction, from the fact that "Around the World in 80 Days" played similarly in his theatre for 50 weeks and now can be seen, a short while after the run's end, in local neighborhood houses for $1.50.

In an effort to halt as many people as possible from waiting to see it at lower prices—there has been no claim that "South Pacific" will not be seen elsewhere later—Mann is using many extra newspaper ads scattered on various pages.

Hall of Fame—Road to Nowhere?

West Coast studio group's plans for a motion picture industry hall of fame, similar to baseball's Cooperstown, N. Y., honoring of the diamond's greats over the years, has been met with skepticism in New York.

Some easterners agree that such an endeavor ought to be undertaken but have had experience in such projects, which have been cropping up every few years or so. Sometimes they're simply placed before a meeting of a trade group for the sole purpose of rounding out the agenda.

Too, proposals for a hall of fame, a traveling exposition or a standing film business museum have been advanced by serious-minded execs.

In all cases in past, it's said, the pattern has been the same: The announcements, the follow-up lip service, and then abandonment.

There's sentiment in Gotham for a hall of fame—and much doubt that it will materialize.

10c Tax Saving Into the Pockets Of Theatre Men

Widescale changes in theatre admission prices is in the offing as a result of the Congressional action which tax exempts admissions up to $1—raised from 90c. All designed to benefit exhibitors, and the distributors by way of their percentage deals.

It's figured about 1,100 theatres in the United States now have prices over 90c and thus have not benefitted from the exemption on scales less than that amount. However, those which have maintained a ceiling at that level for the purpose of avoiding the Government levy now are free to jump the price 10c and pocket that amount.

Chances are most of them will do this to help bolster the economy of their operations.

It's noted that Robert W. Coyne, special counsel of the Council of Motion Picture Organizations, in pressing for the tax assist, refrained from any promises that the public would benefit.

Reluctant Approval

Washington, Aug. 19.

Long-sought tax relief on tickets to amusements events is in the bag here.

The new excise tax bill, wiping out federal tax on the first $1 of a ticket's cost, regardless of the total price, sailed through both houses of Congress and will be signed into law by President Eisenhower despite his personal objection to the tax reduction. Only tickets priced at 90c or less are without tax now.

Weingarten to Paris

Paris, Aug. 19.

Metro producer Lawrence Weingarten skied in here this week on a fast-paced business trip to discuss release of one Avon production and set details for two upcoming projects.

Weingarten huddles here with screenwriter William Bowers who is doing the screenplay for the Robert Lewis Taylor novel, "The Travels of Jamie McPheeters," which Richard Brooks is directing.

Also here, Weingarten confers with Davis Lewis, Loew's regional sales director, on release plans for his "Cat on a Hot Tin Roof," soon-to-be released Avon production for Metro.

From here, the producer planes to London where he plans to line up a British director for his "No Blade of Grass," and set production for the film which he plans to shoot in Britain. Also while in London, Weingarten will confer with Michael Balcon on the possibility of their doing a co-production.

Weingarten returns to his desk at Metro early next month.

Johnny Joy has rejoined the Fabian organization in Schenectady—as assistant to Eugene Ganott, manager of the Plaza. Joy recently worked "Square" for Western Electric.

In Selling Today's Offbeat Product, Actual Theme Often Played Down

In this era of "controversial" pictures, where is the balance to be struck between (a) an honest presentation of theme in the ads and (b) the need to accent a film's commercial elements?

Question is bothering the ad-pub experts who are currently having themselves a field day exploiting the new type of "action" (i.e. shock, horror, juvenile delinquency and horror) pictures. They're not treading on such sure ground when it comes to finding the right pitch for "adult" films.

Problem is a thorny one. On the one hand, the aim is to communicate to the public the idea that there is a film with some ingredients of thought, perhaps even a "message." On the other, the ad-pub fraternity clings to the notion (substantiated via some hard-knock experience in the past) that the straightforward approach to selling adult themes can be disastrous; that in fact they can't be popularized unless they can be made to seem more entertaining—even sensational—than thoughtful.

It's this particular conviction, turning a think piece into a sex meller, which has cued the frequent criticism that film advertising gives a lopsided view of a picture's content.

There's now a tendency to "test" ad campaigns in the hope of hitting on the right approach. Films like "The Defiant Ones," "Me and the Colonel," "The Key," "God's Little Acre," "Old Man and the Sea" and others face the film pluggers with some complex questions, not only vis-a-vis the public, but also in relation to the producers who take pride in the work they have created. Of late some of these producers on the Coast have kicked about the "undignified" merchandising pitch on their films.

Cynical Angles

The cynical approach to the problem runs something like this: A producer makes a fine film in which he treats sensitively with a touchy subject. If he goes overboard, particularly in the "sex" elements, the Production Code likely as not will force a toning down of the treatment. The picture is then made in this restrained form. When it comes to advertising it, the very sex angle which the Code subdued is played to the hilt on the—probably sound—theory that nothing sells tickets as effectively as the promise of "sexy" scenes. The result is that audiences, time and again, are led to feel they are going to see one thing when, actually, they are presented with another.

To make things more difficult, the ad-pubbers know they're the first to be blamed if a picture fails, and the last to collect the credits if it clicks at the boxoffice, their art being of the kind that resists a final yardstick at the b.o.

Though there have been some surveys, the main question of what type of ads bring in people still remains a subject of conjecture. For a while, some companies experimented with very modernistic ads for their more provocative releases. The results, generally, were disappointing, leaving the (superficial) impression that even unusual films require the standard kinds of advertising come-on. It's a fact, however, that exaggeration has so much become a part of film advertising that even the public whom it is designed to impress, and which presumably has become inured to extravagant claims over the decades, has come to expect the rather sensationalist technique of film ads. It takes their flamboyant claims with a grain of salt, though when it is led too far afield, and feels it has been "cheated," the reaction inevitably sets in.

The degree of honesty to be applied to an "adult" picture, which a company also feels could be a b.o. winner, is also open to question. Faced with the task of selling an unpleasant theme, or—worse still—a picture without six, the pluggers are not beyond picking on a totally insignificant scene in the film to give the ads the proper "punch." They're also not beyond accenting a theme which is completely subsidiary to the main point of the story, if that main point doesn't appear to have "want-to-see" appeal. Producers have charged that several potentially valuable attractions were ruined by the determined platitudes of their advertising.

'PUBLIC DOMAIN' A CAD'S ALIBI

Guild-Goldwyn's Delayed Huddle

Hollywood, Aug. 19.

Screen Directors Guild and Samuel Goldwyn are expected to meet this week to resolve their differences arising from the "Porgy and Bess" dispute.

Guild's negotiating committee was to have met with the producer last Wednesday, but Guild prexy George Sidney wired Goldwyn the committee couldn't make it since its members were working.

Sidney said over the weekend the guild will try to have its meeting with Goldwyn this week. He said, as regards Irving Lazar, ex-agent of Rouben Mamoulian, it was up to the board to decide if it wanted to meet with him when he returns from Europe this week. Lazar, fired by Mamoulian after Mamoulian was fired by Goldwyn, last week cabled Sidney refuting charges made by the director, and asking for a hearing before SDG to present his side of the case.

SDG has granted Otto Preminger, Mamoulian's replacement, a conditional waiver to work for Goldwyn pending results of its session with the producer.

Loew's

Continued from page 1

ners and 20th, the directors pushing the idea feel it is necessary for a company in Loew's position. They point out, for example, that the production-distribution activities and particularly the functioning of the Coast studio are putting a severe drain on the other divisions of the company. The studio operation is believed to be losing $10,000,000 annually and is depleting the profits that all the other units are turning in each year.

Since film production and distribution is the weak link in the Loew's overall operation, the proponents of the plan feel that it should be "made to stand on its own feet." They maintain that only when this is accomplished can drastic economies and a new type of realistic operation be instituted.

It's stressed that there is no intention to abandon and liquidate the production company. Stockholders, who would receive a half a share of stock in Loew's Inc. and a half a share in Metro-Goldwyn-Mayer, would still have an important stake in the production company. It would be up to the executives of the new company to see that it pays off.

Proponents of this thinking shrug off the precedents set by the previously-divorced companies by stating that market conditions have changed considerably since the prior separations and by noting that Loew's faces serious trouble if the studio losses continue.

"How long can the studio eat up the money of the other divisions?" asked one advocate of the plan. The advocates also maintain that once the studio is operating separately, Loew's can place more concentration on the other profit-making divisions which, it's felt, can be considerably developed and enlarged. In addition, it's maintained that there is a possibility for more diversification once the money-losing member of the family is out of the way.

As a method for settling the $27,000,000 funded debt, the directors behind the new separation idea are suggesting that the income due from the sale of the pre-1948 films be pledged to the insurance companies holding the debt. As envisioned by the proponents, prexy Joseph R. Vogel would remain as chief executive of the new Loew's Inc. and production chief Sol C. Siegel could assume the top post at Metro-Goldwyn-Mayer.

It's understood that the management of Loew's does not regard the new plan with enthusiasm. However, there are key directors with substantial stockholdings who appear to be determined to pursue it further. A showdown is anticipated within the next few months.

Films Still Cheapest Form of Fun

Moving picture producers and exhibitors unite in dislike of the hint—insistently voiced—that box-office admission prices are too high for the family trade, with parking and baby-sitting fees added. Hollywood's Jerry Wald now comes forward with some "perspective" in the form of his estimates of what other forms of amusement stand the American citizen. He estimates:

(a) Three hours of bowling . . . . . $4.00.
(b) Three hours of dancing . . . . . $3.50, assuming of, course, that you dance solo. A partner will be much more expensive.
(c) Football—$6, plus parking, etc.
(d) Baseball—$2.50, plus 75c for a cushion and program.
(e) An hour of rides in any kiddie park will amount to at least $3.
(f) Admission to lecture—$3.
(g) Concert ticket—$4.80.
(h) Legitimate theatre—$6.90 to $8.05.
(j) A taxi ride of a few miles—$3 plus tip; i.e., if watching a taxi meter is your idea of entertainment.
(k) Horse racing—$2.65 admission, if you stand and don't bet, plus parking, program, etc.
(m) Night Clubs—$5 to $50, and up.
(n) Boxing and wrestling—$5 (punks).
(o) State fairs: $3 admission.
(p Golf: Green fee and caddy $8.50.
(q) A good novel, $4.95.

Big Picture Rivalry Not Among Exhibs But Telecasters

Minneapolis, Aug. 19.

There's a real battle on the feature picture scene here, but, strangely, the combatants do not include the competing theatres in this particular instance, but, instead, two local television stations, National Television Associate's KMSP and Time Inc.'s WTCN.

Both are shooting at each other the very top feattures available for video in the early evening time seven nights a week and outdoing one another in the utilization of heavy newspaper advertising space to publicize their film attractions. Such advertising expenditures have hit a new local high for tv.

First blood apparently has been drawn by KMSP which, in the A.R.B. July ratings leads the field with a cumulative 26.8 figure for motion pictures.

While WTCN-TV recently made a heavy purchase of M-G-M pictures, KMSP at the time Metro's 25% interest was acquired by NTA, giving the latter sole ownership, had an option to buy all or part of the library and selected what it considered the 150 most choice. It also has the 20th-Fox, Selznick and part of the Warner Bros., RKO and United Artists' tv libraries.

The WTCN lineup comprises the latest batch of United Artists, M-G-M and Warner Bros. oldies not owned by KMSP and including a numbe rof post-1948 releases.

Naturally, the area's exhibitors aren't the least happy about the scrap. Some of their leaders have expressed the opinion that it's making the public more tv-picture and less theatre-picture conscious, with its heavy newspaper advertising ammunition, and is bound to hurt the boxoffice. This being especially so, they point out, because of the improved quality of tv screen fare.

COPS RAID LOOP FIRSTRUN

Say Kids Entered 'Adults Only' BB Release

Chicago, Aug. 19.

Chicago cops meant it when they said Brigitte Bardot's "Night Heaven Fell" wasn't for kids, per a raid at the firstrun Woods in Loop.

Three detectives and two distaff coppers said they counted some 200 juves admitted to the theatre without question. Arrested were Eddie Silverman's house manager, a ticket taker and a ticket seller. Trio was released on bonds, but face seven charges of allowing minors to view a pink-ticketed (adults) pic.

Memphis Gal Tests Okay

Hollywood, Aug. 19.

A 19-year-old Memphis newcomer, Stella Stevens, may be termpacted by 20th-Fox.

Miss Stevens was tested by the studio last week, with Dick Powell directing for Ben Bard, in charge of the studio's talent department.

Rally Round the Bonus

Hollywood, Aug. 19.

Twenty extras assigned to a fight scene in Max Shulman's story "Rally 'Round the Flag, Boys" for 20th-Fox won their fight for hazardous duty pay when technicians and bit players rallied to their aid.

The sequence, which took three days' filming last week, involved a melee between Indians and Pilgrims around a burning teepee. The second day, the extras staged an hour-long sit-down strike at the urging of other players and technicians and production manager Gaston Glass capitulated. A sceond delay the next day firmed the concession from the studio and the extras got from $90 to $130 per day instead of the $22 to $27 originally slated as straight extra pay.

Paillard Victor Vs. Zoomar Inc.

U.S. Court of Appeals Monday (18) upheld dismissal of an infringement suit brought by Zoomar Inc. against Paillard Products Inc. involving Zoomar's patents on varifocal lenses for motion picture and television cameras. Zoomar had appealed from a decision handed down earlier this year by Federal Judge Irving R. Kaufman.

In finding for the defendant, Judge Kaufman also granted it an injunction against Zoomar to restrain the latter from prosecuting any of Paillard's customers for for infringement. Appeals tribunal held that the injunction as incorporated in the lower court ruling is "clearly proper."

METRO PARTY UPS TOWN POPULATION by 2%

Madison, Ind., Aug. 19.

Metro's 2,300-mile junket to this small Indiana city (pop. 10,000) is believed to be the biggest such move, logistically, every attempted on a domestic location. In numbers alone, the move—to shoot "Some Came Running"—has raised the population by almost 2%.

A total of 38 players and 85 crew members were transported here, including stars Frank Sinatra, Dean Martin, Shirley MacLaine, Martha Hyer and Arthur Kennedy. They have taken over, for living quarters, two hotels, several motels and 15 private homes.

Some 350,000 lbs. of equipment were shipped here by air, rail and truck, including five vintage autos; a 35-foot, multiple-unit air-conditioned dressing room trailer; three-1,000 ampere generators, plus 20 tons of cables and lights.

Priestly's 'Companions' U.S. Preem in Chi

Chicago, Aug. 19.

British-made "Good Companions" (Associated Pathe) is down for U.S. preem at the World Playhouse here Aug. 22. Re-make is from a J. B. Priestly novel on show folk and stars Eric Portman and Celia Johnson.

Stratford Pictures is releasing.

'That Thieving TV' Cry Expands To Screen Music

Hollywood, Aug. 19.

Already irate at television because of its "pirating" and hitchhiking on to motion picture properties, Hollywood film producers have another big beef against their small-screen competitor. Now the pix producers are griping that teevee is freely using actual scores from motion pictures without compensation or credit to the studios or creators.

Burn by the theatrical screen biz against tv began last year when "The Helen Morgan Story" was presented on CBS-TV's "Playhouse 90" shortly before Warner Bros.' Morgan biopic was to be released; it was intensified when a "Climax" (also CBS-TV) had a drama about Andersonville, the Civil War prisoner of war camp in Georgia, a drama which Columbia felt damaged its upcoming $4,000,000 film, "Andersonville," based on MacKinlay Kantor's best-seller.

Last week Metro burned when David Susskind announced he planned to do "Ben Hur" as a tv spec, since the studio has upwards of $14,000,000 invested in its currently shooting "Ben Hur." However, Susskind has yielded to protests and will drop his tv "Hur."

Frustrated motion picture execs admit they're powerless to stop tv's latest example of freeloading—the cuffo use of a film's score in vidramas.

They pointed to a rc CBS-TV drama, "Studio One .n Hollywood," "The Last Summer," in which the score of 20th-Fox's "Peyton Place" was utilized to background the love story. When "Peyton" producer Jerry Wald heard about it he immediately contacted the 20th legal department regarding action against CBS-TV, but was told there was no legal step which could be taken against the network.

Legalites explained to Wald that once a song has been published and distributed, the studio has no legal means of preventing use of a score by tv as was done with "Peyton."

In addition, scores from "The Robe," "Vertigo" and "The President's Lady" have also been utilized by tv. Producers such as Wald beef that when tv engages in such practices it should at least credit the actual composer of the score on the tv screen. "Our 'Peyton Place' score and musicians cost $75,000 and tv used it for nothing," Wald complained bitterly.

HUDSON FALLS REOPENING

Strand Usually Socked By Surrounding Drive-Ins

Albany, Aug. 19.

Schine's Strand in Hudson Falls, closed since June 3, will be reopened Aug. 29. It was one of the circuit's three houses in the Albany territory offered at auction last May, but drawing no bidders.

The theatre, whose summer business is affected by neighboring drive-ins, has been darkened for several years during the warm months.

TV HITCH-HIKES HOLLYWOOD IDEAS

Hollywood, Aug. 19.

Threatened reprisals against television for pumping the gun on literary properties and beating theatrical pictures to the punch were made by Jerry Wald. Target of his attack was Talent Associates' "Ben Hur" spec announced for next February, well in advance of Metro's release of "Hur" costing $12,500,000.

Wald called companies parasitic "who hide behind the protection of public domain while stealing creative thoughts and ideas of men who invest millions." Wald hinted reprisals might take this form: "Suppose when it is decided just which product is unfortunate enough to become associated with this unspeakable hijacking, future films would, in a tasteful manner, show the vast world audiences disadvantages of buying, using or owning particular product. If an American-made auto endorses this unfair practice we would demonstrate with the aid of stereophonic sound just how superior is the foreign-made car. Ciggie manufacturers will have to contend with a CinemaScope version of a picture star choking to death as a result of smoking cigaret. Whatever food product might align itself will be the villian of piece when lovely leading lady becomes violently ill after eating it in all its technicolor horror. Let them name product and we'll spend millions to give it quick death."

Susskind Drops 'Ben Hur'

Metro is breathing easier now that David Susskind, Talent Associates topper, has decided to abandon his plans for a two-hour spectacular on "Ben Hur." Metro, of course, had feared that its $12,500,000 film remake of the Gen. Lew Wallace novel would be seriously affected if the story appeared on television prior to the film's release.

According to Susskind, no threats, bargaining or pressure was involved in his decision to withdraw the proposed tv project. He said he had been invited to visit in office of Loew's prexy Joseph R. Vogel and that Vogel had explained to him the stakes involved in the Metro production. After the Loew's topper had outlined the extent of the company's commitment, Susskind said he voluntarily agreed to scrap his televersion. He noted that he had not realized the potential for damage and injury that the viedo "Ben Hur" might cause to the film production.

Susskind added 'that he never had the project under consideration for Dupont, for whom he produces the Show of the Month. He said he had intended "Ben-Hur" as a two-hour spec budgeted at $400,000, which is in excess of Dupont's budget.

The tv producer, who is also involved in legit and theatrical film production, was particularly burned, however, at the remarks of Jerry Wald rapping the so-called tv "pirates" and "bandits" for taking public domain properties intended for film production. Susskind charged that Wald's statements were taken "from old scripts obviously not suitable for filming. His remarks were certainly not applicable to the facts in this case. I find Wald's functioning as the high priest of ethics and morality extremely amusing and somewhat ironical."

Simonelli Chairs MPAA's Ad-Pub Chiefs Group

Charles Simonelli, Universal's eastern ad-pub department, has been elected chairman of the Motion Picture Assn. of America's ad-pub directors committee.

He succeeds Columbia v.p. Paul N. Lazarus. Latter's services, particularly as chairman of the industry's "business building" campaign were given a vote of "well done" by the full committee.

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The first great spectacle of the jet age!

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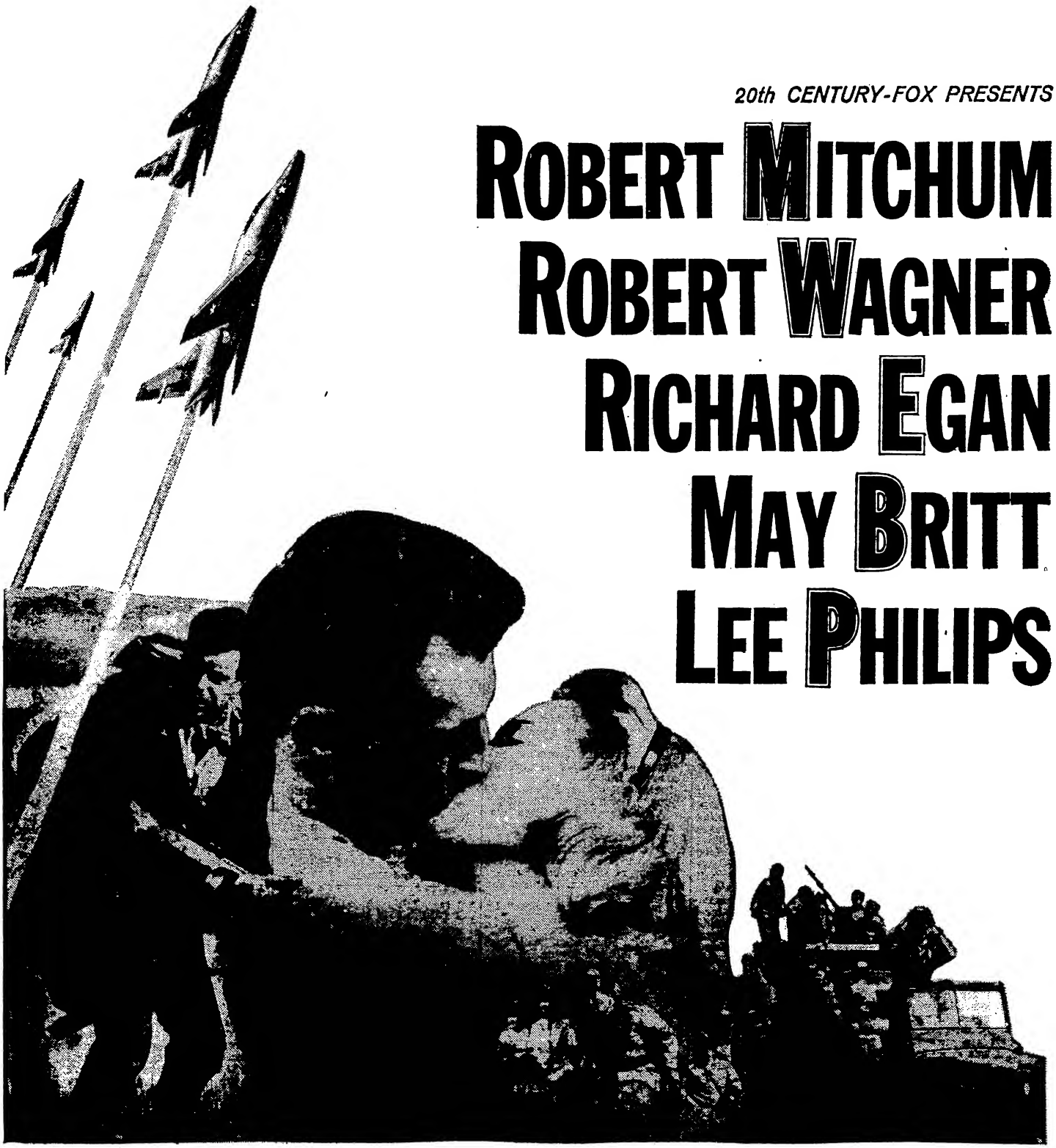

20th CENTURY-FOX PRESENTS

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PRODUCED AND DIRECTED BY **DICK POWELL** SCREENPLAY BY **WENDELL MAYES**

Film Writers Kick Around Critics

'Terribly Necessary People' (To Their Families)—Say Hollywood More Vital 10 Years Ago

Despite the opening of new areas of discussion through the easing of censorship restrictions, the screen lacks the vitality it had 10 years ago. That, at least, is the opinion of four veteran screenwriters who will be heard Sunday (22) on the Mitch Miller Show on CBS Radio.

The show, taped in advance at the Coast headquarters of the Writers Guild of America, West, has as panelists Edmund Hartmann, prexy of the Writers Guild, Hal Kanter, Frank Nugent and John Lee Mahin. Although the four scribes agreed on the present-day lack of vitality, they failed to elaborate or make a comparison between the current screen vehicles and those that were produced 10 years ago.

In any event, they covered a wide variety of subjects connected with screenwriters and screenwriting, including credits, techniques, critics, censorship, Hollywood versus New York and the position of the screenwriter.

On the subject of film critics, Nugent, himself a former critic of the N.Y. Times, said he now had more sympathy but less patience with film critics. He stated that critics haven't grown up to the point of recognizing the contributions of the screenwriter, a view in which his colleagues unanimously agreed.

Critics, according to Nugent, should come out to Hollywood more often. "Sometimes," he said, "it seems they get all their information by reading the fan magazines." Kanter interjected that "critics are terribly necessary people but only to their families. Hartmann commented that the critics should learn the techniques of the screenwriters. "Too often they treat a script like a prop of furniture," he said.

Neglected

A good part of the one-hour discussion was devoted to the complaint that the screenwriter was the most neglected of the creative forces connected with the making of a picture. The consensus of opinion was that motion pictures have become a director's medium and that contributions of the writer are often credited to the director or performer. Mahin quoted a lobby comment he had overheard: "I love Clark Gable. He says the most wonderful things." Hartmann quoted a reviewer: "The picture was saved by the actress' witty remarks." Again on the subject of the major credit going to the director, Mahin gagged about a producer who said: "I'm sorry I didn't buy that book. It was full of directors' touches."

The four writers agreed that the only salvation for the screenwriter to obtain credit for his contributions and to protect his work is for scripters to assume the mantles of producers and directors as many in the craft are currently doing. The quartet was unanimous in condemning the snobbishness of writers, particularly the New York school, who look down on the efforts of the Hollywood film writer. Nugent summed it up thusly: "I've had more intellectual stimulation in Southern California than in New York. We're not insular. Hollywood has been travelling and so have the writers. That's a lot more than I can say about the hidebound New Yorkers." Hartmann noted that there is still a tendency to sneer at the Hollywood writer while writers who turn out poor books and poor plays are regarded with more esteem. "New York," according to Kanter, "sits with its back to America."

Never Met Collaborator

Nugent described collaborations as being similar to shotgun weddings. "However, sometimes it works out fine. Joshua Logan came in after I had written the screenplay for 'Mr. Roberts' and added his fine writing touch. We shared screen credit. To this day, I have yet to meet Logan."

On the subject of censorship, the writers agreed that they were less hemmed in by taboos. Kanter, however, told of an incident of writer who always tried to slip things past the production code office. On one picture, his material was severely cut. Just to get even, he inserted one descriptive line. "Suddenly from off camera, we hear the scream of a nude woman."

On the problem of not knowing for which actor you're writing, Kanter remarked: "It's difficult to write a screenplay for Alan Ladd and then have John Wayne take over the part. You have to go back and make everything taller."

Worldmark Firm Sets 'Screenbill' For Pic Houses

A new weekly publication to be distributed on a controlled circulation basis in motion picture theatres is being planned for launching this fall by the Worldmark Press of New York. Publication, to be known as Screenbill, will involve 50% distribution in theatres and the balance to be mailed by theatre management to potential audiences and distributed by them in local restaurants, hotels, super markets, department stores, etc. According to the sponsors, the potential theatre audience circulation alone is 46,500,00 per week.

Theatres receive quantities desired for which they pay a charge depending on their location. Breakdown of the charges to theatres has not been indicated. Aim is to individualize the publication on a local level by allowing space for the name of each theatre. In addition, the back page will be devoted to the cast and credits for the current attraction at each theatre.

Outfit's editorial and advertising offices have been set up at Rockefeller Center, N.Y. Ware Lynch and C. V. Armstrong are listed as publication coordinators and Jules Weill as motion picture coordinator, M. Y. Sachs is president of Worldmark Press.

Edward L. Hyman, v.p. of American Broadcasting-Paramount Theatres, is credited with creating the climate which is making Screenbill possible. Hyman plugs the publication, saying it "will be a most valuable ally of our orderly distribution program in that it would be a very effective aid in the tremendous advertising campaigns we are urging at the local level." It's stated that Screenbill will carry regular editorial features as well as by-line columns. Frank Ware and Co. have been named media reps.

This is the second publication for distribution in theatres that has disclosed plans for launching this fall. Another company has revealed that it will publish a magazine similar to the legit Playbill. It's to be known as Showbill and plans were to distribute it free in N.Y. art houses and in theatres with hard-ticket attractions.

'SERGEANTS' $350,000 IN 56 SUBSEQUENTS

Chicago, Aug. 19.

"No Time for Sergeants" looks to take a wham $350,000 for its first outlying swing in 56 hardtops and drive-ins. Pic is reported bettering "Sayonara" and "Giant" in some stuations, though both had longer firstruns.

The day-and-dating teed off with a color spread in the Sun-Times and a saturation spot schedule on WJJD. Every 10 minutes or so, station aired a 10-second blurb for "Sergeants."

Fess Parker to Batjac?

Hollywood, Aug. 19.

Fess Parker, who finished his four-year pact with Walt Disney Productions Friday, may star in the Batjac Company vehicle, "The Old Maiden," an original comedy by Harold Shumate.

Parker and Batjac owner John Wayne are currently huddling on the deal.

3 Novels for Goetz

Hollywood, Aug. 19.

William Goetz has been given the novel "Time of the Dragon" for production at Columbia.

Other novels on his schedule are "The Mountain Road" and "They Came to Cordura."

Novelists' Heyday

Continued from page 5

not broken down by production assignment, includes:

Columbia — "The Last Angry Man" by Gerald Green, "Andersonville" by MacKinley Kantor, "The Time of the Dragons" by Alice Ekert-Rotholz, "I Burn My Candle At Both Ends" by Robert Farr, "They Came to Cordura" by Glendon Swarthout, "The Mountain Road" by Theodore H. Whitle, "A Gift from the Boys" by Art Buchwald, "Guns of Navarone" by Alistair MacLean, "Les Voies Du Salut" (film to be called "The Other Side of the Coin") by Pierre Boulle, "Anatomy of a Murder" by Robert Travers, "The Image Makers" by Bernard V. Dryer and "Let No Man Write My Epitaph" by Willard Motley.

Twentieth-Fox—"The History of Warlock" by Oakley Hall, "March the Ninth" by R. C. Hutchinson, "The Bachelor's Baby" by Gwen Davenport, "The Best of Everything" by Rona Jaffe, "The Lost Country" by J. R. Salamanca, "The Snow Birch" by John Hantley, "The Brothers of Broken Lance" (Film to be called "The Flaming Lance") by Clair Huhaker, "The Beloved Infidel" by Sheila Graham and Gerald Frank, "The Big War" (called "In Love and War") by Anton Myrer, "The Roots of Heaven" by Romain Gary and "The Small Woman" (called "Inn of the Sixth Happiness") by Alan Sturgess.

Metro—"Lady L" by Romain Gary, "Some Came Running" by James Jones, "Ask Any Girl" by Winifred Wolfe, "The Bizby Girls" by Rosamond Marshall, "Darling Buds of May" by H. E. Bates, "I Thank a Fool" by Audrey Erskine Lindop, "The Immortal" by Walter Ross, "The Midwich Cuckoos" "Village of the Damned") by John Wyndham, "The Valiant Strain" (called "Thunder of Drums") by Kenneth E. Shiflet, "Never So Few" by Tom Chamales and "Wreck of the Mary Deare" by Hammond Innes.

Paramount—"The Mountain Is Young" by Han Suyin, "The Hook" by Vaha Katcha and "Two Women" by Alberto Moravia. The final property, a Ponti-Girosi purchase, was bought from the Italian novel, while the first pair plus "Pleasure of His Company" are on the slate of William Perlberg and George Seaton.

Warner Bros.—"Ice Palace" by Edna Ferber, "A Summer Place" by Sloan Wilson, "The Bramble Bush" by Charles Mergendahl" and "Parrish" by Mildred Savage.

Seven Arts—"The Sergeant" by Dennis Murphy, "By Love Possessed" by James Gould Cozzens, "The World of Suzie Wong" by Richard Mason, plus "Anatomy of a Murder," the property being in litigation.

Hecht - Hill - Lancaster — "Lucy Crown" by Irwin Shaw, "The Unforgiven" by Alan LeMay and "Tell It on the Drums" (film to be called "Kimberley") by Robert Krepps.

FRANK CARROLL HEADS CLARK'S ALBANY UNIT

Albany, Aug. 19.

Frank Carroll, who rose from shipper to office manager for Metro, bowed out Friday (15) to Clark Service's Albany branch.

He replaced Tom Barry, who had been in charge since the Philadelphia company opened local shipping and inspecting quarters eight years ago.

Handy-Men Upgraded

Everett Schafer and Russell B. Robins have been named senior veepees of the Jam Handy Organization, commercial film producers and audio-visual experts.

Schafer, who'll head planning and programming services, has been with the company for 29 years. Robins is resigning as v.p. and director of Young Spring and Wire to rejoin Jam Handy. He'll be in charge of market development and merchandising services.

Amusement Stock Quotations

Week Ended Tuesday (19)

N. Y. Stock Exchange

1958 High	1958 Low		Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
20	14	ABC Vending	334	20	18	19	+ 5/8
20½	13	Am Br-Par Th	311	20¼	19⅛	20	+ 7/8
34	24½	CBS "A"	154	33⅞	32¾	34	+1⅛
33⅝	24⅛	CBS "B"	76	33⅝	32⅝	33½	+ ¾
20¼	12½	Col Pix	128	20¼	18⅛	18¾	+ ¼
16¼	13⅞	Decca	44	14⅞	14	14¼	+ ¼
30⅜	14	Disney	124	29⅞	27⅝	28	—2
119⅞	97¼	Eastman Kdk.	81	119¾	117	117	—1
5½	3¾	EMI	191	5⅞	5¼	5⅜	+ ⅛
7⅞	6¾	List Ind.	125	7⅝	6⅞	7⅛	+ ¼
19½	12⅞	Loew's	1265	19½	17⅝	17⅞	+ ⅜
9⅞	7⅜	Nat. Thea.	70	9⅞	9¼	9½	—
43⅝	30⅝	Paramount	50	42⅞	41¾	42	+1
19½	12⅜	Phil'co	207	19⅛	18	18½	+ ¼
69¼	43½	Polaroid	271	65⅞	64½	63½	+2
36½	30¼	RCA	198	36¼	34⅛	34½	— ⅝
7¼	5	Republic	80	6⅞	6⅝	6¾	— ⅛
13⅛	9½	Rep., pfd.	6	13⅛	12⅛	13	—
18	14½	Stanley War	35	16⅞	16½	16½	— ⅛
25½	20	Storer	28	25½	23⅞	24⅜	+ ⅛
34	21¾	20th-Fox	217	32¾	32¾	34	+1¼
24⅜	15¼	United Artists	86	24⅛	23¾	23⅞	— ⅛
22⅝	19	Univ. Pix	19	19½	19½	19½	+ ⅜
71	53½	Univ. pfd.	*50	61	60½	60½	— ½
21¼	16⅞	Warner Bros.	1	20⅞	20	20⅞	+1
97⅛	67½	Zenith	6	96¼	91	93	—2¾

American Stock Exchange

4⅝	2⅞	Allied Artists	93	4½	4⅜	4½	+ ⅛
10¾	7⅜	All'd Art., pfd.	8	9¾	9½	9½	— ½
10⅝	8⅜	Assoc. Artists	197	10⅝	10½	10½	—
5⅝	3	DuMont Lab	98	4⅞	4⅛	4	— ¼
4½	2½	Guild Films	176	4	3⅞	3⅞	— ⅛
9¾	5⅝	Nat'l Telefilm	491	9¾	9¼	9¾	+ ⅜
7	3⅝	Skiatron	1054	7	5¾	6	+ ⅛
5⅞	3½	Technicolor	133	5¼	4¾	5	+ ⅜
8⅞	6¼	Tele Indus	36	6⅞	6⅝	6⅝	— ⅛
6¼	3½	Trans-Lux	17	6⅛	6	6¼	+ ⅛

Over-the-Counter Securities

	Bid	Ask	
Ampex	8½	8⅝¾	+2
Chesapeake Industries	2	2½	— ⅛
Cinerama Prod.	2½	2⅞	+ ¼
Magna Theatre	1½	1⅞	—
Metropolitan Broadcasting	8½	9⅛	—
Official Films	1	1¼	+ ⅛
Teleprompter	5⅝	6⅞	—
U. A. Theatres	5¼	5⅝	—

* Actual Volume.

(Quotations furnished by Dreyfus & Co.)

Rank-Yank's New 10

Rank Film Distributors of America will release 10 features in the six-month period from Oct., 1958, to March, 1959, per sales chief Irving Sochin.

Three will be in Eastman color, one VistaVision and color, and one in Technicolor and Technirama. Two pictures a month will be issued in October, November, December and February and one each in January and March.

18 Roadshow Dates, Then 'Gigi' Released; Protect Hard-Ticket Situations

Metro will place "Gigi" in general release in early October, sales chief John P. Byrne revealed this week. All in all, he noted, the picture will have played 18 special hard-ticket engagements, with the final two scheduled for Boston and Denver.

In areas where the reserved-seat policy is in force, Byrne pledged that exhibitors playing the picture on a hard-ticket basis would receive 30 to 60 days clearance before the picture is released in the territory for continuous runs. He said it was necessary "to freeze" these areas to protect the investment of the theatremen who booked the picture on hard-ticket. Otherwise, he added, Metro will "stay with its regular customers."

Byrne indicated that M-G had not considered a hard-ticket run for "Cat On a Hot Tin Roof," believing that the subject matter was more suitable for saturation bookings and a fast playoff. He pointed out the Tennessee Williams play had toured widely and that it was thought unwise to follow a similar policy with the picture.

In addition, he pointed out that the company required a flow of cash and could not place itself in the position of having to wait for the returns of both "Gigi" and "Cat." "Gigi," he pointed out, was the perfect picture for the specialized handling, noting that the hard-ticket runs had resulted in "a dignified penetration that costly advertising couldn't match."

Tobac Auctions Lack Old Time Hypo for Pix

Atlanta, Aug. 19.

Time was when the chant of the tobacco auctioneer signalized high jinks in the Georgia-Florida flue-cured tobacco markets. Carnivals played the small towns where the big tobacco barns resounded with noises accompanying the selling of the golden leaf. Film theatres stayed open all night and gaiety reigned.

Nowadays things have changed and the hoopdedoo has given way to more sobersided activities. Festivities in these later years have been confined to an occasional tobacco festival or jubilee, usually climaxed by the crowning of a queen followed by a grand ball. Bands find work, but show biz doesn't find the same harvest "the olden days" and its free-spenders made ripe for plucking.

For the tobacco season to date nearly 108 million pounds of tobacco have been sold with an average price of $58.02 per 100 pounds and total income of $62,518,028. With only one market open Thursday (14) the Florida season was virtually at an end. Totals for the Georgia-Florida Belt showed the season's aggregate so far was 124,306,192 pounds, averaging $57.92 for a total of $71,999,798.

For the same date last year growers had disposed of 111,341,834 pounds at an average of $56.33 and total receipts of $62,717,524. Sales in 1957 totalled $67,044,754.

Screen Extras' Profit

Hollywood, Aug. 19.

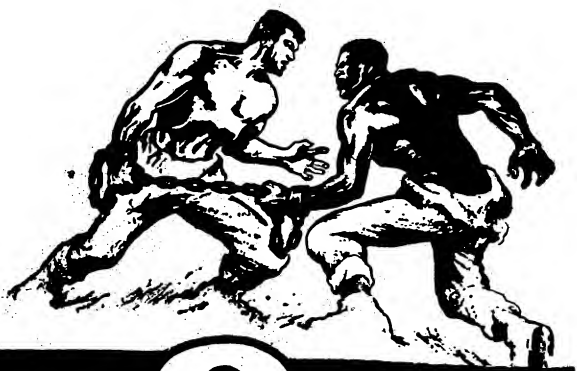
Total income of Screen Extras Guild for year ended April 30, 1958 was $200,077, which with expenses of $163,010 gave org profit margin of $37,067.

Apart from $82,317 for salaries, major expense was $14,717 in legal fees.

IN THE 37-YEAR HISTORY OF ROOSEVELT THEATRE, CHICAGO, THE ALL-TIME WEEKLY RECORD WAS $42,165

NOW...

"THE DEFIANT ONES" OPENING WEEK GROSS OF $53,522 SMASHES THE ALL-TIME THEATRE RECORD BY 27%!



STANLEY KRAMER presents

TONY CURTIS
SIDNEY POITIER

as

THE DEFIANT ONES

with Theodore Bikel, Charles McGraw, Lon Chaney, King Donovan, Kevin Coughlin and Cara Williams • Written by NATHAN E. DOUGLAS and HAROLD JACOB SMITH • Produced and Directed by STANLEY KRAMER

THRU UA

More Coin Due from So. America But Trade Curbs Remain: Johnston

Brazil and Argentina, which already loom large in film market size for the American film industry, despite trading restrictions, will be bigger than ever in three to five years, Eric A. Johnston, president of the Motion Picture Export Assn., told a meeting of the MPEA board in New York Monday (18). Yankee pictures are gaining in popularity, he said, underscoring the need to press for an ease-up on admissions curbs (ticket prices are unusually low in South America) and currency exchanges.

Economy of both countries is on the upbeat and for this reason, along with the acceptance of Hollywood pictures, Johnston sees the upbeat.

MPEA chief further disclosed he's going to London Sept. 30 with v.p.'s Griffith Johnson and Ralph Hetzel to discuss continuation of a film trading agreement with the British government. This is to be preceded by another MPEA board session whose agenda will focus exclusively on the licensing of pictures to Russia.

Oscar for Monday

Hollywood, Aug. 19.

For the first time in its history, the Academy of Motion Picture Arts & Sciences will stage its annual Oscar Awards on a Monday night, the switch next year being due to complaints from exhibs that the Wednesday night telecasts of the annual derby hurt their midweek b.o.

Academy prexy George Stevens said date of the 31st annual Awards is Monday, April 6, 1959, and the event will again be held at the RKO Pantages theatres.

CINCY VIDEO TALENT MAKES METRO FILM

Madison, Ind., Aug. 19.

Metro's locationing "Some Came Running" is bringing a good deal of local talent into the Sol C. Spiegel production.

Four tv personalities from nearby Cincinnati, George Palmer, George Bringle, Paul Jones and Tom Bunning, will thesp in the pic, and William Wetzel, mayor of Madison, will play the mayor of the mythical town involved in the James Jones novel.

WOOSTER O. SALE OKAY FOR SCHINE CIRCUIT

Buffalo, Aug. 19.

Sale of Wayne Theatre, Wooster, Ohio, by Schine Circuit for $80,000 was approved in Federal Court here this week.

Approval of the sale to Wooster Republic Printing Co. was pursuant to consent decree against Schine entered here several years ago. The company owning the Wayne is 50% owned by Schine.

Roxy Operator Still Undecided

As of VARIETY's presstime yesterday (Tues.) there was still no decision on the part of Rockefeller Center Inc. anent who's to take over operation of Gotham's Roxy Theatre. National Theatres is giving up the lease at the end of September and the house, which is owned by Rockefeller Center, either will be taken over by this corporation and run hand in hand with Radio City Music Hall or leased out anew to another party.

National Theatres has been showing its own Cinemiracle-processed "Windjammer" (now in its 19th week) but, as one Broadway observer put it, "the wind is going out of 'Windjammer.'"

Par 2d Quarter Earnings Equal 63c a Share

Paramount's operational earnings for the second quarter of 1958 are estimated at $1,600,000, representing 63c per share, the company reported this week. Net earnings went up to $1,920,000 or $1.04 per share including special income of $760,000 which represents the sale of real estate holdings. This compares with earnings of $1,060,000, or 53c per share, of the corresponding period of last year when no special income was included.

In first half of the year, Par's operations earnings are estimated at $2,565,000, or $1.39 per share. Special income from the film library sale to Music Corp. of America, which amounted to $7,707,000, brought the total net to $10,272,000, or $5.58 per share.

First half of 1957, with no such special income, brought earnings of $2,359,000, or $1.18 per share.

Although the loot this year is extraordinarily heavy, Par is dropping no hints about the possibility of any special stockholder melon in addition to the regular 50c per quarter rate.

U TURNS TO BRITAIN FOR 4 HORRORTHONS

Universal has closed a deal with James Carreras' Hammer Film Productions of London for the latter to produce four horror films for world-wide release by U. The picture, all to be made in color, are set for delivery in 1959 and 1960 at the rate of two a year.

Initial production under the new pact is expected to be a new version of "The Phantom of the Opera," to which U's owns the rights. It's anticipated that the other films will be based on the "Mummy," "Werewolf" and "Invisible Man" characters.

The new deal stemmed from the success of "Horror of Dracula," which Hammer made for Universal release.

Fred Fisher in Johnstown

Albany, Aug. 19.

Fred Fisher is now operating the Smalley Theatre in Johnstown, adjoining Gloversville. Howard Goldstein, former 20th Century-Fox salesman, who now buys and books for a group of theatres (including the Fort Warren Drive-in, at Castleton, Vt., which he owns with a brother), is serving Fisher.

Goldstein is also buying and booking for the former Smalley theatre in St. Johnsville, which will be relighted by Alec Pedro, Sept. 5. Pedro managed a Smalley theatre in Dolgeville, at one time.

Inside Stuff—Pictures

It was William O'Neil, head of General Tire & Rubber, who wrote the obit on RKO as a major picture company. He told stockholders of the Dayton organization that the pic biz enterprise which had been engineered by his son, Tom O'Neil, simply couldn't make a go of it and, unless market conditions changed, would have to fold.

There's another significance to some veterans in the trade. This is that Tom O'Neil, while a spectacular figure in allied fields (particularly his maneuvers with the "Million Dollar Movie" enterprise in television) was not "a motion picture man." The oldtimers insist that the younger O'Neil, though aggressive and imaginative was devoid of the exeprience and simpatico demanded of a motion picture company chief exec.

It's interesting to note that the previous "outsider" to take over was William C. MacMillen. In helming Eagle Lion (later Eagle Lion Classics), MacMillen was established as one with strong exec capabilities, particularly on the financial end. He was a key alde to the late Robert R. Young. But like O'Neil and RKO, he couldn't make the Eagle pay off.

Both men had extreme notions of economical operations in a creative field.

Though the American non-resident film account in Japan has reached 2,500,000 yen (about $6,500,000), the Japanese so far have not made inquiries regarding any new loan, nor have discussions to this moment indicated any interest in an additional loan.

That's the report received in N.Y. from Tokyo where the government recently issued new regulations covering import activities. Among other things, these regulations boosted the remittance rate back to the former 22% of the gross.

On two past occasions, when the Yanks had large amounts blocked in Japan, the Japanese asked for and received long-term loans to help the development of hydro-electric power. These loans are government-backed.

It is presumed at the Motion Picture Export Assn. that Irving Maas, the MPEA rep in the Far East, will huddle with Japanese Finance Ministry men to seek new avenues for thawing the blocked coin.

Recent N.Y. meeting of the Motion Picture Export Assn. of America, saw an exchange between Barney Balaban, president of Paramount, and Arnold Picker, head of United Artists' overseas operations. Spyros P. Skouras, president of 20th-Fox, played the peacemaker role.

It all blew so hastily that some participants were not completely certain of what had happened. But it seemed to centre on disagreement over how film sales to the Soviet-dominated countries should be handled. Balaban has been particularly high on the idea of dealing through the MPEA organization. Picker was for a lone-wolf role—that is, making deals in behalf of UA independent of the other companies.

At the MPEA meeting, Balaban rose from his seat, walked the length of the conference table and in finger-waving admonishment told Picker of the values of unity.

While a number of Michael Todd Jr. plans have been disclosed, some perhaps mostly in the p.a. Bill Doll and/or wishful-thinking stage, one showmanship film project may get off the ground first.

It has to do with a Scentovision technique, of German origin, where impregnated real-life scents augment the visual action. Every time, in the past, when showmen, who knew of the German film dye celluloid printing process were approached, it fetched the automatic and obvious wheeze, "the critics are being given an automatic straight line, 'Not so confidentially the film stinks,'" but none the less the realism of scented bower scenes permeating the theatre, or realistic cooking smells in a French auberge, or the smell of the sea, has piqued showmanly interest. Young Todd is said ready to go forward with it.

Although there is a comparative calm presently in the industry, there's a storm brewing that will see job changes in certain executive levels of at least two of the major film companies. Discussions are taking place and contracts are being ironed out. Retirements are anticipated and ventures into new businesses by some executives are expected. The upheaval is expected to take place in the next few months and will mainly involve staffers in sales and publicity-advertising. It's no secret that some execs are quietly seeking changes and that some companies are planning to bring in new lower echelon executive talent.

Spoof of Bigger Screen Sensations

(The following fancy of Ralph Schoenstein appeared in the satire section, "The Phoenix Nest" of the Saturday Review. The imagined Rotundavision adds to the spectator's experience the sensations of perpetual motion and nausea. It is to be noted that, realistically, a German scentovision system is again under discussion—Ed.)

"I recently attended a demonstration of Rotundavision, the revolutionary movie process that is the last word in cinematographic production and presentation. Never before has the viewer been so absorbed and assimilated by the motion picture experience. This brilliant conception daringly disposes of all conventional methods and rockets the moviegoer to celluloid sublimity by giving him the thrilling realism of *two* new dimensions, *three* new senses, perpetual motion, and nausea.

"I knew that the new process was boldly different when I was strapped into a dentist's chair and immediately flipped on my back so that I was looking up at a huge rotunda. Electrodes were strapped to my wrists, a rubber tube was inserted in my left nostril, and the motor under my chair was started in neutral. Naked ushers from the Actors Studio then gave me the opportunity to take out flight insurance and to leave my eyes to a bank of my choice. As soon as the demonstration began and I felt nausea sneak in under the credits, I knew it was now impossible to put the viewer any deeper into the movie and still keep him conscious.

"The drama used to show off this process must be suitably gigantic, and the one I saw was 'The Story of Everything' (a James Jones treatment of the first sixteen volumes of the Encyclopaedia Britannica). Wisely, the producers began with the creation and ended with the sacking of Vienna.

"I am happy to report that the creation scene came off with primordial splendor. To give the viewer the feeling of time, space, and motion, the focus was blurred, the clocks were set back, and the chairs were put into orbit. To give the viewer the never-before-experienced senses of smell, taste, and touch—molten lava was sprayed about the theatre, small rocks fell from the rotunda, and Turkish incense was pumped through the left nostril tube. The electrodes were activated so that the heartbeat was regulated by the manager, who could then induce the proper emotional response to each stirring scene. Because the viewer's heart was now under the direct control of the manager, artificial and obtrusive music was not needed to create mood in the film.

"Three critics didn't survive the screening, but the producer insisted that they were 'fighting the picture'."

Ralph Schoenstein.

Moonshine on The Volga

Continued from page 2

too, that a drunk is, has been, and remains the choice target of foreign intelligence services. Whereas a sober person is capable of withstanding their (foreign spies') perfidious approaches, a drunken person loses such capability, and blurts out state and military secrets. Imperialist agents make use of this."

Bootlegged Culture Also

Russians in the arts have been a special target in the anti-vodka campaign. An article in *Soviet Culture*, the Ministry of Culture's newspaper, singled out Soviet artists:

"There have been reports in the press already about the inappropriate behavior of V. Druzhnikov, the well-known movie actor, who appeared drunk on stage in the town of Komsomolsk-on-the-Amur River. Other movie stars—M. Kuznetzov, K. Sorokin, S. Martinson, young movie actress Ludmilla Gurchenko—in pursuit of easy money stooped to using the 'offices' of dubious characters who sponsored illegal concert programs."

This was a reference to a form of "black market" impresarios in a land where only the Ministry of Culture is supposed to employ actors and actresses. However, it's not unknown for a private citizen, with the blood of private enterprize flowing through his Soviet veins, to undertake to stage small performances. The *Soviet Culture* article makes it evident that even some rather big names in Soviet arts have succumbed to the temptations of private management.

Importance of Brussels Fair

The importance that the Kremlin places on the Brussels World's Fair was demonstrated in the awarding of medals to five Belgian citizens for their cooperation in the construction of the Soviet pavilion and its day-by-day management. Orders of "Labor Red Banner" went to Commissioner General of the Fair, the Mayor of Brussels, and the Fair's chief architect. Two "Signs of Distinction" were awarded to minor Fair officials.

Soviet statistics claim that of 22,000,000 persons who visited the Brussels Fair, about two-thirds or 15,000,000 have toured the Soviet pavilion.

Obviously the Russians consider the Fair a mighty propaganda opportunity that has succeeded, and Soviet authorities regard well worth every kopeck and ruble invested.

The Moiseyev Folk Dance Troupe, which won such approving headlines, reviews and applause in the U.S., also has received its reward from the Kremlin.

Igor Moiseyev has been awarded the "Order of Lenin," three of his assistants got the "Labor Red Banner." Twenty-two received lesser awards.

It's increasingly apparent that troupes of this sort are considered much more than mere cultural exports. They are intended to dissuade people in country visited of "prejudices" about the Soviet system.

That the Moiseyev is thought by Kremlin authorities to have succeeded well in this mission is reflected in these awards.

Comrade Ed Gardner Speaking

A recent visitor to Russia, Ed Gardner of "Duffy's Tavern" fame, had a few typically "Archie" comments to make about shopping in Russia:

"When you go shopping in GUM, the Moscow Macy's, you can find consumer goods. They've got wonderful things. Beautiful bear rugs . . . the only trouble is the bear ain't dead yet. Then at the next counter they sell vodka; great big 10-gallon jugs of vodka. Of course, they only sell one to a customer.

Of course, there's a couple items they're a little short on. Like Christmas cards. Books like the "Life of Herbert Hoover" and "The Life of John Foster Dulles."

Some Volga Cracks

An enterprising Soviet cartoonist came up with a drawing of an imaginary "kiosk" the other day in which, by placing current Soviet play titles in juxtaposition, he sought to achieve a humorous result. The title of the cartoon in *Moscow Pravda* was "Fateful Coincidence," and the contrasting titles may be of less interest as humor than for the indication they give of what's playing on Soviet stages right now.

These were the "coincidence" titles listed:

"Belugin's Marriage . . . . . "Divorce Suit."

"Ideal Husband" . . . . . "Odd Character."

"Neighbors in Your Apartment" . . . "Wolves and Sheep."

"Behind the Show Window of a Clothes Workshop" . . . . . "Soft Job."

Hollywood Production Pulse

ALLIED ARTISTS

Starts, This Year.....14
This Date, Last Year.....14

"GANGSTER'S BOY"
Prod.—Scott R. Dunlap
Dir.—Paul Landres
Stephen McNally, Richard Eyer, Coleen Gray, Russ Conway, James Flavin, Leslie Bradley
(Started Aug. 15)

COLUMBIA

Starts, This Year.....16
This Date, Last Year.....22

"THE BANDIT"
(Warwick Prods.)
(Shooting in Spain)
Prods.—Irving Allen, A. R. Broccoli
Dir.—John Gilling
Victor Mature, Ane Aubrey, Anthony Newley, Sean Kelly
(Started Aug. 11)

"RIDE LONESOME"
(RANOWN Prod.)
(Shooting in Lone Pine)
Exec. Prod.—Harry Joe Brown
Prod.-Dir.—Budd Boetticher
Randolph Scott, Karen Steele, Pernell Roberts, James Best, James Coburn, Lee Van Cleef, Roy Jensen, Al Wyatt, Benny Dobbins, Dick Farnsworth, Dyke Johnson
(Started Aug. 14)

WALT DISNEY

Starts, This Year..... 6
This Date, Last Year..... 2

"TONKA"
(Shooting at Bend, Ore.)
Exec. Prod.—Walt Disney
Prod.—James Pratt
Dir.—Lewis R. Foster
Sal Mineo, Jerome Courtland, Rafael Campos, Joy Page, Britt Lomand, H. M. Wynant, Phil Carey
(Started June 2)

"THIRD MAN ON THE MOUNTAIN"
(Walt Disney Prods. Ltd.)
(For Buena Vista Release)
(Shooting in Switzerland)
Prod.—William H. Anderson
Dir.—Ken Annakin
Michael Rennie, James MacArthur, Janet Munro, James Donald, Herbert Lom, Laurence Naismith, Nora Swinburne, Lee Patterson, Walter Fitzgerald, Ferdy Mayne
(Started July 8)

"THE SHAGGY DOG"
(Walt Disney Prods.)
(For Buena Vista Release)
Exec. Prod.—Walt Disney
Prod.—Bill Walsh
Dir.—Charles Barton
Fred MacMurray, Jean Hagen, Tommy Kirk, Annette Funicello, Tim Considine, Jyttne Shore, Cecil Kellaway, Kevin Corcoran, Alexander Scourby, Jacques AuBuchon, Strother Martin, James Westerfield
(Started Aug. 4)

METRO

Starts, This Year.....19
This Date, Last Year.....16

"BEN-HUR"
(Shooting in Rome)
Prod.—Sam Zimbalist
Dir.—William Wyler
Charlton Heston, Jack Hawkins, Stephen Boyd, Haya Harareep, Hugh Griffith, Sam Jaffe, Marie Ney, Finlay Currie, Cathy O'Donnell
(Started May 21)

"THE ANGRY HILLS"
(Shooting in Greece)
Prod.—Raymond Stross
Dir.—Robert Aldrich
Robert Mitchum, Elisabeth Mueller, Gia Scala, Stanley Baker, Theodore Bikel, Sebastian Cabot
(Started June 16)

"GREEN MANSIONS"
Prod.—Edmund Grainger
Dir.—Mel Ferrer
Audrey Hepburn, Anthony Perkins, Lee J. Cobb, Sessue Hayakawa, Henry Silva, Estelle Hemsley
(Started July 21)

"SOME CAME RUNNING"
Prod.—Sol C. Siegel
Dir.—Vincente Minnelli
Frank Sinatra, Dean Martin, Shirley MacLaine, Martha Hyer, Arthur Kennedy, Leora Dana
(Started Aug. 11)

PARAMOUNT

Starts, This Year.....10
This Date, Last Year.....11

"THE TRAP"
(Parkwood Ent.-Heath Prods.)
Prods.—Norman Panama, Melvin Frank
Dir.—Norman Panama
Richard Widmark, Lee J. Cobb, Tina Louise, Earl Holliman, Carl Benton Reid, Lorne Greene, Dick Shannon, Peter Baldwin, Charles Wassil
(Started July 14)

20th CENTURY-FOX

Starts, This Year.....14
This Date, Last Year.....19

"RALLY 'ROUND THE FLAG, BOYS!"
Dir.—Leo McCarey
Joanne Woodward, Paul Newman, Joan Collins, Tom Gilson, Tuesday Weld, Dwayne Hickman, Jack Carson, Gale Gordon, Murvyn Vye, Tom Gilson, O. Z. Whitehead, Percy Helton
(Started June 9)

"IN LOVE AND WAR"
(Jerry Wald Prods.)
Prod.—Jerry Wald
Dir.—Philip Dunne
Robert Wagner, Jeffrey Hunter, Dana Wynter, Hope Lang, Sheree North, Brad Dillman, France Nuyen, Mort Sahl, Lily Valenty, Joe di Reda
(Started June 23)

"MARDI GRAS"
Prod.—Jerry Wald
Dir.—Edmund Goulding
Pat Boone, Christine Carrere, Sheree North, Tommy Sands, Gary Crosby, Dick Sargent, Joan Lowe, Fred Clark, Geraldine Wall, Harry Carter
(Started July 14)

UNIVERSAL

Starts, This Year..... 5
This Date, Last Year.....21

"IMITATION OF LIFE"
Prod.—Ross Hunter
Dir.—Douglas Sirk
Lana Turner, John Gavin, Sandra Dee, Susan Kohner, Juanita Moore, Dan O'Herlihy, Robert Alda
(Started Aug. 5)

WARNER BROS.

Starts, This Year.....10
This Date, Last Year.....12

"JOHN PAUL JONES"
(John Paul Jones Prods.)
(Shooting in Spain)
Prod.—Samuel Bronston
Dir.—John Farrow
Robert Stack, Charles Coburn, Erin O'Brien, MacDonald Carey, Bruce Cabot, Jean Pierre Aumont, Marisa Pavan, Thomas Gomez, Bette Davis, Peter Cushing, Susana Canales, Archie Duncan, Tom Brannum, David Farrar, Bob Cunningham, Basil Sydney, John Charles Farrow
(Started April 17)

"UP PERISCOPE"
Prods.—Aubrey Schenck, Howard Koch, Edwin F. Zabel
Dir.—Gordon Douglas
James Garner, Edmond O'Brien, Joanna Barnes, Frank Gifford, Alan Hale, Edward Fyrnes, Carleton Carpenter, William Leslie, Sean Garrison
(Started July 8)

"THE MIRACLE"
Prod.—Henry Blanke
Dir.—Irving Rapper
Carroll Baker, Walter Slezak, Roger Moore, Vittorio Gassman, Katrina Paxinou, Gladys Cooper, Carlos Rivas
(Started July 29)

"THE FBI STORY"
Prod.-Dir.—Mervyn LeRoy
James Stewart, Vera Miles
(Started Aug. 11)

INDEPENDENT

Starts, This Year.....55
This Date, Last Year.....89

"THE NAKED MAJA"
(Titanus-Metro)
(For UA Release)
(Shooting in Rome)
Prod.—Goffredo Lombardo
Dir.—Henry Koster
Ava Gardner, Anthony Franciosa
(Started May 12)

"BETWEEN THE THUNDER AND THE SUN"
(Seven Arts Prod.)
(For Paramount)
Prod.—Clarence Greene
Dir.—Russell Rouse
Susan Hayward, Jeff Chandler, Jacques Bergerac, Blanche Yurka, Carl Esmond, Fortunio Bonanova, Janine Grandel, Albert Carrier, Albert Villaume, Felix Locher
(Started July 21)

"LONELYHEARTS"
(Schary Prods. for UA)
Prod.—Dore Schary
Assoc. Prod.—Walter Reilly
Dir.—Vincent Donehue
Montgomery Clift, Robert Ryan, Myrna Loy, Dolores Hart, Maureen Stapleton, Onslow Stevens, Jackie Coogan, Mike Kellin
(Started July 28)

"THE DEVIL'S DISCIPLE"
(Hecht-Hill-Lancaster)
(For UA)
Prod.—Harold Hecht
Dir.—Alexander Mackendrick
Laurence Olivier, Kirk Douglas, Burt Lancaster, Eva LeGallienne, Janet Scott
(Started July 28)

"SOME LIKE IT HOT"
(Ashton-Prods.-Mirisch Co.)
(For UA Release)
Prod.-Dir.—Billy Wilder
Marilyn Monroe, Tony Curtis, Jack Lemmon, George Raft, Pat O'Brien, Joe E. Brown, George E. Stone, Joan Shawlee, Barbara Drew, Mike Mazurki
(Started Aug. 4)

IRWIN JOSEPH AMONG NEW OZONER BACKERS

Chicago, Aug. 19.

Another drive-in theatre is earmarked for the Chi area, this one a 1,200-car pasture at south suburban Chicago Heights to be called the Park Hites. Construction starts next month with completion expected by April 1. Ozoner's backers include Irwin Joseph, topper of Chi's Modern Films, the sex hygiene pix distributery.

Another new drive-in, previously reported, is skedded to open sometime this fall in the southwest suburbs. Also with a 1200-car capacity, it's being built tby Louis and Samuel Levin, Ohio exhibs.

ISELIN ENVISIONS CHAIN

Albany, Aug. 19.

Recent purchase, by Alan V. Iselin, of the two-season-old, 1050-car Super 50 Drive-in, Schenectady-Saratoga Road, from Joseph Warren, formerly of Pittsburgh, marked another step in Iselin's expansion, under the banner of Tri-City Drive-in Theatres.

He envisions "a chain of drive-ins across New York State."

'ONIONHEAD' AND 'FIEND' RATED 'B' BY LEGION

National Legion of Decency this week placed two new pictures in its "B" category, which means "morally objectionable in part for all."

So rated were Warners' "Onionhead," because of "suggestive sequences," and 20th-Fox's "Fiend Who Walked the West," which drew objections from the Legion on grounds of "sadistic sequences" and "excessive brutality."

Set Rider Haggard's 'She' For $750,000 Budgeter Tops for American Int'l

Hollywood, Aug. 19.

American International Pictures and Ray Films of Sydney, Australia, will enter a co-production deal for a remake of "She," noted H. Rider Haggard novel. Roger Corman will produce and direct the remake, which is earmarked for a $750,000 budget, AIP's biggest production ever.

A top female star, color and CinemaScope are entailed in plans for the film which will location in Australia, Borneo and the Indonesian islands. Film is slated to roll in January or February, and Corman leaves Sept. 6 for a three-month world tour which will swing through Australia where he'll scout locations and confab with Ray Films head Raymond Rushmer.

"She," a public domain property, previously was filmed in a 1926 silent version and by RKO in 1935, the latter produced by Merian C. Cooper and starring Helen Gahagan and Randolph Scott.

On his world trek, Corman additionally will negotiate on co-production deals in India, Germany and France. Deal in India would be for filming of an original story, "Cobra," while the German film is an untitled war story and the French deal for a musical.

Before leaving, Corman will complete editing of "I, Mobster," which he produced and directed for Edward L. Alperson and 20th-Fox, with his previously announced "Rock-'n'-Roll Girl" now temporarily postponed. His brother, Gene, will film an untitled property for the company in October, with Corman to complete another on his return in December, the pair to go for Allied Artists release.

Tourist Gondola

Continued from page 11

maining press, vips, and stars. Pictures in the "Information section" are shown in the main festival theatre during the afternoon, while the two planned "retrospective" programs dedicated to Asta Nielsen and Eric Von Stroheim, will have morning screenings in the Festival Palace.

A welcome major innovation in the Festival's physical outfitting will be the plastic mobile cover which can be rolled out to protect the spectators in the 2,000-seat Arena, which screens Festival films concurrently with the Fest Theatre itself, from sudden showers and eventual cold weather which has prejudiced many showings in previous years, creating a serious seating problem and programming jumble.

Otherwise, except for refurbishing and new lighting, etc. the smoothly-functioning physical setup of the Venice Festival Palace has been maintained as in the past, meaning coddling of the over-600 press reps via direct phone, press-wire, pressphoto, and postal services right next to the typewriter-equipped pressrooms; the press-boxes, for hourly slotting of news releases (mainly by Italy's ANSA news service) and other handouts and mail, each with private key; the press stands for info and photo handouts; photo services; reference library on filmic subjects and festival statistics; ticket and hospitality offices; etc. etc. Both UNITALIA and AGIS, respectively the Italian Film Industry Publicity office and the local exhib organization, have their offices in the Festival hall to take care of their various responsibilities, including servicing of visiting industry-ites, buyers, etc.

Hollywood Production Lagging In Numbers; 70 Fewer Features

Hollywood, Aug. 19.

If current trends continue, the film industry in 1959 will experience one of the worst product shortages in its history.

The handwriting is plainly on the wall via script submissions to the Production Code Administration which show a sharp decline from 1957. They were behind by 49 at the end of June. They're behind 70 as of this moment, and, by the looks of things, they'll be behind by some 120 at the end of the year.

Since not all of the 120 will emerge on the screen, that means that the total number of pictures to be approved by the Code in 1958 probably will run to just about 300. That is on a par with the lowest low-mark recorded by the Code, which was 303 films in 1954. It also marks a sharp reversal of an upward trend which has been registered since '54.

Number of films approved by the Code—and the total is as good an index to Hollywood activity as any since the vast majority of film released are submitted to the Code—ran to 378 in 1957. Prior to that, it was 337 in 1956, and 305 in 1955. The highwater mark was reached back in 1940 when the Code passed 530 films.

Part of the 1958 drop is explained by the diminished activity at several of the major studios, and the shuttering of RKO and Republic. Opinion here also is that longer runs of the top releases will tend to soften the impact of the impending shortage, the emphasis at most of the studios now being on big, expensive productions with considerable staying potential.

Nevertheless, the large mass of theatres, particularly the small operators, will find it hard next year to scrape up enough day-to-date product, and the companies with plentiful supply (such as 20th-Fox with its 55 to 60 releases, and also United Artists) will unquestionably find eager takers for program fare. There's also no question that the situation favors foreign film imports next year.

Here, on the Coast, the feeling about "volume" production is mixed, which is due partly to a comparatively removed attitude regarding the actual operating needs of exhibition. "I think Goldwyn is right. We shouldn't bother making more than a handful of top pictures. To hell with the exhibitors. They've ruined this business long enough." That's an actual quote from an important producer.

Balancing him is the opinion of Buddy Adler, production chief at 20th. "We at 20th are dedicated to supply the exhibitor with good pictures in sufficient numbers," he said, pointing out that his studio alone was making 32 films at a cost of $60,000,000. That doesn't include the Regal films, which Robert Lippert makes for 20th release.

Chi On a BB Kick

Chicago, Aug. 19.

Brigitte Bardot has taken over the Loop.

The Free World sex symbol is current on three first-run screens to fancy grosses. Arty World has "And God Created Woman," while the Woods is showing "Night Heaven Fell" and the Loop offers "La Parisienne." And several nabes got into the act past week with "Mam'zelle Pigalle."

Miss Bardot has been so well merchandised that newspaper ads for the World doesn't even bother to list her name—just the pic's w.k. logo.

16 From 20th Completes 1958

Hollywood, Aug. 19.

A total of 16 films will be distributed by 20th-Fox through the end of this year, according to the studio's latest schedule. Once more, the heavy month will be December when — although releases are only tentative—four top 20th productions will hit the theatres for anticipated big Holiday returns and Oscar eligibility.

Slated for release in 1958's final month are George Stevens' "The Diary of Anne Frank," Darryl F. Zanuck's "The Roots of Heaven," "Inn of the Sixth Happiness" and "Rally Round the Flag, Boys!" Studio additionally will release "A Nice Little Bank That Should Be Robbed" and Regal's "Frontier Gun" during December, according to current plans.

Still to be released this month are "The Fiend Who Walked the West," "The Hunters," Regal's "Flaming Frontier" and a British entry, "Rx Murder."

Another British-made 20th pic—"Harry Black and the Tiger"—is skedded as September's only release, with October entries expected to include "The Barbarian and the Geisha," Regal's "The Lone Texans" and Plato Skouras' Villa!"

Jerry Wald's two current productions—"In Love and War" and "Mardi Gras"—are earmarked for November distribution, and "Rally Round the Flag, Boys!," already noted as a December pic, will play pre-release engagements in November.

Producers to Revise Dues Structure; Drop 'Percentage of Income'

Hollywood, Aug. 19.

Membership of the Screen Producers Guild has voted to okay a recommendation from its board of directors that it revise its dues structure by eliminating the percentage of income base for guild members.

Instead, SPG members will be placed in classifications, with the main factor being the ability of each to pay, and they would be assessed on a flat basis instead of the percentage. A committee will be named to classify the members.

Reason for the switch is that the guild found a tremendous amount of bookkeeping was involved in the current system of payment, and felt it was too unwieldy, particularly for a guild with only 170 some members. SPG members may appeal if they think their particular classification is unfair. In classifying, SPG will take into consideration the fact some of its members also are members and pay dues to other guilds such as Writers Guild of America West and Screen Directors Guild.

SPG plans an expanded pub relations program and as part of it the board of directors has authorized renewal of publication of the SPG Journal, pub relations committee chairman Julian Blaustein notified the membership at their meeting.

WALD TIES UP OLD 'WINESBURG' NOVEL

Producer Jerry Wald has secured film rights to "Winesburg, Ohio," both the novel by Sherwood Anderson and its dramatization by Christopher Sergel, and is seeking Tony Perkins and Frederic March for the leads. Purchase price reportedly is somewhere near $75,000.

Deal, closed by William Morris, does not involve 20th-Fox which currently releases Wald's films. Producer has no immediate plans for adding property to his production sked but expects to assign a writer to screenplay within two months. Work predated "Peyton Place" village X-raying by 40 years.

New York Theatre
RADIO CITY MUSIC HALL
Rockefeller Center • CI 6-4600
REX HARRISON • KAY KENDALL
"THE RELUCTANT DEBUTANTE"
JOHN SAXON • SANDRA DEE
AN AVON PRODUCTION FROM M-G-M
and GALA NEW STAGE SPECTACLE

30 Provincial Towns Tied Into Big Spanish 'Circuit of Festivals'

Madrid, Aug. 19.

Annual summertime "Festivals of Spain" will be witnessed by a million Spaniards and tourists this year in over 30 provincial capitals. Vast show biz operation is organized for the fifth consecutive year by the ministry of information and tourism in cooperation with hinterland authorities to spread entertainment and cultural interest beyond Spain's four biggest urban centers.

Incorporating music, ballet and drama in varying proportions, festivals hold for periods ranging from three days to a month, depending on the size and resort importance of the communities circuited. Santander throughout the month of August and Sevilla the last weeks of September are the major fetes of international category.

Artists appearing this season include Alexander Brailowsky, Jose Iturbi, Victoria de los Angeles, Yehudi Menuhin, Gaspar Cassado, Pilar Lorengar and Nicanor Zabaleta. Principal orchestras are the Stuttgart Philharmonic and the Spanish National Symphony.

Spanning the peninsula to present classical, Spanish and modern ballet works are seven dance troupes—among them, Antonio, Pilar Lopez and New York's American Ballet.

Legit barnstorming repertory of 21 plays, the majority classic but including Pirandello and Arthur Miller, is staged by Jose Tamayo's Lope de Vega troupe. Adolfo Marsillach's Barcelona thesps and the Little Theatre, Lyric note is furnished by Teatro de la Zarzuela light opera company.

"Festivals of Spain" will make its initial bow in Madrid Aug. 21 and will hold forth in Retiro Park. Al fresco performances at pop prices (10 to 50c) will include Jose Iturbi in concert performances with the National Symphony Orchestra, Janine Charrat's French ballet and Miguel Narros' Little Theatre repertory of plays by Calderon, Lope de Vega, Moliere, Marivaux and Von Kleist.

WB Saves $80,000 Per Year in England Via Closing of Branches

London, Aug. 19.

Without affecting trading results in any way, Warner Bros. reckons it will save around $80,000 a year by the recent decision to shutter all their provincial branches and to deploy a team of salesmen in the field. The new policy, introduced last April, has meant an economy of about $1,100 a week on office staff salaries, and almost another $300 weekly on rents.

In the first four months of the streamlined operation, the company has found that it has eliminated bottlenecks and maintained an even closer relationship with customers than before. Letters of appreciation, in fact, have been received at headquarters here from provincial exhibs, many of whom were at first critical of the plan.

Arthur S. Abeles, jr., WB's managing director here, told VARIETY that the days when a branch manager was an important figure in the community had long since passed. Today, he was really little more than an administrator who had to refer most policy decisions to h.q. Now the exhib was writing direct to London, and that cut out the delay of having the branch act as a half-way sorting office.

So far WB has retained all vaults and its provincial dispatch staff, but would obviously fall in with any overall industry plan for streamlining this part of the distribution business.

Dot Squires EP for U.S.

London, Aug. 19.

British Decca diskery has made a deal with Pye Records for the release of a Dorothy Squires LP in the States. Decca will release "Dorothy Squires Sings Billy Reid," on its London label in the U.S. immediately.

Miss Squires is currently in U.S. and it's intended that the disk should go on the market to coincide with her visit.

SEBASTION'S FRISCO CHORE

Molinari-Pradetti Quits — Teenage Daughter Gravely Ill

San Francisco, Aug. 19.

George Sebastian, lately of the Paris Opera, has been selected to replace conductor Francesco Molinari-Pradelli for the San Francisco Opera season opening Sept. 12. The Italian Molinari-Pradelli asked release from his contract because his teenage daughter is critically ill with a brain tumor.

Sebastian, a Hungarian, was conductor of the Celanese radio operas in N. Y. during the Jean Tennyson era.

20th-Fox Sets Multiple Run Release in Britain For Preem of 'Sheriff'

London, Aug. 12.

20th-Fox, which has pioneered many changes in the established UK releasing pattern, is planning a new switch with its yearend release of "Sheriff of Fractured Jaw," a $1,000,000 British opus starring Jayne Mansfield and Kenneth More. The film is to be released simultaneously in North West London, South London and key provincial cities for a minimum nine-day run, starting Dec. 26. This is being done to take maximum advantage of the seasonal upsurge in family entertainment during the Christmas holiday period.

The normal practice is for pix to be released in turn in North West London, North East London and South London before starting their runs through the provinces. In this particular setup, 20th-Fox has been obliged to omit the North East London area because of the financial strain of providing an adequate number of prints, the majority of which would be with magnetic sound and costing $1,000 apiece.

Altogether, there are 61 indie theatres in the two London regions which will have the opportunity of booking the holiday release. They include theatres controlled by Granada, Essoldo, Shipman and King, etc. They've all accepted the principle of a mid-week opening with a commitment to run through the following week, a procedure quite unique in Britain.

"Sheriff" will have its West End preem at the Carlton the first week of November and Kenneth More has agreed to do personals wherever possible throughout the provinces.

BRITAINS MAJOR COS. MAY CLOSE BRANCHES

London, Aug. 19.

Plans for streamlining distribution throughout the provinces are currently being discussed at a top industry level. It is likely that all the majors will shortly agree to shutter branches in more territories.

At a meeting of distribs here last week, there was a majority feeling in favor of closing branches in the Liverpool territory, and to service exhibitors within that area from the existing Manchester branches. There was also a proposal to fold branches in the Newcastle area.

Feeling among some of the majors is that the time is approaching when the entire country (Ireland excluded) will be serviced by only three branches—one in London, another in Leeds and a third in Glasgow.

Two More 'Carry On' Pix

London, Aug. 19.

Nat Cohen and Stuart Levy, Anglo-Amalgamated foppers, have closed a deal with producer Peter Rogers and director Gerald Thomas for two more films in their "Carry On" series. The first, "Carry On Sergeant," is due for release on the Associated British circuit in October.

The titles of the other two are "Carry on Nurse" and "Carry on Constable." The first of them wil go into production in November.

Irish Censors at Work

Dublin, Aug. 12.

Irish film censors have banned five current American releases.

Quintet includes "The Key," "Pal Joey," "Peyton Place," "Another Time, Another Place" and "Cop Hater."

Yank Films Pace Italian Market

Rome, Aug. 12.

Yank releases have completely dominated the Italian box-office picture during the 1957-58 season, latest figures indicate. American pix copped the first 13 spots in current seasonal ratings as well as taking 17 of 20 top-running b.o. positions. Updated first-run returns place "10 Commandments" (Par) far in the lead, with some $1,057,000 for 13 cities. Runner-up to date is "Bridge on River Kwai" (Col), with about $522,000 for 13 keys.

Following in order are "Young Lions" (20th), "Sayonara" (WB), "Around World in 80 Days" (UA), "Peyton Place" (20th), "Farewell to Arms" (20th), "Pal Joey" (Col) and "Love in Afternoon" (Dear).

Of the second 10, "Sun Also Rises" (20th), "Pride and the Passion" (UA), "Prince and Showgirl" (WB) rank one-two-three followed by the first Italo release "Vacanze ad Ischia" (Rizzoli) and "Belle ma Povere" (Titanus), also Italian-made. These are followed by "Designing Woman" (M-G) "Friendly Persuasion" (M-G) "Long Hot Summer" (20th), "King in New York" (Cineriz) and "Teahouse of August Moon" (M-G).

Significantly, however, most of these grosses were racked up during spring season, having dropped sharply since then. Recent takes have been disastrous, with exhibs digging back for reissues almost all along the line. Some of these oldies have done well, and in most cases even outgrossed weaker new product currently in release.

Italian Develops New Widescreen System But Still in Lab Stages

Rome, Aug. 12.

A widescreen system reported to combine all the advantages of Cinerama without the drawback of division lines has been reportedly developed by Italian Rinaldo Giordano. Although exact details of the invention remain undisclosed, Giordano claims that his Fotorama system embraces 135 degrees in width and 50 in height, without distortion. The effect is said to be achieved optically, but "with aid of electricity."

Development is said to be the work of 20 years of research and study by Giordano, a resident of Bari. In the latter stages, the project received the encouragement of local Columbia Pictures branch office topper, who has informed his homeoffice of the invention.

Local Columbia Pictures operation is looking into possibilities of new system, with an eye to eventual development.

Yank GI's Producing U.S. Play With Germans

Rothwesten, Aug. 12.

Probably one of the most unusual linguistic turnabouts in the theatre is currently being accomplished by Lt. John G. Jones, stationed here with a U.S. Air Force air control and warning station. The 24-year-old former Memphis State university drama major is directing and producing Eugene O'Neill's "Where the Cross Is Made," at the Goethe Boys School and at the America House here, with cast of German boys from the school. The few in the cast who speak English speak the pure Oxford style, and Jones is teaching them to use the New England dialect of a group of old seamen.

Jones was asked by one of the teachers at the Goethe School to direct the play, in order to familiarize students with the American theatre. It turned out so well at this first performance at the school that it's being repeated for the German and American public at the local America House.

Germany's SPIO Stresses Need For Intensified Publicity to Beat TV

Frankfurt, Aug. 12.

"These days, television has reached the total of 1,700,000 in West Germany—this figure multiplied by four gives the approximate number of people who are missing in the film theatres. Furthermore, German tele has conducted a publicity campaign for which they spend $100,000, and has made preparations for another publicity drive. One may assume that there exists a certain connection between the negative press reaction against films and the efforts of tele for wide publicity."

So charges a report just made by SPIO, the industry-wide German film industry organization, mainly concerning the first joint all-out publicity campaign ever conducted by COMPO in Germany.

Themed "Mach Dir ein paar schoene Stunden, Geh ins Kino" (Give yourself a few nice hours, go to the movies), the campaign included questionnaires for exhibitors and distributors; COMPO material regarding foreign countries; a working committee for publicity with suggestions for improved advertising and film posters; letters to actors requesting cooperating in the COMPO campaign; lectures at universities and other institutions; investigation of the inserts with the slogan.

The six-months-old publicity program is continuing with marked results, points out the SPIO report. More requests have come in from abroad about information and material.

The report adds, "It would not be realistic to believe that the program as set up for the publicity campaign has been fulfilled yet. On the contrary, it must be admitted that although the greater part of the film industry is very cooperative, some representatives are indifferent or even oppose up-to-date film publicity."

The report admits that in 1957, for the first time in seven years, the number of film patrons decreased in West Germany, and that the press has been alarming. With tele set ownership increasing enormously, and competition in other forms of entertainment, it points out that the film industry must continue with an aggressive publicity campaign in order to thrive.

The SPIO suggests a change in German cinema programming—to make the program of the cinemas more attractive and away from the routine.

The SPIO board members have agreed to continue the joint publicity of the COMPO campaign. It seems that the German film industry is out to beat the recession by tossing some money in the kitty to help plug the industry. The long-awaited awakening of the German film industry to its needs in a growingly competitive entertainment-wide world seems to be taking place.

ISRAEL FILM HOUSES

109 in Reduced Area Vs. 60 Before New State

Tel Aviv, Aug. 19.

The number of motion picture houses in Israel has almost doubled during the past 10 years, since the infant nation gained its independence. There is no television at present in Israel and, at the moment, none is planned.

In the former Palestine there were 60 motion picture theatres, while in the Israel of today—which comprises only 2/3 of the territory Palestine occupied—there are 109.

TV is presently stymied here because the government is against commercial tv and has not sufficient funds to launch government video.

British Cinemas Doing Better Than Last Year, Assoc. British Shows Gain

London, Aug. 12.

British picture theatres were definitely doing better than at the corresponding time last year, Sir Philip Warter, chairman of Associated British Picture Corp., told stockholders at the annual meeting here.

The company had announced that its trading profit was $9,775,000 against last year's $7,278,000. Sir Philip added that $196,000 would be distributed as a staff bonus.

Sir Tom O'Brien, boss of the National Assn. of Theatrical and Kine Employees, seconding a vote of thanks to the board proposed by Sir Alexander King, expressed his pleasure at the fact that, when the ABPC experienced a good year, it did not forget its employees. O'Brien added that the report was remarkable in view of the fact that the profits came at a time when the industry was going through a difficult stage. He went on to point out that the increase in profits certainly bore some relation to the cut in admissions tax, and this, in itself, was enough of a stimulant to encourage the fight for complete abolition.

SADLER'S WELLS OPERA FACES FISCAL WORRY

London, Aug. 19.

Sadler's Wells Opera Co. is still in a sticky financial position, although director Norman Tucker admits that its immediate money needs can be met. Currently the Arts Council subsidizes the Company to the tune of around $420,000, but, says Tucker, it must be increased to at least $560,000 for the company to break even.

Said Tucker: "We have a debt of around $140,000 which will have to be repaid sometime." These facts emerged while Tucker was announcing details of its 1958-59 season which starts with a five weeks tour of the provinces. He said that during a touring session more than $4,200 a week was liable to be lost.

Sadler's Wells is ironing out its problems with Covent Garden to avoid duplication of repertoire. An immediate result is that the Wells will open its London season with "The Flying Dutchman." This is the first Wagnerian opera to be staged at the Sadler's Wells Theatre for over 20 years. During that time Wagner has been the preserve of Covent Garden.

John Harris in Alps

Munich, Aug. 12.

John Harris and Associates, Hollywood indie outfit, is making a co-production here with Rapid Films, which has been on location in the Bavarian Alps. Entitled "Temptation and Desire" from a script by John Kay, it is being made as a dual language production in English and German.

Wolfgang Hartwig is producing and the east includes Erika Remberg, Christine Maybach and Dietmar Schoenherr. John Harris is co-producing and William Tenhaaf is directing.

Jacques Tati's Lowdown On 'Mon Oncle' Expense; 'Mumbles' Like Folks Do

Amsterdam, Aug. 12.

"Mon Oncle" (My Uncle), which Walter Reade's Continental Distributing acquired for the States for a reported $225,000 in advance guarantees, was brought in for only $500,000, comedian-star-director Jacques Tati said here. The $500,000 includes the Eastmancolor print made for French dubbing and the Technicolor version which is to be used to dub the picture into English.

Tati was in Holland to help launch his picture here. It was bought here for $20,000, quite a high price for a small country. "Mon Oncle," incidentally, was in production for 34 weeks. It was one of the French selections at the Cannes film festival last May. The Dutch press received it enthusiastically.

In the picture, Tati (as Hulot) and the rest of the cast are barely heard doing anything but mumbling. It's largely a succession of sight gags. "Why should I use comprehensible dialog when people only speak in phrases and cliches," Tati said.

Plan to Show Eva Peron Film Stirs Ex-Dictator's Backers Into Action

Buenos Aires, Aug. 12.

The Reggio cinema in Tucuman, owned by Daniel Habichayn announced, plans to exhibit "La Cabalgata del Circo" (Cavalcade of the Circus) (Sam Miguel), the first picture "presenting Maria Eva Duarte," later known as Eva Peron. It has always been understood here that when Eva Duarte married Colonel Peron, producer Miguel Machinandiarena presented the negatives of both this picture and the never-released "La Prodiga" (The Prodigal) to her as a wedding gift. This took the weight off the wily producer's shoulders, as neither effort deemed by many to be worth much, and he stood to earn just black marks just as much if he released them as by not doing so.

Evidently there are henchmen of Evita's, or Peron's, still disposed to protect her alleged reputation as an actress. Two men turned up at the Reggio in the early hours one morning, demanding the film from the manager, Juan Gutierrez. They alleged that they had orders from the distributor to make certain cuts for political reasons. When the manager protested that he must consult the distributor by telephone, weapons appeared and the pair, revealing themselves as members of Person's shock troops. The two made off with the film in their possession in an auto.

Shortly after this, the Governor's secretary, Pedro Soaje, unaware of what happened, called at the theatre to ask that sequences, in which the late "first lady" appeared, be cut out. Celestino Gelsi, governor of Tucuman, is an undisguised Neo-Peronist.

Leading roles in "Del Circo" were played by tango warblers Libertad Lamarque and Hugo del Carril. The former was obliged to go into exile, with Eva blamed by many. Eva Duarte's participation in the film followed a deal with the producers which secured them raw stock (at high cost) in exchange for a contract to make three pictures in which she would play successively important roles. The third was never made.

Japan Won't Re-Distrib U.S. Major Licenses

Tokyo, Aug. 12.

Finance Ministry has notified the MPEA that redistribution of import licenses to the nine U.S. majors is not possible. Previously, the ministry had told the majors that it might agree to an adjustment of the distribution if there were major changes in the position of permits for each company. On the basis of this, MPEA worked out a re-allocation of permits among member companies resulting slashing of one license each from Metro and Universal, and adding one each to Columbia and UA.

But the ministry decided not to recognize this adjustment because UA and AA do not distribute here and the fact that until fiscal 1957, Republic had been an MPEA member. Allocation of permits is to individual company and not to the MPEA was the third reason given.

Irving Maas, MPEA veepee in the Far East, commented: "This is still under discussion. It is not a closed matter as far as we are concerned."

Anderson to Lens in Ireland

Dublin, Aug. 12.

Michael Anderson planed in from N. Y. to gander locations for the James Cagney starrer, "Shake Hands with the Devil" which goes before the cameras at the Ardmore Studios here Sept. 8. Picture will be distributed through United Artists, and will be first major American feature production to be produced at the studios.

With him came scriptwriters Ben Roberts and Ivan Goff who have been working on the Rearden Connor novel on which the film, set in Ireland in 1921, is based. Don Murray has been named as second male lead, but femme leads have not been assigned. James Cagney is due in from N. Y. late this month.

'Back in Anger' Film To Roll on Aug. 25

London, Aug. 12.

John Osborne and Mary Ure are due back here from America soon for the filming of "Look Back in Anger," which is set to roll at the Associated British Elstree studios Aug. 25. Miss Ure will re-enact the femme lead, which she played both here and on Broadway in the legit plays.

Being produced by Harry Saltzman, pic will be released in Britain by Associated British-Pathe, but Warner Bros. will distribute throughout the rest of the world. Richard Burton, who has been signed to star, is due in shortly. The cast also includes Claire Bloom and Edith Evans.

Arg. Fest Loaded With Beefs, Grief

Buenos Aires, Aug. 12.

Dissension and bickering are hallmarks of First Argentine Film Fest now in progress at the Rio Hondo spa, Santiago del Estero. This week attending delegations paid a one-day visit to neighboring Tucuman, at the invitation of another Governor, Celestino Gelsi, who promised another such festival in his province next year.

The long trip to Tucuman afforded another opportunity for acrimonious discussions on what's wrong with the industry, jelling in a decision to take strong united action summarized in a grandiloquent "Declaration of Rio Hondo." All this was to the good, but any unity fell by the wayside when it was leaked out that the jury was refusing to award first prizes because of the poor entries. When the jury's decision was read to assembled contestants, the clamor was not only bitter and recriminatory, but even threatened physical violence to the jurors.

Trying to smooth things over, Provincial Governor Eduardo Miguel suggested the jury reconsider at a meeting over which he and several actors and producers would preside, and rejecting the jury's efforts to resign. The jurors were kept in durance until awards were given: first prize to Leopoldo Torres Rios' "Demasiado Jovenes" (Too Young) (Independencia), which got no support from Buenos Aires audiences. Second prize went to Ruben Cavalotti's "Prisoner 1040," as yet unreleased, and third to Hugo del Carril's "Cita con la Vida" (A Date with Life) (Internacional).

Special mentions went to "Rosaura a las 10" (Rono' "Alto Parana" (Catrano Catrani); "Los Dioses Ajenos" (D'An Fran); "El Hombre del Milagro" (The Man of the Miracle) (Sandrini, "Thunder in the Leaves" (Armando Bo) "Footlights" (Enrique Carreras). Under the circumstances, these prizes are of as much value as those red-bound books awarded to every pupil in most private French schools at the end of each term.

Band Music Too Noisy, Folds After Nine Shows When Neighbors Complain

Scarborough, Eng., Aug. 12

A novel reason was given for the closing of a late-night band show at the Gaiety in this English holiday town—complaints from residents in the neighborhood. Show folded after nine performances. Titled "Eleven-Five Special," program was aimed at teenage customers, and was skedded to run until the end of the vacation season.

The noise, apparently, disturbed residents living near the theatre. Latter, according to manager Pentland Hick, gave him plenty time to try and tone down the music but it was found impossible to reduce the noise sufficiently to hold the tion. One femme customer in her show's appeal. Not only teenagers approved of the late-night opera-70's sat regularly in the front row.

Arg. Senate Setting Up Roadblock Against New Nat'l Art Fund Setup

Buenos Aires, Aug. 12.

Argentina's Senate has rushed through a bill "intervening" the National Art Fund, which was only set up last February under the Aramburu Government, whose regulations were only drafted in April and was unable to collect the funds assigned it until June 1. This decision to "intervene" a body barely set up a month ago is felt to be tainted by language suspiciously akin to that familiar under the Peron regime, charging that the Art Fund Board was not such as would insure "national and popular" culture, describing it as an "elite" group fertile for "vain manifestations likely to introduce foreign customs," which may flatter small groups but have "nothing to do with national restlessness on the march."

All this is reminiscent of ideas which brought the native film industry to disaster, practically stamped out local pleasure in tango music since obligatory to play it in niteries and is obviously inspired by political demagoguery.

The Art Fund's first president was impresario "Cacho" Carcavallo, who fought with the Navy in the 1955 revolution that ousted Peron. Editress Victoria Ocampo, on the Fund Board, was jailed by Peron for supporting the freedom of the press; Maestro Juan Jose Castro, who had to go into exile under Peron; actress Luisa Vehil who had tar-bombs thrown at her under that regime; and screen actress Delia Garces. Other Fund Board members were dramatist and critic Edmundo Guibourg, Maestro Enzo Valenti Ferro, author Camilo Darthes and screen director Emilio Villalba Welsh.

President Aramburu created the National Art Fund with the plausible idea of stimulating scientific, literary, musical, plastic art, theatre and film activities. It was to award scholarships to deserving talent, build theatres in a city which has too few, and spread the story of Argentine culture abroad. It was to start with a $5,000,000 grant (in bonds and never collected), augmented by taxes on radio and tele commercials royalties from dancehalls which use disks instead of musicians, a part of the Screen Institute's receipts and a royalty on the public performance of any play or works in the public domain.

Annual receipts from all these sources were estimated around $750,000. The aim was to house all art and entertainment groups under the single roof of the San Martin Theatre, still unfinished and empty for lack of the $500,000 required.

ONE WAY OF HALTING CINEMA DUCAT SPECS

New Delhi, Aug. 12.

A cinema here has come up with a novel weapon in fight against ticket speculators—the rubber-stamp. As each patron buys his ticket, his left wrist is marked at the boxoffice with an appropriate stamp. At the door, he must display both ticket and rubber-stamped wrist. The ticket taker turns "unstamped" patrons away.

Gimmick succeeds almost 100% because it makes tickets nontransferable—though it forces every bona-fide patron to stand in line. The cinema manager explained why he could boast only almost 100 percent success. There were, he conceded, some "clever chaps" transferring the stamp mark by pressing it against the wet wrists of "not-so-clever chaps" to whom they still managed to resell tickets at a profit.

Taina Elg Signed Up For '39 Steps' Remake

London, Aug. 12.

Recent visit of Betty E. Box and Ralph Thomas to America in search of a heroine for their remake of "39 Steps" has resulted in the signing of Taina Elg, best known to audiences here for her role in "Les Girls."

Miss Elg will co-star with Kenneth More in the John Buchan meller, which originally was filmed with Robert Donat and Madeleine Carroll.

Bad Weather Ups West End; 'Vertigo' Sockeroo $15,000, 'Blood' Boffo 12G, 'Fly' Big 7G, 'Wonders' Wham 30½G

London, Aug. 12.

The holiday weekend and continued unfavorable weather gave the West End one of its best summer weeks. On the whole, first-run biz was well above average, with two theatres chalking up house records.

"Seven Wonders of World" at the Casino hit a new all-time high of $30,500 in 24th round, equalling 20 capacity performances without any discounts for party bookings. "South Pacific," in its 17th frame, soared to over $24,700 for 12 performances. "Around World in 80 Days" had one of its best weeks of the year, chalking up a great $16,100 in its 58th round at the Astoria.

Leading the field of newcomers was a new British horror pic, "Blood of the Vampire," which was heading for a boff $12,000 or more in its opening Pavilion stanza. "The Fly," which grossed a mighty figure in opening week at Rialto, looks smash $7,000 in second. "Vertigo" also looms big with prospects of a rousing $15,000 or more in first round at the Odeon, Leicester Square. Holdover hits include "The Vikings," great in fifth frame at Leicester Square Theatre; "Merry Andrew," big in second week at the Empire, and "No Time for Sergeants," fancy in third frame at the Warner.

Estimates for Last Week

Astoria (CMA) (1,474; $1.20-$2.15) — "Around World" (UA) (58th wk). Great $16,100, best in months.

Carlton (20th) (1,128; 70-$2.15)—"Harry Black" (20th) (3d wk). Okay $3,400 or near. Second was $10,700.

Casino (Indie) (1,337; 70-$2.15)—"Seven Wonders" (Robin) (24th wk). New house record at over $30,500.

Empire (M-G) (3,099; 55-$1.70)—"Merry Andrew" (M-G) (3d wk). Big $13,000 or near. Last week, $17,000.

Gaumont (CMA) (1,500; 50-$1.70)—"Night to Remember" (Rank) (3d wk). Steady $6,000 or near. Second was $6,200. "A Time to Love" (Rank) follows Aug. 13.

Leicester Square Theatre (CMA) (1,376; 50-$1.70)—"Vikings" (UA) (5th wk). Great $12,800; Last week, $14,200. "Kings Go Forth" (UA) follows Aug. 14.

London Pavilion (UA) (1,217; 50-$1.70)—"Blood of Vampire" (Eros). Heading for great $12,000.

Odeon, Leicester Square (CMA) (2,200; 50-$1.70)—"Vertigo" (Par). Smash $15,000.

Odeon, Marble Arch (CMA) (2,200; 50-$1.70)—"Nor Moon By Night" (Rank). Modest $5,800.

Odeon, Tottenham Court Road (CMA) (1,800; 95-$2.80)—"Windjammer" (Cinemiracle) (13th wk). Somewhat better this round at near $7,300.

Plaza (Par) (1,902; 70-$1.70)—"Cry From the Streets" (Eros). Fair $5,500.

Rialto (20th) (592; 50-$1.30)—"Fly" (20th) (2d wk). Heading for smash $7,000. First week, $8,100.

Ritz (M-G) (432; 50-$1.30)—"Raintree County" (M-G) (3d wk). Fine $3,900. Second was $4,500.

Warner (WB) (1,785; 50-$1.70)—"No Time for Sergeants" (WB) (3d wk). Big $9,000 or near. Second was $12,000. "Indiscreet" (WB) preems Aug. 14.

Eastman in Line For Film Plant in India

Madras, Aug. 12.

Faced with the possibility of suspended operations throughout the country, unless the government of India comes to terms with Agfa of East Germany on setting up of proposed raw film plant at Ootacamund, an Eastman Kodak Ltd., exec, who was in India recently, has proposed a plant. Under this proposal to the government, Eastman agrees to find all equipment and foreign exchange necessary for setting up a plant. The lab is expected to cost about $100,000,000 coin for which would be advanced by Eastman. In addition, it would train Indian personnel so that eventually Indian technicians and administrative personnel could take over.

Similar proposals have also been made by Agfa of East Germany. While some would welcome East German assistance as a step to keep American help in balance, a majority seems to like getting all the help it can from democratic countries like England and America, so that the future of the country would not be at the mercy of Commie infiltration.

It now seems likely that the government would accept the Eastman plan, though a new set of proposals may go to the East German government. India annually imports about $7,000,000 worth of raw stock.

Eased Gov't Aid Starts 14 Films

Madrid, Aug. 19.

Passage of new state film aid law has accelerated motion picture making in the past few weeks. Although credit-subsidy legislation is effective Oct. 1, government arranged a private bank loan of 50,000,000 pesetas against projected 450,000,000 aid fund to settle outstanding producer subsidy claims.

Resulting producer sortie finds 14 films now rolling in Madrid and one in Barcelona. An almost equal number of projects are in advanced stages of preparation.

Chart does not include U. S. indie "John Paul Jones" (WB) or Warwick's "Zarak" sequel, "The Bandit of Zhobe" (Col), currently filming in Madrid.

Production figures for the first six months this year show a total of 32 starts. More than a third were coproductions, the majority with Italy.

Top British Chain Mulls Operation of Theatres Where There's No Tax

London, Aug. 19.

One of Britain's largest independent circuits is mulling the idea of operating picture theatres overseas where there's no admissions tax, Eady levy or tv. The chain, Star Cinemas Ltd., which has over 120 halls in the Midlands and North of England, has already begun negotiations in Spain and Morocco, but Walter Eckart, the Star topper, told VARIETY there were many obstacles in the way notably currency restrictions. He had not yet discussed the project with the treasury.

Eckart added that the company's interest in overseas theatres was not limited to the two places already mentioned. There were many other locations, both inside and outside the Commonwealth where tax and tele were not burdens. He agreed that West Africa was among the possible territories.

The Star chief revealed that he would be taking an overseas trip soon, but would not name the destination. Nor would he elaborate on his plans, saying: "It's an egg which hasn't been hatched yet."

126 U.S. Marines To Edinburgh Fest Tattoo

Edinburgh, Aug. 12.

Four planeloads of U.S. Marines, the first American troops to be an integral part of the International Edinburgh Festival Tattoo, have arrived at Turnhouse airport here.

The six officers and 120 enlisted men arrived in U.S. Marine Corps aircraft later than was expected because of bad weather over the Atlantic. The planes took the southern route via the Azores to escape the worst of it. During their stay in Edinburgh, the Marines are being accommodated in an Army camp outside the city.

Closed Circuit, Prelude to Toll, Raises the Usual Pro and Con Arguments in Houston, Texas

Houston, Aug. 19.

Houston may become a testing ground this fall in the controversy over closed circuit television. Seven firms are asking franchises to install multi-million dollar circuits here. They will get a hearing Thursday, Sept. 4, in City Hall, postponed from July 31.

Protests will be allowed at the session over the plan, which might eventually bring tollvision to Houston.

The hearing will bring out in detail whether applicants plan to serve just industrial, business and school clients, or whether they plan some day to take Pay-see teevee into city homes.

The residential plan is a system whereby wires are laid to subscriber's sets and programs are furnished at established fees.

Director of Public Service Clinton Owsley was ordered by City Council to call the hearing. He explained that a franchise is required, since cables for the service will run along and across public streets and properties. After the hearing, Owsley will summarize his findings and report to the Council, which will have the final say on franchising.

Those favoring the system have said it could be a blessing to industry and education. Industrial plants, they argue, could use the system to telecast special trade programs to employees. Schools could use it for classroom teaching. As for parlor video, they argue it would give clients a right, as subscribers to the service, to choose from varied entertainment offered.

Opponents of closed circuit cite the fact that other large cities have rejected it. They also point to an experiment in Bartlesville, Okla., where subscription service "failed." They contend that tollvision and "free" tv (the name given the system used currently by Houston's four stations) cannot co-exist.

In the field of public service, opponents declare, closed circuit tv would be restricted from offering public events, action in political campaigns, election returns, sports contest, shows on music and art and discussions of public issues.

They cite that Harris County has 378,000 tv sets, for which the owners spent $132,000,000, and have added another $20,000,000 yearly to maintain them. This investment would be "worthless," opponents argue, if Pay-See were installed—and home folk had to drop coins or dollars into the till.

Several councilmen have said they felt a franchise, if granted, should require start of construction within a "reasonable" time. Two others opposed any time limit, declaring that the "franchise would not be exclusive." The Mayor of the city, Louis Cutrer, and several other members of the City Council are without an opinion pending the hearing.

Leading the list of applicants is Custom TV Inc., which has asked to provide two way audio and video to industrial, business and school clients. It estimates over all cost of installation at $30,000,000. How this figure is arrived at is unclear.

The application listed as "interested parties" for Custom TV Inc.: Lee Cook, prez; Fred Nahas, prez of KXYZ here; W. T. Carter III, Henry Carter, Henry King, Dick Thrall and Marvin Schulman.

Applications have been made by six other firms, to wit:

Loew's State Theatre, represented by Homer McCallon and Interstate Theatre Circuit, Inc., of Dallas represented by Karl Hoblitzelle have asked for closed tv rights.

Drive-In Theatre applicants include the Post Oak Drive-In, with Jack Groves as the spokesman, and the Trail Drive-In.

Requests also have come from Bennett Lay, local attorney, representing Texas Bell Video Inc., and Robert A. Spain Jr., for Industrial Television Inc., of Houston.

They also must show required technical personnel, their financial standing, any agreements made with other utility companies to perform the service, and they must list all principal persons, including corporate officers and principal stockholders.

In addition, they must show experience in the field, proposed method of operation and a suggested rate to be paid the City of Houston as a franchise tax-paid on gross receipts.

Telemeter Miss Of Target Date (Jan. 1) Likely

International Telemeter's target date of Jan. 1 is not likely to be met. Paramount, parent of the home toll system, had been planning right along to have the system rolling in at least two domestic communities by year's end.

But now it's being privately conceded that a delay of perhaps a few months can be expected. Key source said it's just a matter of ironing out all details—a matter which is taking more time than had been anticipated.

Among the requirements that have to be met within the framework of the overall pay-as-you-see tele method are these: arrangements with local telephone companies whose wires and conduits would be used; wrapping up first-foot-forward kind of programming, and all arrangements for the manufacture and delivery of Par's own equipment.

It's said at the film company that no serious problem has yet to present itself—that is, serious in that it would cause postponement for any great length of time or threaten the outcome of Telemeter in a technical way.

In another facet of the Par approach, it now appears that the coin boxes to be installed in homes are to be provided subscribers on a gratis basis. This is a major item since the cost to the film company is figured at $40 to $50 per installation.

No final decisions on this as yet but the top-exec thinking is trending this way. Originally, it had been hoped that the paying viewer might be called upon to pay an installation fee.

Now, though, it's apparently felt that the public might balk at paying any kind of initial money. This also would be inconsistent with the principle of pay-as-you-see which has been so highly touted by Par, as against the Bartlesville, Okla., run which saw subscribers paying a flat fee regardless of how much programming they elected to tune in on.

Ralph Ripps has resumed his duties as Metro salesman in the Albany exchange district, after recovering from two operations. He is the brother of Herman L. Ripps, Western division manager for MGM.

FCC Stall on Toll Test Fans New Exhib Drive For Laws vs. Pay-TV

Armed with a breathing spell as a result of the Federal Communications Commission's decision not to act on applications for the test of home-toll until after the 1959 session of Congress, theatre interests, via the Joint Committee on Toll TV, have launched a new campaign to obtain national legislation "to prohibit for all times the use of the airwaves for toll-tv."

This move is indicated by Philip F. Harling, chairman of Theatre Owners of America's toll-tv committee, in a special report to the exhibitor organization's membership. Harling notes that many bills have already been prepared and introduced in both Houses of Congress which have as the aim the total banning of pay-tv. He points out, however, that many of the bills in their present form "appear unlikely to stand the test of court action." He adds that it is therefore imperative that theatremen "to give all of our aid towards getting a bill introduced that (1) will meet the approval of Congress, (2) will be acceptable to the commercial tv industry, the theatre industry, and the public, and (3) will be foolproof against the legal, technical and Constitutional attacks "which are certain to be brought against it by the proponents of toll-tv."

Harling further calls attention to the fact that previous proposed bills were introduced as defensive measures to prevent FCC action and little thought was given to see that they could be defended against legal attack by the pay-tv advocates. He maintains that it's highly possible that a bill could be drafted which might not only control toll-tv over the airwaves but also against cable-tv as well. He notes that the question of whether cable-tv is a public utility and would therefore come under the supervision or control of a national or state public service agensy has not as yet been determined. "In fact," Harling stresses, "there has never been a determination concerning the exact status of either toll or cable television.

The job ahead for theatremen, Harling indicates, will require considerable reasearch and the utilization of the best legal television and constitutional law authorities to draft the desired legislation. In addition, he asserts that it will require a coordinated campaign by exhibition to convince Congress of the necessity and need for such legislation.

Ulysses Co. Files Four

Hollywood, Aug. 19.

Four new titles—including two copyrighted features—have been registered with MPAA by Ulysses Productions, New York indie film company which will film "The Rumble" next month.

Titles include "The Tent of the Wicked" by Robert Switzer, "Violent Hours" by Robert Walsh, "Bravest of the Brave" and "William Shakespeare's King Lear."

"Rumble," an original by David Lee Jones, is being screenplayed by Anne Howard Bailey. Casting is expected to be completed this week, with film to location in New York.

Flurry in Skiatron Shares Follows Bell System Franchise Rumors

Sudden activity in the stock of Skiatron Electronic & Television Corp., listed on the American Stock Exchange, is believed to haved been caused by expections that Skiatron TV, the programming and distribution company headed by Matty Fox, is near closing a deal with the N.Y. Telephone Co. for a Gotham franchise.

Skiatron was the most active stock on the American board on Thursday and continued active on Friday, reaching a new high of 7 for this year. Arthur Levey, presiden of Skiatron Electronic & Television, said he had "no comment" on the reports of an agreement with the N.Y. Telephone Co. Fox emphasized that there has been "no deal of any kind." He acknowledged that he had held talks with the N.Y. Telephone Co., but stressed that "we've been talking to various telephone companies throughout the country for the past 18 months."

Skiatron is reported to have come up with a new, inexpensive method of closed-circuiting a signal to home-tv sets. Apparently it involves some connection with exisiting telephone fcilities. However, Skiatron officials are on record as saying that they will make no announcements until they have their entire package lined up, including programming. Fox's company already has deals with the Los Angeles Dodgers and the San Francisco Giants and is also dickering with several other baseball clubs.

TelePrompter's Champ Bout

Continued from page 3

promotional campaign behind the event. What interest there was in the fight, particularly with Harris as a complete unknown, was stimulated by TelePrompter bally, according to theatremen.

At Loew's State, N.Y., the reception was the best ever seen at the house for a closed-tv event. The picture was sharp and clear and the sound was always audible. Chris Schenkel did a generally good job on the commentary although, at times, he failed to keep the theatre viewers up to date on exactly what was going on. He seemed to be confused about Patterson's fourth round knockdown and it wasn't until much later in the fight that he indicated that the knockdown was official.

The fight itself, although it appeared that Harris was mismatched, was a far better show than anticipated and the audience at the State appeared to enjoy what they saw. It proved again that theatres can be excellent outlets for televised fights, provided the right attraction is available. Theatremen are hopeful that new challengers will be found to match against Patterson, for they can only profit with topnotch bouts.

Kahn stated that it was his aim to maintain the continuity of theatre fight telecasts by building up attraction rather than waiting for the single big one.

Elaborate Texas Loop

Houston, Aug. 19.

Boxing fans from Cut and Shoot, Texas who didn't go to Los Angeles to see their native son, Roy Harris in action Monday (18) were able to see the match at the Hi-Y Theatre at Conroe. The closed circuit arrangements were made by Southwestern Bell Telephone Co., which built two microwave relay towers, at Tomball and Conroe, to carry the signals to the Hi-Y from its building here.

Paying customers were able to see the fight at three locations here, the Coliseum, the Music Hall and an outdoor screen at Playland Park. Ticket prices ranged from $3.50 to $7.50.

The signals of the national closed circuit telecast, sponsored by Teleprompter Inc., was also sent to Beaumont, where the Jefferson Theatre handled the telecast.

A total of four 14 foot screen were placed in the Memorial Auditorium at Dallas where tickets were scaled at $6.50, $5.50, $4.50 and $2.50.

San Antonio was the southernmost point in Texas where the fight was shown. The site was the Municipal Auditorium where tickets were priced at $2, $2.75, $3 and $3.50.

50% Seems Average

San Francisco, Aug. 19.

Northern California box office on last night's heavyweight bout was only fair, with San Jose biggest take of the seven arenas handling closed circuit feed in this area.

San Jose municipal auditorium grossed $9,000 against potential $14,200. Oakland auditorium had a 50% house, grossing about $9,000. Sacramento municipal auditorium grossed $8,191 of potential $14,700. Richmond auditorium grossed only around $3,000 of potential $12,000. All these arenas scaled up to $5.

In San Francisco itself the 324-seat Telenews scaled to $6.50, grossed near-capacity $2,131 while the 2,600-seat Paramount had a two-thirds house, grossing about $6,500 scaled to $5.99. The 2,800-seat Golden Gate had topped 50% of seats, grossing almost $6,000 on scale up to $5.99.

Little interest was shown here until day of fight, when big window sale saved many of these houses.

TelePrompter dispatched special wires to theatres instructing that no figures be given out.

Languished In Albany

Albany, Aug. 19.

Monday's television-and-radio-eliminated fight proved that the matching of Floyd Patterson and Roy Harris lacked boxoffice sex appeal. About one-third capacity, 1,000 in a house of 3,500 pews was the count for Fabian's Palace here. The scale locally was $3.50.

Event was well-publicized and ads ran 50 miles away. Patronage from far off as Arlington, Vermont, was reported.

The Transmission Was Good

Omaha, Aug. 19.

Closed-circuitry's latest event, the Patterson-Harris heavyweighter, drew 1,400 paying customers into the Orpheum, which has 2,980 seats. Scaled to $4.40 the gross of around $4,500 means house breaks about even on the Teleprompter feed.

It was the best transmission to date and the best behaved audience.

$2,800 For Memphis

Memphis, Aug. 19.

Some 854 fight fans paid in at the Municipal Auditorium a gross gate of about $2,800, disappointing. Match was not popular here.

Red For Svenska Burgs

Minneapolis, Aug. 19.

Hitting here at 10 p.m. Patterson-Harris bout telecast pulled 1,600 customers nto 4,100-seat Rado City, 900 into 2,400-seat St. Paul Paramount for approximate $5,000 and $3,000 grosses respectively, leavng United Paramount Theatres owners in red for both stands.

Eleventh hour window sales accounted for bulk of attendance.

Mild In Philadelphia

Philadelphia, Aug. 19.

Philadelphia and Camden responded mildly to the closed-circuitcuit fisticuffs Monday night. Two houses priced the same, $3.50.

Actual grosses were not divulged but Stanley in Philly was about three-quarters full. Family in Camden ran around 50%.

Detroit Around $8,500

Detroit, Aug. 19.

One house in Detroit showing the circuit-feed fight was the Palms, with 2,961 seats. Take was an estimated $8,500.

Picture on screen of excellent quality.

Pittsburgh Maintains Silence

Pittsburgh, Aug. 19.

Stanley, Penn and Harris theatres carried the champ churn. They declined to reveal figures, believed poor, respecting a request made to all managements by Irving Kahn, the TelePrompter promoter in Manhattan, that no information be divulged.

TelePrompter follows the prior tendency of Nate Halpern's Theatre Television Network to attempt the control of attendance data, revealing it when big, smothering it when not.

Dallas' Big Turnout

Dallas, Aug. 19.

Texas, second-biggest state in the American Union, rallied patriotically for its native son, Roy Harris, in his California-staged, Teleprompter-relayed bout with the Negro champion, Floyd Patterson, of the heavyweight category.

Resultantly the big aud here was near capacity, 10,000, and gross ran above $33,000 to see the native contender take a beating.

Harris 'Cut and Shot'

Austin, Aug. 19.

The Patterson-Harris fight telecast drew an estimated 2,500 at City Coliseum here. The promoter of the Austin Boxing Club said the gross was approximately $7,000. Of the 1,000 reserved seats, 755 were sold. However, hundreds of $3 general admission tickets remained unsold.

Enormous press bally, including the Governor's blessing preceded the event, but the Austin American quotes a Coliseum fan as saying: "Harris Now Cut and Shot."

'Slowest' Yet In, D.C.

Washington, Aug. 19.

The Patterson-Harris fight telecast here was rated the "slowest" closed tv bout ever to be presented in theatres here. There were little advance sales and the last-minute pickup did not materialize as strongly as had been expected.

The 3,434-seat Loew's Capitol sold 1,400 seats at $3.50 and $4 for a gross of about $5,000. The 1,350-seat all-Negro Lincoln also grossed $5,000. The 1,850-seat RKO Keith refused to divulge figures.

WRITERS' UPPED H'WOOD RUSH

New Headache For TV

"Dotto" cancellation by Colgate cast an immediate shadow on all video quiz shows—the guilty and the innocent alike. Numerous quizzes are slotted for next fall, but in these nervous times on tv it is feared that the first note of trouble will result in further quiz axings. Approximately $24,000,000 in time and talent is tied up in 1958-59 nighttime quiz formats and several more millions in daytime versions.

The "Dotto" case isn't the first time that someone accused a quiz of being rigged, but it was the first time that the accusation was put in the form of an affidavit. And, if the FCC has jurisdiction in the matter it also may be the first time that the Commission has become involved in a perusal of alleged fraudulence by a program producer.

Many quiz shows have been accused (in the industry rumor mill and by the non-trade skeptics) of rigging answers to insure victory by certain contestants. And occasionally there is the hint of a payoff to producer, et al., by the winning contestant. But, in the main, the feeling has been that tv quizmasters and producers were doing nothing worse than rigging in favor of some contestant or another simply to insure continued audience interest. Certain quiz contestants, perhaps because of likeable personalities or their underdog status (these are two types who hypo a show), are more desirable than others.

Crux of the situation is that henceforth charges against quizzes will be rampant. Worse, the hypersensitive ad agencies are expected to give credence to each and every gripe in turn. The trade is fully aware that only a little anti-show talk can result in either killing a program altogether or so watering down its on all video quiz shows—the guilty and the innocent alike. Some eight quizzes are slotted for next fall, but in these nervous times jurisdiction in the matter it also will be the first time that the content that it no longer is a worthy tv contender. At this point, it should also be recalled that NBC and CBS sided with Colgate on the "Dotto" slashes. They, too, are on guard.

Apart from this likely rash of odious publicity, there is another fear—that of lawsuits. With a disgruntled contestant threatening legal action against "Dotto," there is a precedent about to be set for others who, until now, may have only suspected a "fix" and were too shy or uncertain to start final action. With this in mind, every contestant becomes a potential fiend, a legal case, someone to be "watched like a hawk." Not only must he be screened for his on-the-air potential (charm, knowledge, background, etc.) but undergo deeper pyschological probing by agonized producers.

Videotape as New Industry With Old Headache: Who's Gonna Pay for It?

By ART WOODSTONE

The big videotape question: where's the coin going to come from to pay for it?

It's a problem plaguing both the networks and the teleblurb producers—especially the latter. Even the best film camera on the market costs several times less than a single electronic tape unit, and the way it shapes up producers would have to forego profits for an unlimited period of time to pay off the initial costs on tape recording and playback machinery.

Yet in the face of this, agencies are still pressing producers to purchase tape equipment, largely because it delivers an end product so much faster than film. And the backbreaker is that once the machinery has been bought, the ad agencies aren't following through with orders for tape productions.

Robert Klaeger, once a Transfilm exec and now head of the Indie telefilm commercial outfit which bears his name, points out that the few tape machines bought by indie producers are "collecting dust."

Only way to make tape pay for

(Continued on page 54)

WCBS-TV Adds 25 In Sales, Promo

While other tv outlets are reducing their staffs drastically, WCBS-TV, N. Y., is hiring a flock of new workers in the sales promotion departments. More than 25 are being added to the payroll.

The recent decision to separate CBS Spot Sales from WCBS-TV prompted the upsurge of employment at the Gotham flagship of the network.

Eight salesmen are now being hired as well as eight secretaries, a sales promotion and research di-

(Continued on page 52)

NBC-TV Pacts Ginger

NBC-TV this week pacted Ginger Rogers for her first live tv series. Bob Levine, veepee of programs, said Miss Rogers would appear in a variety show. Starting date of the series is not yet set.

Miss Rogers, meanwhile, has been booked for the first of four Pontiac specials on CBS-TV with Bob Banner as producer-director. The Pontiac show will be seen Oct. 15.

Nets, H'wood in Tie On USO Film Spec For Armed Forces

Hollywood, Aug. 19.

America's entertainment industry, in association with the USO, will film, beginning Sept. 2, a 90-minute "spectacular" for exclusive showing to Armed Forces audiences overseas. Studio facilities and crews for the project will be provided by all three television networks, first time such a complete talent and craft pool has ever been undertaken on a single filmed project. More than 150 top stars of tv and motion pix are being invited to contribute their services, presumably gratis, along with personnel of all crafts.

Alan Handley will produce, with Sylvia Fine to serve as co-producer, as well as composer and lyricist. Michael Kid will direct.

Film will be shot simultaneously on both east and west coasts in order to meet schedules of stars involved. Lensing is expected to be completed Sept. 23, with 150

(Continued on page 52)

ACTORS ALSO SET TO DUMP GOTHAM

Hollywood, Aug. 19.

Hegira of television's scriptwriters and actors from New York to the Coast should be accelerated shortly, if the networks' fall schedules are any sign. As of the fall, there will only be three dramatic shows out of N.Y., two of them alternate-weeks and the third filmed in Gotham but by a production company with headquarters here.

Alternate-week segments are "U.S. Steel Hour" and "Armstrong Circle Theatre," while the film segment is "Naked City," produced by Herbert Leonard and Screen Gems. Other than these, only scripting chores left to Gotham writers are confined to syndicated shows filming there, and comedy and musical-variety continuity and sketches. There's also the limited amount of buying for Hollywood production through New York agents, but this too is shrinking as scripters move out to be right on the scene.

Even the "spec" market, while expanding, is subject to some limitations. Emphasis on accepted properties rather than originals cuts the script market, and adaptation assignments are few. Talent Associates, for example, uses its own staffers, Audrey Gellin and Jacqueline Babbit, for most adaptations of the classics it turns out for Du Pont.

Fact is that what's left of Gotham production falls into the musical, comedy-variety and quiz-panel categories. Of the 33 Gotham originations slated for fall, 13 are panel-quiz-participation shows; seven are comedy or variety segments, seven are straight-music and three are miscellany. Dramatic shows, even of the half-hour genre, are virtually non-existent on the Gotham scene.

Not that Hollywood has accelerated its attractions for writers; in fact, the movement west will probably cause even more competition in the already-overcrowded scripter ranks here. But the half-hour telefilms, the remaining live drama ("Playhouse 90") and the 60-minute westerns still remain the only market for television's scripting and acting corps. Add, of course, Albert McCleery's live series for NBC, "Ellery Queen," a 60-minute Friday entry out of Burbank.

WCAU Continuity Writers Nod WGA as Bargaining Agent; Press for Talks

Continuity writers of WCAU and WCAU-TV have made the Writers Guild of America their collective bargaining agent, and the union is pressing the management for contract talks.

Notification of talks was sent both to the present management of the Philadelphia outlets and to CBS, which is taking ownership of them at the end of this month. WGA explained that the continuity writers at WCAU had an agreement on "their own shop level," but that they never belonged to a regular union.

At this point, there is no word from WCAU newswriters as to whether they'll follow the continuity staffers into WGA. There was no disclosure by the Guild as to the number of continuity writers now under its jurisdiction at WCAU.

Sues 'Verdict Is Yours'

Los Angeles, Aug. 19.

A $3,750,000 plagiarism suit against CBS and Frank Cooper was filed in Los Angeles Superior Court by Homer Canfield.

Suit charges that the CBS series, "The Verdict is Yours," was developed from his program idea titled "Courtroom."

'Dotto' Gives Away the Game, So Colgate Gives It the Gate on Both Networks; Affidavit Sent to FCC

"Dotto" has gone blotto at NBC-TV and CBS-TV, with virtually everyone involved, including network officials, the sponsor, advertising agency, et al, clamming up tighter than an atomic scientist.

Over the weekend, "Dotto" top-rated daytimer telecast on CBS Monday through Friday at 11:30 a.m. and at 9 p.m. on Tuesday over NBC, was suddenly removed from the airlanes. Colgate-Palmolive, the sponsor, replaced "Dotto" on CBS-TV with "Top Dollar," and the NBC slot was filled by the "Colgate Theatre," pilot, anthology of tv films produced by Desilu.

Principals in the "Dotto" blow-up, including the show's packager, Frank Cooper Associates, refused to say why the program had been yanked off the air. However, it was learned that the FCC had received a complaint from a standby contestant on the quiz show who charged one of "Dotto's" champions with obtaining the answers from a program official before the show went on the air.

The FCC, it appears, received the complaining affidavit last month, and the Government agency, it is understood, was "inquiring into the matter." Colgate, it was said, also had a copy of the affidavit.

The sponsor last Saturday sent wires to the press stating that it was discontinuing its sponsorship of "Dotto" but advancing no reason for the change. Jack Narz, emcee of both programs, said he did not learn of the change until late Saturday. Nor did Arthur Cantor, who had been hired by Ted Bates & Co., the advertising agency, to do promotion for the shows, become aware of the explosion until Saturday afternoon.

No official statement came from NBC save the news that the program would be replaced by "Colgate Theatre." CBS' statement was to the effect that it "today (Sat.) notified Colgate-Palmolive Co. and its agency, Ted Bates & Co. that the 'Dotto' program would no longer be broadcast on its network. At the same time, CBS was notified by Colgate-Palmolive Co. that Colgate had independently discontinued the sponsorship of the 'Dotto' program."

According to the affidavit, the incident occurred on the daytime program last May. The standby contestant said he got $1,500 "in"

(Continued on page 54)

KENT CIGS TAKES ALL OF '64G CHALLENGE'

The quiz show "$64,000 Challenge," which has been running on CBS-TV, will be fully sponsored next season by P. Lorillard for Kent cigarets and is slotted for NBC-TV Thursdays at 10:30.

Lorillard originally inked for alternate sponsorship of the quiz show, but when Revlon decided not to renew, signed on for whole program. Lennen & Newell is the Lorillard agency.

Weaver 'Not In,' Senate Quiz On Ratings Delayed

Washington, Aug. 19.

Trouble in reaching Sylvester (Pat) Weaver by telephone has caused the Senate Commerce Committee to delay reopening its hearings on tv ratings until late September or early October, Sen. Mike Monroney (D.-Okla.) told VARIETY.

The hearings which had tentatively been planned for Washington last Friday (15)—before the former NBC prexy couldn't be contacted—will now be conducted in New York in the fall.

Weaver, the three tv network presidents and probably other industry witnesses will be called to discuss ratings and their effect on programming before the Senators. Monroney said Weaver will be asked for his other views on tv in general.

Monroney, placed in charge of setting up the additional hearings on ratings since it was his idea, reported that he telephoned Weaver several different days in the hope of getting the committee session out of the way before Congressional adjournment.

"We never could get an answer on the telephone," Monroney said. "We found Mr. Weaver had a home phone, but couldn't find that he had an office phone."

Monroney said he made no effort to contact the web presidents after failing to reach Weaver. "We want to be certain the date fits Pat Weaver's schedule," Monroney said. "He'll add the spice to the hearing."

B.&W.'S 'WANTED' FOR SAT.; 'TEXAN' GOES MON.

Brown & Williamson has inked a new western skein, "Wanted—Dead or Alive," in behalf of Viceroy and Kool Cigarets. It's slotted for 8:30 Saturday night on CBS-TV.

"Wanted," produced by Four Star Films and Malcolm Enterprises, moves into the time period originally slated for "The Texan." B&W shifted the latter to Monday at 8 p.m. on CBS.

At the same time, Brown & Williamson has decided to drop "Number Please" which had been scheduled for Tuesday at 8 p.m. on CBS-TV. Executives at Ted Bates, the B&W agency, said that "Number" was dropped because of the overload of quiz shows on tv. The "Invisible Man" series, looking for a sponsor, is slated for the "Number" slot.

McLendon Group's 1st Half Up 43%

Dallas, Aug. 19.

Gross revenue of McLendon Corporation's radio stations is up 43.2% for the first half of 1958, against the same 1957 period. Hefty increase is partially explained by prexy Gordon McLendon, through acquisition of two new stations, KILT in Houston and KEEL in Shreveport. Others owned and operated stations are KLIF, Dallas; KTSA, San Antonio, and WAKY, Louisville.

Report to stockholders said the corporation's newest station, WAKY, would attain a breakeven gross in August, its second full month of operation. McLendon also stated in the report that his corporation plans to acquire two more radio stations.

"There is no doubt that our stations (all indies) and others are beginning to slice sharply into revenue once considered the exclusive property of newspapers. During the first half of 1958 our radio stations reported between them a total of 11 new 'big-budget' advertisers who had theretofore been exclusively in newspapers," McLendon reported.

CBS as 'Mr. Inside,' NBC 'Mr. Outside' In TV Program-Planning Philosophy

A vigorous change in tv programming department philosophies, almost of passionate proportions, appears to be taking place on the network level. Two opposite procedures of program planning are currenty employed:

(1) The system of eliminating creative staff producers, directors, et al., and turning to outside package producers for program fare. This is the notion behind NBC's current thinking.

(2) The ideology as expressed by Hubbell Robinson, exec veepee of CBS programming, who maintains that the prime method for developing programs is internally.

This doesn't necessarily mean that CBS-TV is turning down overtures from outside producers, but it does insist that the bulk of ideas and program realizations stem from staff members rather than outsiders—and that is why it prefers to look upon itself as the sole "program department" network today.

NBC, of late has purchased a good deal of its material on the outside, with a resultant decrease of its creative staffers. Evidently the merchandise displayed in outside bazaars and stalls has been far less of a buying strain than the upkeep of a creative production-direction staff at NBC.

While NBC has been cuttting its programming staff, CBS has been hiring many of the men let out by its rival. CBS recently signed William Hammerstein, former NBC director of program submissions, and Barry Wood, who did "Wide Wide World," as well as Bob Banner, who quit the Dinah Shore program in order to tackle CBS assignments including the upcoming Pontiac specials. Hammerstein, by the way, will handle the Arthur Godfrey night show.

On the theory that its profits come from studio-directed creativity, CBS has beefed up its production staff to a new record height. It took Fred Coe from NBC, who will do some "Playhouse 90" shows. Others in the current CBS "super-think" production reservoir are Herbert Brodkin, Gordon Duff, John Frankenheimer, Ralph Nelson, Franklin Schaffner, Arthur Penn, Norman Felton, John Housman and Delbert Mann.

In line with stocking its own pond, rather than angling in outside waters, CBS has done similarly with writers. To date it has signed exclusive writing contracts with three major scripters, Rod Sterling, Reginald Rose and Robert Alan Aurthur.

NBC's big producers at the moment include Alan Handley, slated to do the Chevy Show; Bob Finkel, the Tennessee Ernie Ford producer; Jess Oppenheimer, who is developing new dramatic properties, and Albert McCleery, who nearly left the network but was prevailed to stay and ultimately assigned the producer's role in "The Further Adventures of Ellery Queen."

Jac Hein on His Own

Jac Hein has resigned from NBC-TV to produce and package his own shows.

Hein had been director-producer of Dave Garroway's "Today" and executive director for all NBC live programs.

Storer Milw. Buy Cues Philly's 4th VHF; Some Snags

Philadelphia, Aug. 19.

Prospects of a fourth VHF channel here were seen with the Storer chain's purchase of WITI-TV, Milwaukee, which automatically entails its release of WVUE, Wilmington-Philly outlet, to comply with the FCC limitation of ownership to five tv stations.

Several local businessmen have admitted an interest in WVUE, but there are complications. When the Storer group purchased WVUE in 1956 for $5,600,000 it also acquired radio station WIBG, of Philadelphia, along with it. The chain is now ready to dispose of the tv outlet, but wants to retain the radio station.

William Sylk, Sun Ray drugstore executive and president of radio station WPEN, said he had been making "exploratory surveys" of WVUE at the suggestion of Philly business friends.

"Our group is interested if WVUE can be moved from Wilmington to Philadelphia, and there is an outside chance of bringing it here," Sylk said. "The operation seems too costly for Wilmington to support by itself and at the present time, the FCC might be inclined to view favorably an independent station here."

Two other Philly stations are owned by NBC and CBS and the third is an ABC affiliate. WVUE yast year moved its transmitter from Delaware to Pitman, N.J., to give its signal greater coverage in Philadelphia. It operates studios both in the Delaware capital and in midtown Philly. Station recently revised its scheduled and cut four hours of playing time weekdays, signing on at 4 p.m. instead of noon.

Cleve. Radio Changes

Cleveland, Aug. 19.

Three major changes and a fourth in the making dotted the local rialto. Top item: WJW joining the NBC radio network.

Besides WJW leaving indie ranks for NBC, sale of WSRS was reported at $500,000 to the Shawn Broadcasting Corp. pending FCC approval, and WJMO, sunup-down operation, was ordered to move from its downtown location to make way for parking lot.

Finally, WHK, which dropped NBC to go indie, kicked off operation with five disk jockeys termed "Five With a Flair"—Jack Denton, Earle Jerris, Ernie Andersen, Pete Myers and Tom Brown.

Claim Sample of 30,000 In Soule Surveys Formed With Jack Levin Tieup

A new research service, Soule Surveys System Inc., has been formed, and will start feeding network tv reports some time in the fall. Company, begun by Frank Soule, will do telephone coincidentals, using the field staff of Jack Levin's Certified Reports.

Levin's firm claims 2,950 field men, mostly parttime employees, who deal in theatrical b.o. checks and merchandising studies. Soule says that Levin can deliver a national video sample of 30,000 viewers.

Meantime, Soule, who comes from motion pictures and a relatively short haul in tv, is dickering with Al Schwalerg to become prexy of Soule Surveys. Schwalberg was former distribution chief of Par and lately headed National Telefilm Associates on its theatrical distribution. Soule was exec assistant to Republic Pictures' Herbert Yates from 1932 to 1946. He was also with Eagle Lion and was then prexy of Pictorial Films. In tv, he sold for Guild Films and was with NTA.

THE HONEY DREAMERS

Currently, Arthur Godfrey Time, CBS AM and TV with Tony Randell
Records Transcriptions
Mgmt: ART WARD Direction
Oxford 7-9034 MCA

RKO Teleradio Veeps Bob Leder

Robert Leder hs been given his veepee stripes at RKO Teleradio Pictures, in conjunction with his takeover as general manager of both WOR radio and tv in N.Y.

Under the new setup, parent company RKO Teleradio has set up a WOR division, taking in radio and tv, with Leder as topper. Understanding is that Leder will be spending most of his time at this stage at the helm of WOR-TV. In the near future, station's radio side is slated to get a new operational head, with Robert Smith, present program manager, reportedly due to be tagged.

Gordon Gray, bowing out as general manager of WOR-TV, retains his title as v.p. in RKO Teleradio, moving to the parent company as a general executive. Prior to his new overall post, Leder had had been v.p. in charge of WOR.

Doris Irvin and Radio Institute of Chicago Indicted for VA Fraud

Chicago, Aug. 19.

Doris Irvin and the radio college she operates, Radio Institute of Chicago, were indicted last week by a Federal grand jury to defrauding the Veterans Administration. The school was charged with keeping bogus attendance records for ex-GI's of the Korean war, many of whom allegedly showed up only on the day of their VA allotment check arrivals.

Miss Irvin, who once was part owner of Chi FM station WSEL, was charged with conspiring with students enrolled under the Korea GI Bill to submit false records of attendance to the VA. In order to fulfill VA requirements for allotments of between $110 and $160 per month, students were to have attended five hours a day, five days a week, and were not to miss more than two and a half days a month.

WFIL's 'Miracle of Videotape'

Philadelphia, Aug. 19.

WFIL-TV, the first station in area with videotape recording, introed process to advertisers and viewers, with a special half-hour telecast tagged "Miracle of Videotape." All station's stars took part with John Roberts hosting. Cameras were moved into the master control room for closeup glimpse of the machine in operation. Engineer supervisor Irwin L. Ross described the technical aspects and conducted demonstration.

There were shots of Sally Starr, station's cowgirl in street clothes going through door into dressing room and then coming on in costume; Chief Halftown, in similar stunt; Dick Clark in "Bandstand" segment; Gene Kelly in a baseball sequence; Howard Jones as "Happy, the Clown"; Phil Sheridan and Bill Webber horsed around with a commercial.

Execs of local agencies participated in program via a special "reel or real" contest. Viewing session on home sets, they were asked to follow a format sheet of the 32 sequences and to indicate which were live and which taped.

Some answers received by WFIL-TV from advertising execs claimed that the whole program was live, some that it was all tape. Average numbor of mistakes was 12 wrong guesses out of the 32 segments.

TV-Radio Production Centres

IN NEW YORK CITY

Betty Ann Grove reprises with **Jack Paar** on NBC–TV Sept. 2-3 . . . **Jimmy Blaine**, host of "Ruff and Ready," NBC-TV cartoon show, flying his family about the country for vacation in his own plane between his Saturday programs . . announcer **Don Morrow** tapped by Zest for a new tv campaign . . . The Steinway "Stamp and Music" collection, recently acquired by tv orchestra leader **Paul Taubman**, will be presented by the State Dept. in London, Paris and Rome. Beginning today (Wed.) the collection will be exhibited in the main postoffice in Washington . . . **Nathan Kroll**, producer of CBS Radio's "Indictment," awarded prize for his tv film presentation, "Dancer's World," at Venice Documentary Festival . . . **Berenice Weiler** appointed casting director for NBC-TV "Hallmark Hall of Fame" series . . . **Mel Allen** doing daily transcribed five-minute sports show via "Home of Champions" network. Series is a Sports Network Inc. production . . . **Norman S. Livingston** appointed to newly created job of director of program sales, NBC Radio. He was formerly director of NBC Radio Programs. He will continue to report to **Jerry A. Danzig**, veepee . . . **Bob Sadoff**, executive producer of "NBC Bandstannd," signed **Dee Lawson**, Roulette label jazz singer, for repeat guest appearance on Aug. 28.

Ken Banghart, WRCA-plus-TV newscaster, starts a three-week vacation tour today (Wed.) aboard the Constitution. **Bob Haymes** will sub on Banghart's afternoon radio show and **Bob Wilson** will handle the radio-tv newscasts . . . **Frank Chirkinian** has joined CBS Sports as producer-director. He comes from WCAU-TV, Philadelphia, where he was executive director of programs . . . WRCA director **Al Landsburg** and wife, **Sally**, became parents last week of a girl, **Valerie Ann** . . . **Bill Lodge**, CBS-TV veepee of engineering and affiliate relations, back in town after European vacation . . . **John O'Keefe**, director of publicity for WRCA and WRCA-TV, back to work today (Wed.) after two-week holiday . . . **Alice Hamparian**, secretarial aide to CBS-TV sales veepee **Tom Dawson**, takes off next week on European hiatus . . . **Lester Gottlieb**, CBS-TV director of program development, vacationing in Canada . . . WRCA-TV studio supervisor **Peter Calabrese** was married to **Dora Pace** last Saturday (16) . . . **Mike Dann**, CBS-TV program veepee in N.Y., back in town after quickie business trip to the Coast . . . **Don Clancy**, business manager, CBS-TV Affiliate Relations, enroute to the Coast to attend convention of American Bar Assn. . . . **Dave Williams**, eastern manager, CBS-TV Affiliate Relations, back after business trips to Saratoga and Pittsburgh . . . **Alfredo Antonini**, CBS music director, back in town after guest conducting stint with Memphis Symphony.

On Friday (22), when Duell, Sloan & Pearce publishes **Earl Browder's** "Marx and America," the ex-chief Communist will appear on **Dave Garroway's** "Today," **Tex & Jinx McCrary's** new WOR stanza and **Barry Gray's** latenighter . . . Pressagent **Connie Ryan** back at her Lennen & Newell desk after two weeks out for minor surgery.

Dennis James was called to Washington by ex-Gov. Heogh of the national civil defense program to discuss possibility of his emceeing a half-hour show on CD. While there James was hosted on the Presidential yacht and played a round of golf on the Congressional course . . . **R. L. (Bob) Bowles** sends word he's resigned as mgr. of WFTL, Ft. Lauderdale, Fla., to head the South Florida Broadcasting Inc. there and has filed with FCC for an FM multiplexing station.

Model **Bonnie Carlson** into "The Big Payoff" all this week . . . **Jack Lescoulie** and **Fred Davis** were signed as co-emcees of "Brains & Brawn" by producer **Herb Moss** . . . Marvin J. Rothenberg, let go recently in NBC's mass axings, has signed on as associate director of **Seymour Smith's** new research firm . . . **Paul A. McGuire** to WABC-TV sales . . . **Sid White**, ex-Warner flack, moves over to ABC press information as a planter . . . **Pat Harrington Jr.** becomes WABD salesman . . . **Reginald Denny, Richard Hayes** join CBS Radio's "Sez Who!" panel Aug. 24.

Don Kellerman, producer of "Lamp Unto My Feet" over CBS Radio, vacationing at Lake George . . . **Walter Low**, associate director of editing for CBS Radio, has returned from a two-week holiday in Bermuda . . . **Mel Ferber** named to direct CBS-TV's new nighttime **Arthur Godfrey** stanza . . . **Virginia Payne**, lead in CBS Radio's "Ma Perkins," off during week's absence of character from script to play Amanda in "Glass Menagerie" at Nantucket . . . **Alice Frost**, who is in CBS Radio's "Second Mrs. Burton," receiving condolences on death of her brother Carl . . . **Arnold Moss** to be featured on CBS Radio's "FBI in Peace and War" Sunday (24) . . . **Edward Allen**, manager for newly proposed Brisbane, Australia, tv station, visiting at company's U.S. reps, Charles Michelson Inc. **Ted Moyle**, secretary of H-SV, Melbourne tv outlet, also spending this week at the Michelson office . . . Mother of **Milton Rich**, director of publicity for WCBS, died on Thursday, Aug. 14. Rich returned from Europe that same day to learn that his mother had passed away a few hours earlier . . . **Walt Framer**, producer of "The Big Payoff" and "For Love Or Money," will be a guest on WNTA's "Gags to Riches" today (Wed.) . . . **Murray Golden**, musical director of CBS Radio's "FBI in Peace and War," has been assigned to direct Kraft Theatre's "Backtrack" on Sept. 3. It's his third directorial job for Talent Associates . . . Singer **Betty Ann Grove** doing comedy skits with **Jim Backus** on CBS Radio's "Robert Q. Lewis Show" tomorrow (Thurs.). Backus is show's host while Lewis vacations.

IN HOLLYWOOD

Charles Vanda desked up at J. Walter Thompson to direct the agency's network programming. **Billy Wilgus** will be office manager . . . KNXT's **Bill Stout** and **Ed Fleming** dug up so much stuff on bookie operations in Los Angeles for their expose series that an investigating state legislative committee subpoenaed all their scripts . . . **Oscar Levant** on his KHJ-TV show put it bluntly to George Marshall, owner of the Washington Redskins (pro football team), "I hear you're anti-Semitic?" Replied Marshall, who needs only a nudge to speak his mind, "I only like Jews who come out to our games." The station made an outright denial that it received any protesting calls despite that it was freely discussed all over town. The station said the only calls made regarding that particular program concerned a political duel between Levant and Paul Ziffren, democratic national committeeman. On that one, "15 calls." . . . **David O'Malley**, who with George Gobel owns the tv package, brought junior in as his assistant. That is, **David O'Malley Jr.** . . . **Jack Benny** will be starred in General Electric Theatre's "The Indian Giver." . . . KNXT is trimming its live schedule to get in more film reruns, which are easier to sell and less bother . . . While NBC's **John West** and **Ralph Edwards** stood in open-mouthed amazement, **Barbara** (Mrs. E.) hauled in 24-pound salmon unaided . . . **Henry Jaffe** will be asking for $175,000 for the new batch of Shirley Temple's "Storybook." Claims the $100,000 pricetag on the current 20 rolled up a deficit for him . . . **Byron Haskin**, picture director, called in by Ziv to direct an issue of "World of Giants." . . . **Robert Gilbert** will serialize for tv the comic strip, "Phantom," to star **Roger Creed**, Hollywood stuntman. It will be shot in Cuba . . . **Martin Manulis** will have 10 pilots on the TCF prospectus awaiting him when he reports to the studio Sept. 1 as head of production . . . For her filmed entry into tv, Susan Strasberg draws the appropriately titled "Debut" for Westinghouse-Desilu Playhouse . . . Historical series is being readied by Dave

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$167,000,000 IN AGENCY SHIFTS

Jack-in-the-Tape Webb

Hollywood, Aug. 19.

"As soon as they can edit vidotape, we'll all be in it."

By "all," Jack Webb means every pic producer in Hollywood, and envisions the day when a theatre projection unit is perfected for videotape use and all feature as well as telepic production is done on tape, and color tape at that.

Meanwhile, Webb believes, film producers can't touch tape until a perfected editing technique is worked out. "Sure, we can splice tape today, but that doesn't mean we can edit it. We can't stop on a frame and match. That will come, though, and then we'll jump into it."

Webb is enthusiastic about the potential of videotape in terms of quality, savings on time, savings on cost and color potential. But he's far from sold on the use of a live tv technique in shooting with tape. That's the reason he's waiting for an editing technique; he's insistent that tape be used in a motion picture shooting technique.

"I've got a lot of respect for live television," he states, "but there are certain limitations I don't like. You can't light live properly; you need floorlamps to get in on a closeup, and there's no way to do it in a live show. I think you get a better show when you rehearse one scene at a time and then shoot it, instead of doing the entire show at once; you don't necessarily lose the sense of continuity, but you get a better scene. There's still the problem of focussing on a live show when the cameraman switches from one lens to another, and using a film technique you're all focussed beforehand and ready to go. I just think you can't get the technical perfection we can achieve shooting a film with a live technique."

But if and when tape can be edited, all its advantages can come into play. Elimination of processing is one big advantage, particularly in the shooting stages, where retakes can be made immediately. Lack of processing on color tape is also a big plus —Webb says that color costs on his "Noah's Ark" ran to $15,000 a show, what with the cost of raw stock and the additional lab work needed. Color quality of videotape is great, he feels, and the only additional costs involved are the costs of the tape itself.

What This Country Needs in TV Is A Cigar Like Bayuk; $2-Mil to NBC

Bayuk Cigars inked with NBC-TV for the largest order in its history. Tobacco firm bought co-sponsorship of nine NCAA grid contests, 22 pro basketball games, the Sugar Bowl and Senior Bowl games, the National Invitation College Basketball Tourney and the NBC-TV major league baseball sked. It's a $2,000,000 buy in gross figures.

In addition to the six distinct sports shows, Bayuk figures on adding other events "as tv rights become available." Bayuk, which makes Phillies, has taken a lineup of 128 NBC affils to cover every market where the brand has full distribution.

Phillies owned regional baseball sponsorships this summer and the bankroller figures that the tv exposure has upped sales considerably, hence the big NBC lineup.

First co-sponsored event will be NBC-TV's Missouri-Vanderbilt game on Sept. 20. The pro basketball will be televised on Sundays. As for baseball, Phillies will pick up two or three games in April and then swing into regular weekly exposure.

Additionally, Kemper Insurance will sponsor the "NBC Football Scoreboard" on five Saturdays following the NCAA National Football games. The National Carbon Co., for Prestone Anti-Freeze, will sponsor a special preview of the World Series on NBC-TV Tuesday night, Sept. 30.

World Series will again be sponsored by Gillette on both NBC Radio and TV.

Harding to Hooper

A. W. Harding is quitting as marketing research chief of General Mills to become veep and director of research for C. E. Hooper. Move occurs on Oct. 1.

Harding was with General Mills for 20 years.

Firings in Frisco Go On; ABC-KGO Trims News Dept.

San Francisco, Aug. 19.

Budget cutting at ABC's owned & operated 50,000-watt KGO continued last week with the firing of news director Hal Berger and his replacement by George Rodman, who is now director of promotion and news for both KGO-AM and KGO-TV.

Three other newsmen had been fired earlier, cutting the department down to a total of four.

In addition, KGO sold one of its two mobile units to ABC's KABC, Los Angeles, and the other to a private party and is now negotiating to terminate a contract for its rented Hiller helicopter, used for freeway scouting until early June.

These were latest moves of ABC vicepresident John Mitchell, the station's general manager, to get the AM outlet on a paying basis. He took over as boss of the radio station three weeks ago after J. G. (Gil) Paltridge quit in a policy dispute with the network.

Station already has swung away from Paltridge's seven-month-old r&r format and last week program director Bob Cooper, who had had a daily two-hour deejay stint, was taken off the air for administrative duties strictly.

Cooper and three other deejays imported from the midwest by Paltridge and ABC's John Pace last January have one-year contracts. Buddy Webber, a fifth deejay imported from Omaha last January, has a two-year contract. It's known that some of those deejays are already looking for other berths.

Senate Would Add $15-Mil to VOA

Washington, Aug. 19.

An additional $15,000,000 for new Voice of America transmitters, here and abroad, was included in 11th-hour supplemental Senate appropriation bill. Despite strong opposition to the item in the House, there is a chance that conference committee will approve the action, which was largely sparked by the Mideast crisis and stepped-up propaganda activity of the USSR.

Jamming of President Eisenhower's United Nations message helped speed passage of additional VOA funds.

MUSICAL CHAIRS TOP GAME OF '58

An estimated $167,000,000 in billings representing 110 major advertising accounts has changed hands since the first of the year in the continuing game of musical chairs on Madison Ave.

Agencies handling cosmetic, automotive, meat packing and appliance accounts felt the switching around the most.

The basic reason for account switches, say the agencymen, is the current economic condition. When national advertisers see their sales decline, this being particularly true of manufacturers of hard goods, then, say the admen, you can count on a change of agencies. Reason No. 2 is the desire for a "fresh approach."

The most recent change in the automotive field occurred a little over two weeks ago when Studebaker-Packard yanked its $5,000,000 account out of Burke-Dowling-Adams and parked it on the D'Arcy lot. Prior to this, the first seven months of '58 saw McCann-Erickson snare the Buick account after resigning Chrysler. Young & Rubicam and Leo Burnett picked up the Chrysler cars and institutional business, respectively. Kenyon & Eckhardt got into the act by landing the Lincoln account which had been handled by Y&R. The truck and coach division of General Motors followed the Buick account to McCann-Erickson. Other auto changes saw Volkswagen of America appoint J. M. Mathes and Renault switching its $500,000 account from Mann-Ellis to Needham, Louis & Brorby.

The first seven months of this year saw nearly every major cosmetic firm make an agency switch, Lanvin Perfumes, Lanolin Plus, Lehn & Fink, Mennen, Warner-Lambert, Max Factor, Revlon and other cosmetic manufacturers moved their billings in and out of Madison Ave. agencies.

In the appliance field, Dancer-Fitzgerald-Sample landed the $5,000,000 Frigidaire account formerly housed at Kudner and Compton picked up the $4,000,000 Hotpoint account handled previously by three agencies. Other changes in '58 saw Gray haul in Westinghouse's tv-phonograph account; Zenith's switch to Foote, Cone & Belding, and General Electric and a host of other appliance manufacturers tapping new agencies.

The meat packing field saw Wilson & Co., Swift & Co., Quaker Oats' Ken-L-Ration and Star Kist Foods make agency changes.

The tobacco field remained steady in the first half of '58 with only one major change. Philip Morris appointed Doyle Dane Bernbach to handle Benson & Hedges Cigarets, replacing Benton & Bowles, and at the same time selected Leo Burnett as the agency for Philip Morris Cigs, formerly handled by N. W. Ayer.

Albany's Sam Stratton, Forced to Buy TV Time, Wins Demo Nomination

Schenectady, N. Y., Aug. 19.

Mayor Samuel S. Stratton, who telecast a 15-minute address over WTEN, Albany, last week (11) on paid time after WRG, Schenectady, had refused to sell him a block in which he could advocate his candidacy for the Democratic nomination to the House of Representatives scored an upset 2-1 victory over the "organization" candidate, County Clerk Carroll Gardner.

Stratton will run for the 32d Dstrict seat being vacated by Rep. Bernard W. Kearney, Gloversville Republican and father-in-law of George Lynch, chief buyer for the Schine circuit.

Stratton, who has used radio and television (for stretches, as a sponsored commentator on area stations) to further a spectacular career in public office, had filed protests with the Federal Communications Commission against WRGB's refusal to sell him time.

Welk to Wed., Walt Disney to Fri. As Treyz Firms Up 'Master Plan'

Oliver Treyz, prexy of ABC-TV, has at last firmed up his master plan for Wednesday and Friday. "Walt Disney Presents" is slated to move to Friday at 8 from Wednesday. Taking the show's current 7:30-8:30 Wednesday slot will be Lawrence Welk's "Top Tunes of New Talent."

Treyz and his staff have been working for weeks to get Disney into Friday and many approaches have been tried, including an attempt to get the hourlong stanza (which will be seen next season with new angles to attract more of the adult audience) into the 7:30 slot on Fridays. But confronting ABC was the reaction of the advertisers in the ABC slots surrounding both the Wednesday and Friday times in question.

At one point, the network described the shift as "98% dead." But Treyz kept plugging the idea.

Welk's show, formerly seen Mondays from 9:30 to 10:30, was seeking an earlier slot the same evening, in an effort to attract more teeners as potential car buyers. Welk is sponsored by Dodge and Plymouth.

Reason the Monday move fell through is that the Chrysler divisions wanted the show seen at "clock time" across the country if the show were to take a 7:30 time period that night. "Clock time" would have interfered with transmission of "Bold Journey" and "Voice of Firestone." However, in accepting Wednesdays at 7:30, Chrysler was willing to forget its "clock time" demand. Reason for the change of heart was not disclosed.

With the revisions, the Friday sked at ABC reads: "Rin Tin Tin" at 7:30, Disney at 8, "Man With a Camera" (now at 8) to 9, and from 9:30 to 10:30, "77 Sunset Strip." Only Wednesday change is Welk for Disney.

What helped the web in turning the tide in favor of shifts for the Welk and Disney shows is the fact that the latter show had "sales help" from Jack Miner, veepee at Dodge.

Evidently anxious to clear 7:30 Wednesday for his Welk, Miner last week toured the agencies, pushing for an okay of the move of Disney to Friday.

AT HOUR-LONG LAST A 60-MINUTER FOR FRAN

Chicago, Aug. 19.

Fran Allison, pivotal member of "Kukla, Fran & Ollie," the veteran video team, now disbanded, has signed with WGN-TV for an hour-long show of her own.

Morning strip for the distaffer starts in October and will be an audience participationer. She will be assisted by Carl Grayson, Donald Gramm, Art Hern, Bob Trendler orch, and a male singer, still to be selected. The entry is WGN-TV's deluxer for the fall season.

Since the passing of "KFO," Miss Allison's network chores have been as commercial spieler for both RCA Whirlpool and Swift and her regular radio stint on ABC's "Breakfast Club." She's been "Aunt Franny" on the latter for 17 years.

Sterling 1st Fall Coup for 'Mason'; CBS Day Rises

CBS-TV got off to a spirited start this week with several sales topped by the first client to be wrapped up by the "Perry Mason" series in the Saturday 7:30 to 8:30 p.m. slot for the fall season.

First client to sign for "Mason" was Sterling Drug, for Bayer Aspirin, which will pick up a third of the program on alternate weeks starting Oct. 4. This leaves five-sixths open. Network is convinced that by selling the hour-show in thirds it will do better than in quarters, as originally devised. Show's summer sponsors have been Libby-Owens and Armour.

The show was wide open for next season until the Sterling Drug sale came through, despite top ratings which had cut into the Perry Como show on NBC considerably and which in the last Nielsens gave "Mason" identical ratings with the singer.

Other sales at CBS included Ronson for alternate quarter-hours of the daytime Arthur Godfrey periods. Glamorene also signed for an alternate quarter-hour, as did General Mills on the Godfrey daytimer. This leaves two quarter-hours unsold.

Libby, McNeill & Libby purchased alternate quarter-hours of Godfrey, "Love of Life," "Verdict is Yours," and "As World Turns." Quaker Oats bought alternate quarters of "Love of Life," Verdict is Yours" and Secret Storm."

Scott Paper purchased alternate quarters of "Love of Life," Verdict is Yours," "Secret Storm" and "Play Your Hunch." Carnation Co. added "As World Turns" and "House Party" to its daytime sponsorships.

In other sale, Goodyear Rubber picked up six shots of the "Douglas Edwards and News" program during weeks of Sept. 8, 15 and 22.

WORL, Boston, Sale

Boston, Aug. 19.

Official announcement is to be made this week of the sale of radio station WORL, 5,000-watt indie here which was sold this past week for an undisclosed price. Clearance of the transaction by the FCC is now awaited.

Several of the stockholders of WORL also figure prominently in the Greater Boston Television Corp. which won an initial recommendation for Hub's Channel 5. This recommendation was put aside by the full board of FCC, which awarded the tv station to WHDH.

NBC's $3,800,000 In Radio Sales

NBC Radio sales rose to $3,800,000 in net revenue during the three weeks ending mid-August and represents the biggest volume of biz for so short a period since the fall of 1956.

Two 52-week orders for more than $1,000,000 each led the sales activity. They were from Warner-Lambert, for Anahist, and Mogen David Wine. Warner-Lambert bought into "NBC News on-the-Hour" starting Sept. 15. Mogen David bought a schedule of announcements on "Monitor" starting Sept. 22.

Two other advertisers renewed quarter-hour sponsorship of the news on the hour. Lewis-Howe in behalf of Tums, renewed for 26 weeks and Brown & Williamson Tobacco renwed for the last quarter of 1958.

Gillette Razors renwed Friday night boxing. Clinton Engine Corp. bought part of National Football League Championship game Dec. 28 and Hygrade Food Products ordered the fourth quarter of same game. Morton Salt renewed sponsorship of "Topic for Today."

Other advertisers included Chrysler Corp., AP Parts Corp., GMC Truck Division, Lever Bros., U. S. Steel, Carter Products and Andre Arkin Inc.

Around the Ad Agencies

By JACK BERNSTEIN

LOST AND FOUND: General Foods Corp. has shifted around its product assignments and will add a fourth agency to handle its products. Currently Young & Rubicam, Benton & Bowles, and Foote, Cone & Belding handle the firm's products. General Foods spent $87,000,000 last year for advertising and promotion.

Young & Rubicam has been named to introduce nationally a new instant breakfast drink and a new dessert topping. Y&R will turn over to FC&B the Calumet baking powder D-Zerta minute potatoes and Walter Baker products. The agency will retain 18 other products of General Foods.

Benton & Bowles will handle new coffee assignments and two new products in the Gaines line. B&B will turn over to the new agency the vacuum-packed ground coffee in the Maxwell House line. The shifts will be effective after Jan. 1.

The Smith-Greenland Co. and the Emerson Radio & Television Corp. have parted company after a two-year relationship in what was termed a "disagreement over advertising and marketing policies."

J. M. Mathes has been appointed by Whitehall Laboratories Division of American Home Products Corp., to handle the advertising for a new proprietary product.

Kenyon & Eckhardt has been named to handle the advertising for Handy Andy, Lever Bros.' new all-purpose liquid household cleanser.

SHORTS: National spot radio advertising revenues in the first half of '58 hit a new high with an estimated $93,574,000, up 7.8% from a year ago, according to statistics compiled by the Station Representatives Assn.

Wesley Associates has consolidated its radio-tv department.

Evelyn Konrad, a former trade editor, has formed a p.r. firm.

William A. Hart has resigned as prez of the Advertising Research Foundation. A successor has not been named to replace him.

REPS: Jack Haskell has been named manager of tv sales in the Los Angeles office of Peters, Griffin, Woodward.

Charles Dunbar has joined John Blair & Co., Chicago, as an account executive.

Adam Young has made a series of personnel changes. James F. O'Brady, midwestern sales manager based in Chicago, is being transferred to New York as v.p. in charge of sales for Young Television Corp. Replacing him in Chicago as midwestern manager is Richard Kelliher, who was previously manager of the San Francisco office. Kelliher's successor in San Francisco is Frank Waters, formerly of the N. Y. sales staff.

Frank E. Pellegrin, veep and a partner of the H-R reppery, has been elected president of the Broadcast Pioneers.

Chi Agencies

By LES BROWN

Chicago, Aug. 19.

Philip Morris Ltd. is debuting a new brand of ciggie, a mentholated one yclept Mayfield, which now gives the Leo Burnett agency its third cig account, the others being the two sister brands, Philip Morris and Marlboro. This is a rare distinction for the Chi agency, inasmuch as no shop has ever before masterminded the advertising and merchandising of so many cigaret brands. Mayfield is currently being test-marketed in Oregon and Washington.

D'Arcy's Chi office most likely will handle the bulk of Studebaker account, if and when the switch is made. Possibility, too, that the agency will open a South Bend, Ind., office if the account is snared.

Frank Westbrook and Anne Coyle, veeps of Lilienfeld & Co., have been appointed directors of the agency.

Robert S. Spaeth, ex-McCann-Erickson, joined Leo Burnett as a. e. on the Kellogg account.

Likelihood is growing that Tums (Lewis-Howe Co.) will be going back into network this fall. McCann-Erickson is mulling "Perry Mason" on CBS-TV for the account.

Aloe Creme has tapped the Calkins & Holden Chi office.

Wayne Jervis Jr., ex-McCann-Erickson, and C. Peter Frantz, Waldie & Briggs, have joined Leo Burnett agency as marketing supervisors. Charles T. Weeks, previously with Gardner Advertising in St. Louis, joined Burnett as director of trade relations.

Walter M. Heymann and Lester A. Delano were dubbed veeps at North Advertising. Heymann is director of sales development and Delano director of marketing services.

L.A. Agencies

Los Angeles, Aug. 19.

Walter Tibbals turning in his veepee stripes at Anderson-McConnell for a berth in N.Y. with Norman, Craig & Kummel.

Robert Oppenheimer checked out of McManus, Johns & Adams.

Max Factor has moved its new lipstick line from Anderson-McConnell to Kenyon & Eckhardt.

Mort Goodman and Art Rouse have formed an agency partnership.

Herbert Stott, formerly with Lennen & Newell, joined Kenyon & Eckhardt as media manager.

Compton resigned the Nehi National account but retains Nehi of L.A.

London Agencies

By BARRY BARNETT

London, Aug. 19.

Granada-TV, which operates the weekday commercial tv outlet in the North of England, plans to start a survey designed to assist advertisers and ad agencies in the most effective use of the tv medium. The operation will start on Oct. 1, and will take the form of a door-to-door survey based on between 35,000 and 40,000 interviews to get the real facts on viewing habits.

Granada will not confine activities to its own area but will put the operation into gear wherever there is commercial tv. The web plans to invite a panel of advisers from advertisers and agencies, with a leading industrialist as its chairman. The panel will comprise either seven or eight members, none of whom has yet been named, but it is understood that among the members will be some of the top agency brains of Britain.

The survey, which will take at least 12 months to complete, will be aided by leading research organizations. It will seek to ascertain how advertisers can get the best results for their money; the best frequency and length of tv spots for different purposes; effect of repetition, composition of the audience; and several other important facts which are vital to the economic use of the medium.

Subliminal advertising has been labeled as "undesirable" by the Screen Advertising Assn. and the Institute of Practitioners in Advertising. The IPA was the first organization to look into the report on subliminal ads. Its view that this type of advertising was unacceptable was later endorsed by the SAS.

W. S. Crawford's Public Relations department has been appointed p. r. advisers to British Overseas Fairs. Its first major assignment will be the British Trades Fair, to be held in Lisbon in May and June of next year. The Crawford agency has been advertising consultants to BOF for some years.

The chairman of Whitbreads brewery has told stockholders that though last year's profits had reached record proportions, they would have been higher still if it had not been for the cost of advertising on commercial tv. The new media, he said, had been used "without any apparent trading advantage."

The John Hobson & Partners agency has been appointed to handle the advertising for certain of the Bowater-Scott Corp.'s new products.

Peter Taylor, director of the International Advertising Film Festival, said in London before planing out to Venice, where the fest will be held next month, that this year's registrations look set to equal and perhaps better last year's total of 655 films. The last fest, which was held at Cannes was attended by over 700 delegates.

Scott & Bowne, the company responsible for the manufacture of Sta-blond and Brunitex Shampoo, which also sponsors the "Top Twenty Show" on Radio Luxembourg Sunday nights through its booking agents, the Saward Baker agency, is organizing a "Glamorous Hair Competition." The finalists, apart from a number of prizes, will be given a screen and tv test as well as free modelling courses if they show talent. For the two winners there will be prizes of clothes and a weekend on the town at Luxembourg. The finals will be held at the Waldorf Hotel, London, Sept. 19.

KTLA Telecopter In 'Secret' Kines To Scout Newsmen

Hollywood, Aug. 19.

KTLA's development of a Telecopter as its roving reporter promises to push local television out of the doldrums, insofar as regularly-scheduled news reporting is concerned. Station v.p. Jim Schulke expects to sign two or three additional newsmen within the next few weeks, heralding a huge step-up in station's news operation.

"For the past number of weeks, we have been making kinescopes of newsmen all over the country to find the right men for the job," Schulke said. Kinnies were made in secret, without the knowledge of even the prospective signees concerned, and were taken in cities as distant as Pittsburgh, Minneapolis, Seattle and Cleveland.

Most rival stations, however, are not too upset over KTLA's news coup. Strong rival KTTV is admittedly shrugging off its new competition.

News picture, however, will change at both KNXT and KABC-TV. L. A.'s CBS-owned telestation injected a new sponsored newscast at 11:55 p.m. Saturdays, beginning Aug. 16, and in the works is yet another news program for Saturday afternoon. At the ABC station, John Daly's news strip will be followed by a local strip of news and sports at 10:45.

Recent developments promise to improve availability of news on local video. Currently, local setsiders receive no regularly-scheduled newscasts at all between 7:30 and 9:55 p.m. weekdays, with exception of one newscast in that period on Wednesdays. On Saturdays, there is no such news between 7 and 11 p.m., and on Sundays, a particularly weak day for news coverage, only two newscasts are presented on local tv between 3:30 and 10 p.m.

Seeman, Pepsi, GF Fatten Up MBS

Mutual chalked up some fresh biz, with Seeman Bros. and Pepsi-Cola coming in for saturation campaign on net's five-minute newscasts.

Additionally, General Foods, via Young & Rubicam, picked up another four-week news adjacency campaign in behalf of Calumet baking powder.

Seeman's 13-week buy includes participations in 20 newscasts weekly, as well as spots in "The World Today." Agency is Norman, Craig & Kummel. Pepsi, via Kenyon & Eckhardt, bought 20 newscasts per week over a 14-week period, starting in mid-September. Seeman campaign kicked off Monday (18).

General Foods's renewal is of four-week duration, beginning in mid-September.

Volkenburg POP Prez

J. L. Van Volkenburg, former prexy of CBS-TV, was named president of Pacific Ocean Park the recently-opened outdoor amusement center in Santa Monica, jointly owned by Los Angeles Turf Club and CBS Inc.

Open on '58-'59 Network TV Skeds

[Scorecard on Nighttime Availabilities]

Big network news this week was: shifts. Sales activity was better than a week ago, yet less than an hour a week of total time was locked up by fresh coin. However, CBS-TV reduced total time availabilities on its sked, simply by giving up the 7:30-8 slots on Tuesday and Wednesday (on the basis of a previously announced plan to return certain prime time slots to stations if they remained unsold). One of the victims was the unsold "Rawhide" with "Name That Tune" and "The Texan" replacing it.

One sale was to Sterling Drug, for the CBS "Perry Mason." Sterling's buy is for 10 minutes a week, and is the Saturday stanza's first fall pickup. Another deal was closed by Brown & Williamson, which took the entire half-hour of "Wanted—Dead or Alive," and immediately shifted it from Tuesday at 8:30 to Saturday at the same hour. This necessitated moving B&W's other stanza, "The Texan," to Monday at 8. The cig then dropped its half of "Number Please" and CBS followed by slotting the unsponsored "Invisible Man" Tuesday at 8.

Kent Cigs took all "$64,000 Challenge" when Revlon dropped out, show set for 10:30 on Thursday, NBC. (Because show was SRO with Revlon, the time tally is not affected.)

At ABC, the remaining portion of "Walt Disney Presents" was bought by Hills Bros., putting that stanza on an SRO basis. The fourth and last item may or may not be considered a sale: NBC disagreed with last week's rundown, reporting that instead of being half-sold, "Tic Tac Dough" is entirely sponsored by Procter & Gamble.

Simultaneously with the purchase by Hills of "Disney" ABC will move the hour from Wednesday to Friday at 8. Taking the 7:30 Wednesday slot previously held by the show will be Lawrence Welk, in a switch from Monday. (See separate story.)

Colgate-Palmolive most likely will retain Tuesday at 9 on NBC. This is the period from which it abruptly axed "Dotto" this week. One probability is that Colgate will move George Burns from Friday at 9:30 to the Tuesday time. Consequently, sponsor "working out" blueprint to again sponsor "Thin Man" in 9:30-Friday slot.

SUNDAY

TIME	NETWORK & PROGRAM	AVAILABILITY
7:00- 7:30	NBC—Mark Saber	Half
7:30- 8:00	NBC—Northwest Passage	All; switch from Friday 8:30
8:00- 9:00	NBC—Steve Allen	Approx. half of 26 wks.
8:30- 9:00	ABC—Lawman	Half
9:00- 9:30	ABC—87th Precinct	All
9:30-10:30	ABC—Interplay	All

MONDAY

7:30- 8:30	ABC—Mad Show	All
8:00- 8:30	CBS—The Texan	SRO; half avail. in Jan.
10:00-10:30	NBC—Arthur Murray	Half

TUESDAY

7:30- 8:00	NBC—Dragnet	Half
7:30- 8:30	ABC—Cheyenne	Half (alt. weeks)
8:00- 8:30	CBS—Invisible Man	All
9:00- 9:30	NBC—Not programmed	Colgate dropped, "Dotto"
9:30-10:00	NBC—Robert Cummings	SRO; half avail. in Jan.
10:00-10:30	ABC—Love & June Allyson	All

WEDNESDAY

7:30- 8:30	NBC—Wagon Train	One-quarter
8:00- 9:00	CBS—Pursuit	All

THURSDAY

7:30- 8:00	ABC—Leave It to Beaver	Half
	NBC—Haggis Baggis	All
9:30-10:00	ABC—Rough Riders	Half
9:30-11:00	CBS—Playhouse 90	One-Sixth
10:00-10:30	ABC—Tombstone Territory	All

FRIDAY

7:30- 8:00	NBC—Jefferson Drum	All
8:00- 9:00	NBC—Ellery Queen	All
8:30- 9:00	ABC—Colt .45	All
9:00- 9:30	ABC—Man With a Camera	Half
10:00-10:30	CBS—Person to Person	Half

SATURDAY

7:30- 8:30	CBS—Perry Mason	Five-Sixths
8:00- 8:30	ABC—Holiday, USA	All
8:30- 9:00	ABC—Jubilee, USA	All
9:00- 9:30	CBS—Gale Storm	Half
	NBC—Steve Canyon	Half
9:30-10:00	NBC—Cimarron City	All

STRIP PROGRAMMING

7:15- 7:30—CBS—Doug. Edwards News. Mon.-Wed.-Fri. open

RECAPITULATION

APPROX. TOTAL TIME AVAILABLE (WEEKLY)

This Week	Last Week
ABC— 6 hours, 40 minutes	ABC— 6 hours, 55 minutes
CBS— 4 hours	CBS— 5 hours, 10 minutes
NBC— 5 hours	NBC— 5 hours, 45 minutes
15 hours, 40 minutes	17 hours, 50 minutes

Chimp Rescues Cartoons

Chicago, Aug. 19.

Chatter the Chimp, Chi's most ubiquitous video performer, has left WBKB for a new job with WGN-TV. This time he's a replacement for film.

The educated chimpanzee is being integrated into the format of "Lunchtime Little Theatre" to allow that show to slow down its consumption of animated cartoons. "Lunchtime" is a high-rated kiddie strip which, at past rate, was quickly bankrupting WGN-TV of its premium cartoons.

Crane, Tex.—The FCC has granted a construction permit here to Joseph E. Young for a new standard broadcast station to operate on 1380 kilocycles with a power of 1,000 watts.

See Jack McGiffert As 'Camera' Producer

Jack McGiffert is reported to have the inside track as permanent producer of WCBS-TV's "Camera Three" when guest producer Robert Herridge signs off after doing nine shows.

McGiffert, who has written a number of "Camera Three" programs and also worked on the ill-fated CBS-TV "Seven Lively Arts" series, is one of four candidates for the producer's assignment. Clarence Worden, WCBS-TV director of public affairs, says the other prospects are Warren Wallace, Harry Olesker and Nazaret Cherkezian, latter producer of the WCBS-TV "Eye on New York."

Worden will make the decision on Sept. 1.

WE'VE MADE OUR DECISION!

Like you *we've had an ear to the ground and a wet finger in the wind trying to second guess the staying power of the recession.* We've made our decision. WPIX-11 IS BUYING.

WPIX-11 is putting *big money on the line* in the conviction that the New York independent television station which offers *the best programming* will get the nod from agencies and advertisers.

This willingness to "*spend money to make money*" has kept WPIX-11 in the black for 42 uninterrupted months and has made WPIX-11 the top-rated New York independent (NSI 6-11 pm, S-S). We are entering our 43rd! And...WPIX-11 is buying.

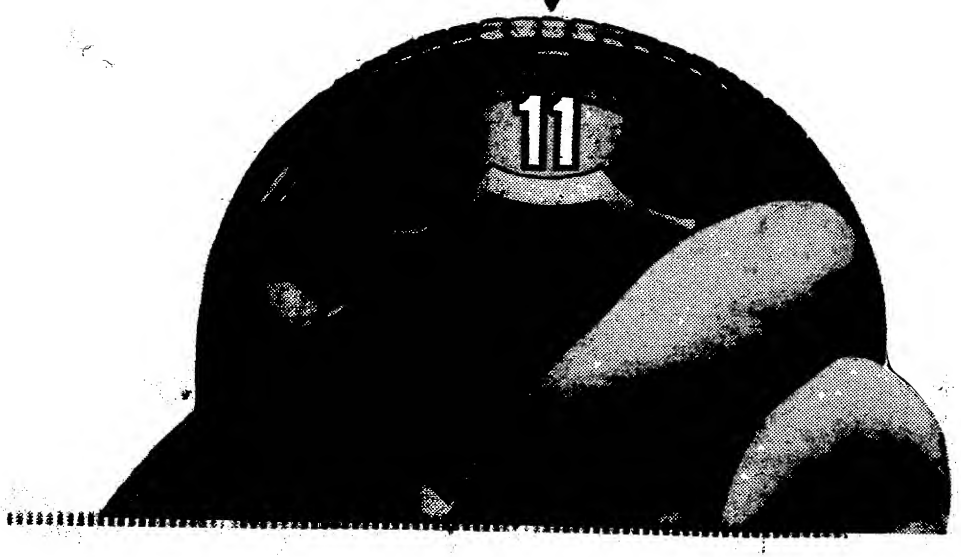
This fall WPIX-11 will take on a

NEW IMAGE and APPEAL.

The programs which WPIX-11 is acquiring will be presented within the framework of a new and exciting programming concept—vertical block programming, *by category*, seven full nights a week!

MONDAY NIGHT	TUESDAY NIGHT	WEDNESDAY NIGHT	THURSDAY NIGHT	FRIDAY NIGHT
ADVENTURE NIGHT	SPORTS NIGHT	MYSTERY NIGHT	COMEDY NIGHT	DRAMA NIGHT

WPIX



70
DIFFERENT HALF-HOURS
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THE HONEYMOONERS
FRONTIER DOCTOR
BADGE 714
THIS IS ALICE*
DECOY*
THE GOLDBERGS
TV HOUR OF STARS
ABBOTT & COSTELLO
PUBLIC DEFENDER
NAVY LOG*
SILENT SERVICE*
SHEENA
DAVID NIVEN STARS
DICK POWELL STARS
LIFE WITH FATHER
CITY DETECTIVE
YOU ARE THERE*
FIRST SHOW
VICTORY AT SEA
WHIRLYBIRDS
CASEY JONES*
THE TRACER
HREE STAR NEWS
KINGDOM OF THE SEA
PANIC!*
BOWLING TIME
SEARCH FOR ADVENTURE
CODE 3
FAST GUN
THE WHISTLER
IT'S A GREAT LIFE*
HIGHWAY PATROL
LAUREL AND HARDY
TOMAHAWK
THE GRAY GHOST
THE 3 STOOGES*
DIONE LUCAS
WONDERS OF THE WORLD*
WESTERN THEATRE
SKY KING
CAPT. GRIEF
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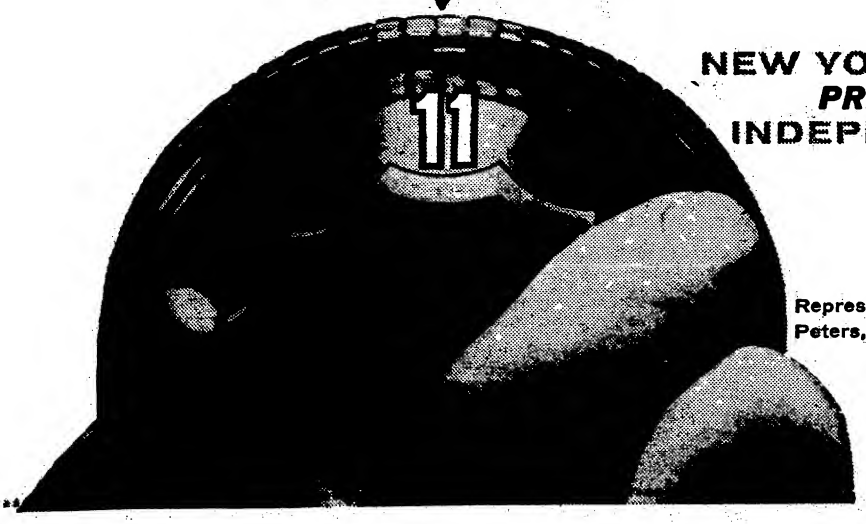
PRO FOOTBALL HIGHLIGHTS
DIVORCE COURT*
INNER SANCTUM
CAPTURED
SAN FRANCISCO BEAT
BRAVE EAGLE
MR. ADAMS & EVE*
SOLDIERS OF FORTUNE
JEFF'S COLLIE*
POPEYE
STAR SHOWCASE
HOW TO MARRY A MILLIONAIRE*
TEXAS RASSLIN'
GUY LOMBARDO
IDA LUPINO STARS
ADVENTURE PLAYHOUSE
PREMIERE THEATRE
MAN WITHOUT A GUN*

SATURDAY Night
MOVIE NIGHT

SUNDAY Night
FAMILY NIGHT

WPIX



NEW YORK'S
PRESTIGE
INDEPENDENT

Represented by
Peters, Griffin, Woodward, Inc.

Screen Gems at Peak With Pards; Regis Joins Up to Bring in 'Fat Man'

Hollywood, Aug. 19.

Screen Gems today has the largest number of indie producer-partners in the history of the Columbia vidpix subsid, as it enters a new television season. Newest—and 12th—indie to join Screen Gems is Regis Radio Corp., owned by E. J. Rosenberg. Company will produce a new series, "The Fat Man," in conjunction with SG.

Product from the dozen indies will augment the wholly-owned vidfilms made by the subsid, states Irving Briskin, SG's production topper.

Briskin said the record number of indies with SG is the direct result of last year's overall planning, and a major step in developing the policy then formulated, adding "we intend to continue this policy and our doors will remain open."

The production exec asserted "among the many reasons for the record number of independents signed with Screen Gems are their past experiences with rental lots. They have learned that the belief that tv films can be made more cheaply away from a major lot is erroneous.

"We recently conducted a survey on comparative costs for independents who produce on a rental basis at independent studios as against the costs of production on a major lot such as Screen Gems. The results prove this impression a complete fallacy. We can show that costs, including overhead charges, in a national studio, as compared with the rental charges, plus premium payments the independent has to make on rental lots, is far better dollarwise for the independent on our lot. Other savings for the affiliated producer can be chalked up with the use of a coordinated, experienced staff as against a production crew thrown together for the first time.

Briskin also declared that in addition to helping on production problems, a major studio subsid such as Screen Gems can be of great assistance in sales and distribution, that it can handle the vidfilms for syndication also. In addition to its domestic sales force, Screen Gems has the largest international sales org from which an indie can reap additional benefits, he stated.

Indies partnered with SG. in addition to Regis, include Herbert B. Leonard, Rodney-Young, Sam Gallu, Hank Ketcham, Goodson-Todman, Henry Jaffe Enterprises, Bryan Foy, Ben Feiner Jr., Tony Owen, Ticonderoga Productions, and Barbara & Hanna.

New 80G Que. Layout

Ottawa, Aug. 19.

Crawley Films has earmarked $80,000 for new studios in a small Quebec village, Old Chelsea, nine miles north of Ottawa. Located in the Gatineau hills, the forested land around the studios will be used for location shooting in the new television series on cases from the files of the Royal Canadian Mounted Police.

Series is bankrolled by Crawley-McConnell Co., formed for the purpose by A. A. Crawley, father of Budge Crawley, head of the film firm, and John McConnell, publisher of the Montreal Star.

Schlitz Aims To Make 'Mackenzie's Raiders' Famous

Ziv copped one of the big major regionals, heretofore uncommitted, in signing up Schlitz on "Mackenzie's Raiders" for 15 markets.

Outfit also corralled a second regional with a brewer on the same skein for eight markets, putting the series in 63 markets. Latter regional is Coors Brewing, which took the Richard Carlson starrer for eight midwestern cities.

The Schlitz buy encompasses Miami, Chicago, Washington, Charlotte and Jacksonville. J. Walter Thompson was the agency. Coors bought Denver, El Paso, Colorado Springs, Las Vegas, among others.

Station sales on the show include: KTTV, Los Angeles; WASA-TV, Dallas-Ft. Worth; WSM-TV, Nashville; KLS-TV, Salt Lake City; and KOTV, Tulsa.

In New York, the syndicated entry was picked up by L&M Cigarets and Gallo Wine for sponsorship on WCBS-TV Wednesdays at 7:30 p.m.

VICK CHEMICAL BUYS 3 SHOWS ON NTA WEB

Vick Chemical has bought three participations daily in "TV Hour of Stars" and two participations weekly in "Man Without A Gun" and "This Is Alice."

Details of the Vick buy on the NTA Film Network, encompassing 115 stations, were disclosed this week. "TV Hour of Stars," consisting of one-hour telefilms produced by 20th-Fox and Warner Bros., will be stripped daily. "Man Without A Gun" and "This Is Alice," along with "How to Marry A Millionaire," will be telecast by affiliate stations once a week during the evening hours. Vick abstained from participations in "Millionaire." Products to be pitched in the one-minute participations include Vaporub, Vick Cough Syrup and Double-Buffered Cold Tablets. Morse International placed the order.

CNP Goes Into 'Flight' With Gen. Kenny's Nod

California National Productions is now ready to release "Flight," its latest half-hour vidpic skein, for syndication. The NBC subsidiary held back in the Air Force show made by Al Simon until Gen. George C. Kenney was lined up as host.

Robert Stillman is producing the semi-documentary for Simon.

NTA's British Arm Just Like Parent; Shooting for 39

National Telefilm Associates Inc. (U.K.), the principal NTA subsid in Britain, is adopting the home-office approach in shooting 39 episodes of telefilm series rather than a pilot. That policy holds true for "William Tell," 15 episodes of which now are completed, and "The Third Man," to be shot in Britain and in Hollywood, with James Mason starring.

According to Vernon Burns, managing director of the NTA subsid, all series to be shot under his aegis will not depend on selling a pilot before the greenlight is given. Despite the risks involved, he feels the 39-chapter approach has its merits. Mason, for example, could never have been lined up as a star if he had been approached on a pilot basis.

Burns said the 39-week policy holds true whether or not a deal is made with British interests. On "Third Man," the British Broadcasting Corp. is partnered in the series.

NTA is uniquely adaptable for the 39-week approach, having a syndication arm, plus the NTA Film Network, if a national sale on one of the networks is not effected.

In addition to the two series, Burns is lining up another one and his office's longrange objective is to increase its working agreements with BBC and other British program contractors. He said deals on "How to Marry a Millionaire," "This Is Alice" and "Man Without a Gun" with a number of British contractors are virtually set. The three properties are NTA Film Network's fall entries. "Official Detective" and "Sheriff of Cochise" have been sold to Associated Television.

Burns returned to England over the weekend (17) after a short homeoffice visit.

Ziv Names Jos. Kotler Sales Mgr. in New York

Joseph Kotler has been named Ziv's N. Y. sales manager, one of a series of promotions in Ziv's eastern division.

Kotler replaces Len Firestone, who was recently promoted to general sales manager of syndication, a post vacated by Walter Kingsley. Kingsley exited Ziv to become prez of the newly formed Independent Television Corp. (ITC). Kotler moves to N.Y. from the company's Cincinnati office where he had served as divisional sales manager for special properties.

39-Plus-13 Setup a Stabilizer In Ever-Growing Syndication Marts

Dunne's 'Capsule'

San Francisco, Aug. 19.

"Science Capsule," a five-minute filmed series featuring Dr. Tom Groody, has been packaged for syndication by Bert Dunne Productions.

Format consists of questions and answers on science, simple visual experiments ,with openings for commercials. Thirty-nine units now are in the process of distribution, with production plans for 117 more to be shot during the remainder of the year

Show is being carried by KTVU, with Bay View Federal Savings and Loan Assn. as sponsor.

Official Films A Clothes Horse; 3 Costume Reruns

Official Films is taking on the mantle of the costume adventure syndication house this fall.

It's out selling off-network reruns of "Robin Hood" now, and in the middle of September, Official will have 39 episodes of "Buccaneers" and 30 chapters of "Sir Lancelot," both of which are completing their ABC-TV net reruns. Interesting aspect of the "Lancelot" situation is that NBC-TV, which initially ran the series, had the sales agents rights to that skein in the rerun field. But NBC felt that Official Films' handling of "Lancelot," along with its other costumers, would be more propitious. Official and NBC, along with British interests, Hannah Weinstein's Sapphire Films and Incorporated Television Program Co. Ltd. (ITP), are partnered in "Lancelot."

Without a first-run syndication entry this fall, Official Films has been retrenching somewhat in its sales department. A number of sales areas have been consolidated, with several sales execs let out.

"Robin Hood," which got off to a fast start, with about $1,000,000 racked up in sales, has slowed down. Reason for the ease-off is twofold: CBS-TV, which signed for 26 fresh episodes of the costumer, still has to set a definite time slot for the show. Provision of the "RH" rerun syndication contract bars any conflict in time slot and sponsorship with the network series. But if the web doesn't firm up the "RH" situation by mid-September, that provision in the syndication contract is lifted, with local stations getting free rein as to sponsor and slot.

SAVARIN & RONZONI'S 3 MKTS. FOR 'MILLION'

Savarin Coffee and Ronzoni Macaroni have teamed up to buy "If You Had A Million" in New York, Philadelphia, and New Haven.

Deal is for the second round of 39 episodes released off-network. Web title of the Don Fedderson production, handled via MCA TV, is "The Millionaire." The Savarin and Ronzoni deal is for a firm 52-week run, with 13 repeats. Stations included in the lineup are WRCA-TV, N. Y.; WRCV-TV, Philadelphia, and WNHC-TV, New Haven. Time slot in all three stations is 7 p.m., starting Sept. 23.

In a separate deal with MCA TV, Savarin and Ronzoni also picked up "Hollywood Star Playhouse," a rerun anthology series, placing the skein on WRCA-TV. Time slot for "Playhouse" is 6:30 p.m. on Saturdays, beginning Sept. 20.

KITE Staff Status Quo

San Antonio, Aug. 19.

Connie B. Gay, chairman of the board of Town & Country Network and recent purchaser of KITE, has announced that all staff members of the station will continue in their present positions.

Alex Coe is to remain as manager while Kelly Wofford will be commercial manager.

While the network market for telefilms appears to be heading for jumpy times, with some major alterations, syndication is riding at a healthy, steady pace, relatively untroubled.

Competition in the market-to market field remains fierce, with some low punches being thrown, but business is being racked up and the outlook is bright.

For one thing, the tradition of 39 weeks plus 13 summer repeats is more firmly embedded today for first-run product. Stations accept the buying pattern and local sponsors by and large, are going along.

CBS Film Sales is heading for a banner 1958, with grosses forecast at $15,000,000, compared to about $12,000,000 last year. Ziv, a major bellwether, is bringing out new skeins at the rate of one every two months. Television Programs of America figures on a good year, and ABC Film Syndication is building up its product roster to increase its earning potential. ABC-FS recently added "Bowling Queen" and reruns of "People's Choice," as well as second year production on "26 Men."

The smaller outfits are having a tougher time, not possessing the sales organization of the big and medium sized companies or having the lineup of product. A few of them are hedging with feature distribution, per Flamingo Telefilm Sales, and getting into new avenues, such as videotape distributions, a la Guild Films.

But all in all, at this date syndication remains the more solid end of telefilms, even in these jumpy economic times.

Ziv Still Shooting 'World of Giants'

Hollywood, Aug. 19.

Ziv's "World of Giants," which along with another skein had been bumped by CBS-TV from its 8 p.m. Wednesday slot, continues in production. Third episode is near completion with another 23 slated.

Understanding is that CBS-TV, which bought the Ziv science fiction show, committed for 13, with the remainer under option. Net still is trying to sell the show, despite its shuffle out of the Wednesday slot. Reportedly, there had been some controversy between Ziv and CBS over the stories.

CBS-TV subbed "Pursuit," an hour live mystery anthology, slated to emanate from N.Y. in the Wednesday time slot. "Pursuit" also remains unsponsored at this stage.

"Rawhide," 60-minute filmed western, may also be taken off the fall CBS-TV schedule and held off for January sale.

Vidpix Chatter

Harold Hackett, Official Films prez, is in England and due back Monday (25) . . . **Leon Fromkess**, Television Program of America's v.p. in charge of production, in N.Y. for lensing of additional "N.Y. Confidential" segments . . . **Charles (Bud) Barry**, v.p. in charge of MGM-TV, vacationing in Europe . . . National Telefilm Associates has added six salesmen. They are **William Rhodes, Roger Wilson, Frank Meyers, Paul Weiss, M. C. (Jim) Gregory** and **Crenshaw Bonner** . . . WTOP-TV, Washington, has purchased Trans-Lux Encyclopedia Britannica Films . . . **Marion Parsonnet** and **Francis Van Hartesveldt** have been signed as writers on Ziv's "Bat Masterson" skein.

Flamingo Telefilm Sales has opened new offices in Indianapolis, with **Paul Webster** as regional manager. Webster formerly was with Republic Pictures. Also, **Leo Knight**, ex-Ziv exec, has been named regional supervisor of Texas . . . WOI-TV, Ames, Ia., has bought the Encyclopedia Britannica Films distributed by Trans-Lux . . . **John Howell**, CBS Film Sales sales manager, off on another tour of exchanges.

Shirley Temple Pix A Puller for NTA

National Telefilm Associates is getting a good ride on the Shirley Temple pix.

It's signed a roster of sponsors, via Gray agency, for participations in six Shirley Temple features, to be telecast over a limited number of stations affiliated with the NTA Film Network. The starting date is some time in October, with about 60 stations participating.

Of the six pix to be used, four will be repeats, shown last year on the filmed net. as holiday specials. The repeats will be "Rebecca of Sunnybrook Farm," "Captain January," "Wee Willie Winkle" and "Heidi." The new Temple pix to be released first via the net exposure haven't been selected yet.

Participating sponsors include Ideal Toy, Westinghouse, Van Heusen, Samsonite and Necchi, the latter a sewing machine maker.

WOR Into Videotape

WOR Recording Division of RKO Teleradio Pictures has entered the field of commercial videotape recordings.

According to John B. Hayes, manager of the division, WOR Recording will utilize its studios for live recordings by ad agencies, film producers and package show producers. The videotape equipment is presently in operation.

Inside Stuff—TV Films

One judgment was vacated and another entered against Matthew (Matty) Fox in the N.Y. county clerk's office. The vacated judgment was for $29,646 obtained by Eliot Hyman, prez of Associated Artists Productions, and based on promissory notes. Along with Fox, Motion Pictures for Television Corp., a Fox-helmed company, was named in the settled judgment. The new judgment entered against Fox was in favor of H. J. Zittau, based on promissory notes inked in '56 and '57.

A videotape service for producers of commercials, pilots and closed-circuit programs has been launched in New York by the newly-formed Termini Video Tape Services Inc. Tony Termini, prez of the new outfit, has been head of the Termini Film Editorial Service for the past 28 years. The video service will utilize Ampex recording machines.

New cartoons especially made for tv appear to be racking up healthy sales. Six markets recently signed for "Cartoon Storybook," being distributed by Reub Kaufman's Jayark Film Corp. Roster includes WGN-TV, Chicago; KVAR-TV, Phoenix; WCYB-TV, Bristol Va.; WDEF, Chattanooga; KONO-TV, San Antonio, and WSTV, Steubenville, O. Ten-minute series has now been put in 33 markets.

New stations signing up for the fresh "Crusader Rabbit" series, distributed by Regis Films, include WCAU-TV, Philadelphia; WDAU-TV, Scranton; WMBR-TV, Jacksonville; WTCN, Minneapolis; CMTV-TV, Havana, and KLOR-TV, Salt Lake City.

13-WEEK CYCLE IN TELEPIX

Soft Market on Regional Buys

Despite the recent flurry of contracted regionals, there still are quite a number of outstanding major regionals uncommitted.

Holdouts apparently haven't seen the syndicated entry they want for the fall start. In any event, they're undecided at this late date.

One major regional which reached a decision is Schlitz which took Ziv's "Mackenzie's Raiders" for 15 markets. A comparative minor one which recently committed its coin is Shamrock Oil & Gas Co., of Amarillo, Tex., which signed for Gross-Krasne's "African Patrol" for west Texas and New Mexico Markets.

The holdout lineup includes Nationwide Insurance, which wants a "soft" show to replace "Mama," and Wilson Meat Packers, finishing a ride on "Dr. Hudson's Secret Journal." Others include Rival Dog Food, Standard Oil of Indiana, Standard Oil of Texas, American Bakeries, Chunky Chocolates, Pacific Gas & Electric and Pearl Brewing.

Cartoons a Pushbutton Pushover

Grinding Out More Footage in a Fortnight for TV Than Customary in a Year for Theatre Use

By BOB CHANDLER

Hollywood, Aug. 19.

Sweeping refinements and streamlining techniques in animated film production have enabled cartoon producers to turn out more footage in two weeks for television than they did in an entire year for theatrical use and at half the cost.

Prime example is H-B Enterprises, the partnership run by Bill Hanna and Joe Barbera, who pulled down seven Academy Awards during the 20 years they turned out the "Tom & Jerry" series for Metro and who are now operating strictly in the field of television cartoon production.

H-B is currently turning out two series, the group of 52 four-minute "Ruff & Reddy" cartoons for Screen Gems, now in its second year, and the new series of 26 half-hour cartoon shows, "Huckleberry Hound," which Screen Gems has sold to Kellogg for a fall bow.

Barbera recalls that at Metro, it would take eight weeks to turn out a six-minute cartoon, and the total output of the studio was eight such cartoons per year. Currently, H-B is turning out 30 minutes a week of animated footage, comprising three "Ruff & Reddy" segments a week, nearly two seven-minute cartoons a week for the new "Hound" series, plus bridges, billboards and intros connecting the "Hound" cartoons to form the half-hour.

No "Cheating"

All of this has been achieved, Barbera maintains, without "cheating," a term he applies to the herky-jerky money-saving techniques involved in so-called "limited animation." Savings have accrued through greater production which cuts the overhead, and the major upbeat in production stems from what Barbera believes is a

(Continued on page 52)

Roach to Shoot On 4 for Synd.

Hollywood, Aug. 19.

Hal Roach Studios, expanding its vidpix activities, plans to go ahead with production on unsold pilots, putting the skeins in the syndication mart.

Properties heading for the market-by-market route include "The Veil," starring Boris Karloff, to be distributed by National Telefilm Associates; "Landmark"; "Man of Action," latter starring John Ireland; and "Cavalry Surgeon," starring John Hudson. In addition, Roach plans a "Guy Madison Show," with Madison enacting a swashbuckling southerner during the early 19th Century.

Roach Studios, acquired recently by Scranton Corp., also is currently negotiating for distribution set-up in Europe for both tv and theatrical film product. Roach said he expected the Karloff and Madison starrers to be ready around January.

NTA's 5 Foreign Pix

National Telefilm Associates is getting into the foreign import tv distribution biz.

NTA's London office secured tv and theatrical reissue rights to five features produced by French filmmaker Paul Graetz. Pix include "Devil in the Flesh," "Rome 11 O'Clock" and "God Needs Men." "Devil" has been dubbed in America in its first theatrical runaround, and the others will be dubbed prior to their distribution on tv.

Par-Sunset Eyes Major Vidpix Role Via Vidtape Gear

Hollywood, Aug. 19.

Major step forward in videotape's inroads on film as the chief tool in telefilm production will be taken early this fall by Paramount Sunset Corp., which will have at its disposal new Ampex tape equipment to be purchased by KTLA.

Access to the tape units, which will give Par-Sunset the jump on its telefilm competitors in the development of videotape to what shapes as a powerful economic and artistic improvement over film, is possible because both it and KTLA are wholly-owned subsids of Paramount Pictures Corp., and employees of both are members of IATSE. Company becomes first major vidfilm production and leasing outfit to have videotape equipment at its disposal, according to Jim Schulke, veepee in charge of KTLA and veepee and general manager of Par-Sunset.

First Ampex machine will be delivered by Oct. 15, with second unit due to arrive before Dec. 10, and others to follow as experiments succeed, according to Schulke. Recorders will be housed in KTLA's master control, less than 100 feet away from Par-Sunset stages, making experimentation by the latter convenient and workable.

Par-Sunset's initial experiments on tape will be conducted with a pair of vidshows to be aired on KTLA, one to be a new Sandy Howard Productions property.

(Continued on page 54)

Form Carma Productions

Hollywood, Aug. 19.

John Smith, star of NBC-TV's "Cinmarron City" series, has joined up with Clark Bramwell, a N.Y. financier, and Don Tomlinson, a film editor, in the formation of Carma Productions. New company will produce theatrical films, in addition to tv properties.

Smith already has acquired film rights to two vehicles—both of which will star the actor and are scheduled to roll this year. One is "Stockade," novel by James Keane which will be published by Random House this fall. The second yarn is an untitled original.

SHORTER DEALS VS. 39-PLUS-13

By MURRAY HOROWITZ

On the national level, there are straws in the wind rumbling the telefilm biz, with some traditions going out the window, and live tv edging in for a comeback.

Things are happening reflective of the jumpy network situation—and many forecasters feel that the current jumpiness won't be unique to this season, either. To put it simply, the phrase around New York town is that "times are changing, maybe too fast."

Item: For the first time in many a season, telefilm producer-distributors have inked for 13-week deals. Ziv has "World of Giants" under a 13-week pact with CBS-TV (still unsold). Screen Gems pacted the "Ed Wynn Show" for 14 weeks with usual options, on NBC-TV Liggett & Myers and Bulova are alternating as underwriters. No one's boasting about it, but the Ziv and SG pacts aren't unique for telefilm houses this season. There are more.

Item: There's a question posed by NBC-TV's decision to yank the unsold "Northwest Passage" and "Love and Marriage" Friday night telefilm series and substitute Albert McCleery's "Ellery Queen," live from Hollywood. Query is: Are telefilms in danger of pricing themselves out of a soft, jumpy network market, the one that's prevailing today in comparison to past seasons?

There's no flat answer to the query, the response to that one depending on what factors are being considered. But many in the telefilm trade are asking such questions—and searching for answers to meet the changes, some of which already are underway.

Halving the '26'

Take the 13-week-deal development. A three-month ride for a live show, especially the quiz-game variety, is no novelty. With that option clause, the 13-weeker has been with the nets a long time. But this is the first season that the 13-weeker has cropped up in telefilms. Pattern last season was 26 weeks, with options to renew. Prior to that the telefilm houses usually were able to get a firm 39-plus-13. (Today, the 39-plus-13 pattern sounds like an echo of the lusher past.)

Most producers claim they need at least a 26-week ride to come out ahead. Talent and technical crews want some assurance that they'll be working for a longer period than that entailed in a 13-week stint. It also takes time to line up scripts, prepare for production, etc. A 13-week deal means that a sponsor, after the sixth or seventh week of show's debut, decides on whether to continue with the series, giving the producer the barest minimum of time to get the next 13-week cycle rolling. Predictions are that any 13-week pattern would downgrade telefilm produc-

(Continued on page 52)

Some Stations Waiting It Out on Kidult Shows For Kellogg to Move

Some stations are holding off buying kidult syndicated shows, waiting for Kellogg to make its move on the local level.

Kellogg, via the Leo Burnett agency, has pacted for four series, "Wild Bill Hickok," "Superman," "Woody Woodpecker" and "Huckleberry Hound," for placing in about 140 markets. Deal was worked out with the station reps for Kellogg to get a discount on the the local station time rate, based on the number of shows placed. But the Burnett agency hasn't moved as yet in many markets, including New York.

Some stations are cautious on buying skeins at this point, hopeful that they will get the Kellogg biz, and the lineup of the sponsor's programming, for this fall.

CBS-TV and CBS Film Sales Don't See Eye to Eye on 13-Week Deals

Still Try on Sci-Fi

Despite the failure to date of CBS-TV to sell "World of Giants" and "Invisible Man," the two new science-fiction entries, hope runs high for the category.

CBS Film Sales and National Telefilm Associates are looking over possible new out-of-this-world entries for lensing.

A flat statement that CBS Film Sales will not be a party to a 13-week network telefilm deal was made by Leslie Harris, v.p. and general manager of the telefilm house.

Harris' position runs counter to one of the deals made by the CBS network, the parent company of CBS Film Sales. CBS-TV inked a deal with Ziv for "World of Giants" on a 13-week basis, with options.

Harris said that a 13-week deal is not good for either the producer or the sponsor. He declared it can only work to the detriment of the quality of the show, with no one the winner. Waiting six or seven weeks after the debut of the show for the sponsor to pick up the option for the next cycle doesn't give the telefilm producer sufficient time for lensing. Harris maintained that an effort should be made to get telefilms off the beltline approach, which degrades quality. A 13-weeker can only tighten the beltline, he warned, and CBS Film Sales will not go along with the practice either now or in the future.

CBS Film Sales' production plans include "The Diplomat," the pilot of which is to be shot at British Lion studios in England. Clare Boothe Luce will host the projected series about the American foreign service. Shooting is due to start Sept. 20. "Attorney," another pilot project, is due for filming in Hollywood in December.

Pilots completed include "Silent Sabre" and "Border Patrol." "Sabre" will be pitched nationally for a January start, while "Patrol" will be offered to major regionals in syndication, starting January. Lensing on "Col Flack" is underway at Metro studios, while filming on "Rendezvous" is due shortly in England. Both "Flack" and "Rendezvous" are syndication entries.

NTA Takeover By National Theatres Okayed by Board

Board of directors of National Telefilm Associates has recommended approval of a proposed buy of NTA by National Theatres.

Under the proposal, the theatre circuit will offer to purchase all of the outstanding shares of common stock of NTA, contingent upon the acquisition by NT of a controlling interest in NTA. Proposal is subject to the approval of stockholders of both companies. Under the new setup NTA would operate as a division of National Theatres, the second largest chain in the U. S., with about 300 theatres.

Terms of offer call for an exchange of $11 in principal amount of a 15-year 5½% sinking fund subordinated debenture for each share of NTA common stock, plus a warrant for the purchase of one-quarter of one share of National Theatres' stock for every share of NTA stock. The warrants may be exercised in the first year at a price per share of $1 less than the market value of National Theatres common stock quoted on the N. Y. Stock Exchange on the day prior to the day on which National Theatres' offer to NTA stockholders will be formally made. If the then market value shall be less than $9.50 and more than $8.50, the warrant price will be $8.50, and if the then market value should be $8.50 or less, then the warrant price will be equal to the market value. The exercise price will increase at the rate of $1 per share each year for the next 10 years and will remain constant thereafter until the warrants expire at the end of the 15 years.

It's contemplated that the proposed offer will be made to NTA holders in the latter part of this year or early '59. An equivalent offer also will be made to all holders of NTA warrants. Understood Ely A. Landau, NTA's board chairman, and Oliver Unger, NTA prez, will continue at the helm of the merged company, in addition to being elected to the board of National Theatres.

Landau and Elmer Rhoden, National Theatres prez, welcomed the new association. It was stated before the proposal could be effected, consent of governmental agencies, including Justice Dep't. would be needed.

Hartmann's New Co.

Hollywood, Aug. 19.

Producer-writer Edmund Hartmann, under contract to CBS-TV for the past three years, has exited and joined Westwood Productions, in which he's partnered with Bernard Prockter and Milton Kirshbaum.

New indie company plans to produce theatrical films and vidpix. Hartmann is currently readying a screenplay for Westwood.

$100,000 Safari To Film 'Kasongo'

Hollywood, Aug. 19.

Elza and Edwin Schallert have been signed by producer Sol Lesser to script "Kasongo," projected television spec based on current exploits of explorer-photographers Miki and Peg Carter in the African jungle region.

At a cost of $100,000, Lesser is dispatching the Carters to Africa to acquire closeup footage of animals and natives. Equipment includes a special truck supplied with up-to-the-minute sound and camera paraphernalia hidden in its outer panels for instant pushbutton use as objects of interest are encountered. Also to be utilized is a watercraft to traverse swamp areas. Lesser hopes to acquire footage as close as six feet away from rhinos, lions and tigers.

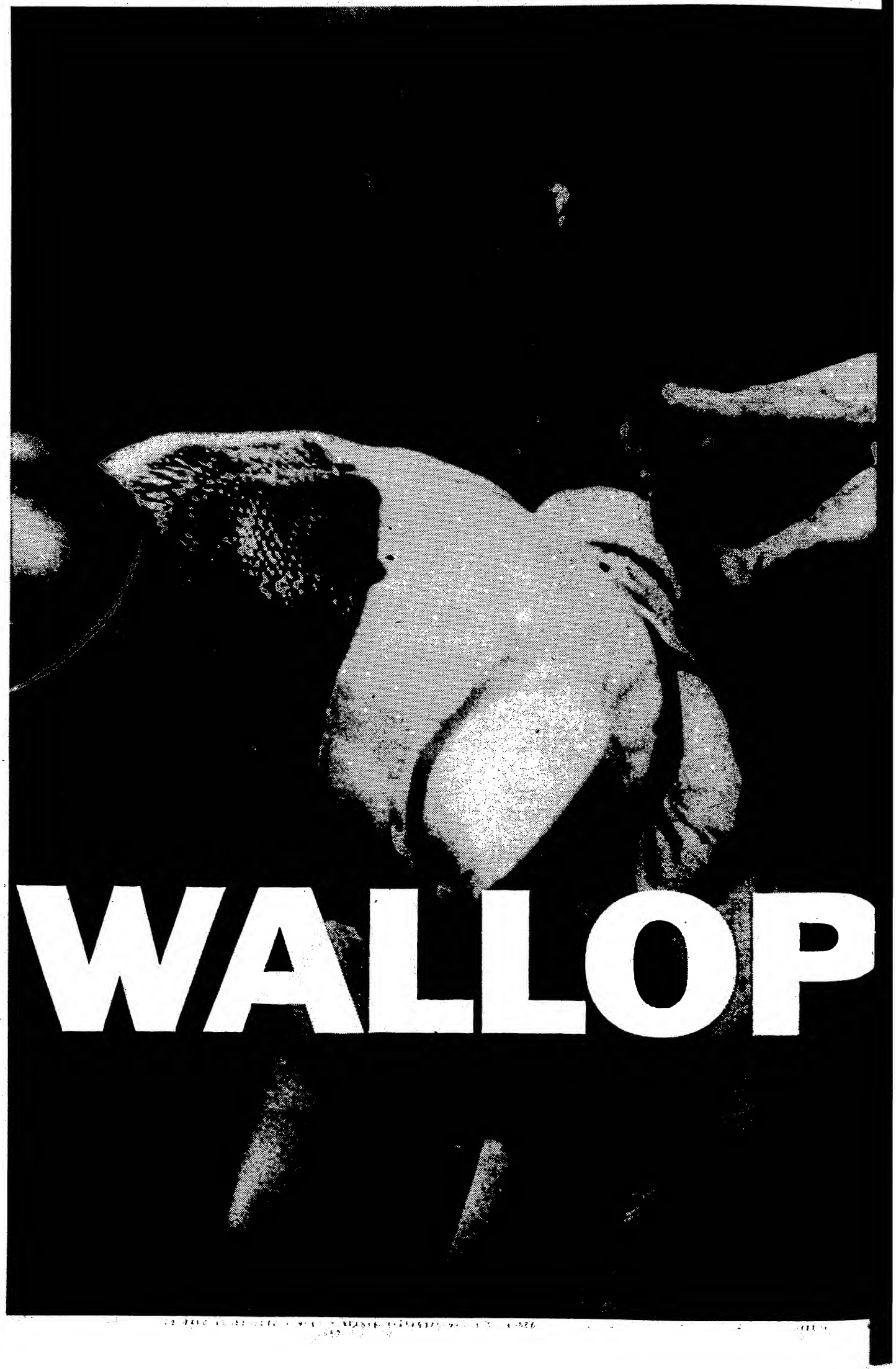
The Carters are now en route to the Dark Continent, where they will be accompanied by a white hunter, a seven-foot-tall Watusi warrior and a pygmy. They will keep in constant touch with the Schallerts via tape recordings and letters.

Fiddler Jaffa Asks Out From BBC to Make Vidpix

London, Aug. 19.

With the object of making a filmed tv series for America, violinist Max Jaffa has asked the BBC to release him from his $8,400 BBC radio contract. For two years he has been the star of the BBC's weekly "Grand Hotel" program and has also filled as many as four BBC engagements a week.

He will leave the "Grand Hotel" show next month but will continue to appear from time to time on BBC.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From the Production Centres

Continued from page 24

Siegel for his vidpic bow . . . Ziv assigned 22 writers to turn out scripts for Mackenzie's Raiders." . . . Steve **Allen** will do his shows of Sept. 21 and 28 in Hollywood to billboard the NBC stars of the new season and who will give a sample of their shows.

IN CHICAGO

Jim Beach, ABC veep in charge of central division sales, elected prez of Chi Broadcast Advertising Club . . . **Ken Nordine** had a panel seat last weekend in a jazz discussion at the French Lick (Ind.) festival . . . **Carl Kahn** relieved of his writing chores at the **Jules Power** shop here as a result of WGN-TV's takeover of "Lunchtime Little Theatre" package . . . WBKB's **Jim Lounsbury** guest emceeing "American Bandstand" on ABC-TV next Tuesday (26) . . . "Fran Allison Show," debuting this fall on WGN-TV, will be shot in color, increasing the indie station's tint sked to around 14 hours per week . . . **Dukes of Dixieland** ordered a kinnie (from WTTW(of their stint on "Jazz In the Round" on WBBM-TV last week . . . **Peggy King** doing "In Town Tonight" Friday (22) . . . **Jack Brickhouse's** wardrobe is diminished by one suit since thieves broke into his car one day last week while he was doing his ballcast from Wrigley Field . . . **Mel Quinn** upped to program director of WISN radio in Milwaukee. He's succeeded as public service director of WISN-AM-TV by **Patt Barnes**.

Eight longtermers of NBC-Chicago got watches at the annual company outing last week for notching 25 years of service. NBC veep **Jules Herbuveaux** and news chief **Bill Ray** top the list that includes **Leonard Anderson, Mary Kelly, John Katulick, J. Curtis Mitchell, Frank C. Schnepper** and **Lester L. Washburn.** Sports director **Johnny Erp** rounded the 20-year mark. Approximately 45% of the local shop has been with the company 10 years or more.

IN WASHINGTON .

WTTG-TV is providing the time for daily 30-minute televised science lessons starting Sept. 22, with Monday-through-Thursday programs (11:30-12 noon) to be used in area school classrooms and Friday for adult viewers. Greater Washington Educational TV Assn. is getting it up . . . **George Jessel**, here to receive a national celebrities award from the Washington Interfaith Committee, appeared on WRC-TV's "In Our Town" . . . Prints of 17 programs in the documentary-film series telecast in 1957-58 by CBS under the title "Twentieth Century" have been presented to the Library of Congress for its audio-visual collections. Handing them over in a ceremony were **Burton Benjamin**, series producer, and **Theodore F. Koop**, CBS director of news and public affairs here . . . The TV Allocations Study Organization is closing its Washington office and moving to Ames, Ia. . . . **Evelyn Griffith**, night operations supervisor for WRC and WRC-TV, reports from a Denver vacation that a David Brinkley Fan Club exists there—and that a teenager told her one Brinkley autograph could be traded for those of three rock 'n' roll singers . . . **Frank Bourgholtzer**, NBC newsman, is back for one year in Vienna as Central European news chief and is covering State Dept. stories . . . "Dollars and Sense" will be the theme of eight fall conferences of the National Assn. of Broadcasters slated from Sept. 18 through Oct. 28, with the first in Washington . . . **Charles Lanius** has been assigned to report for WTOP and WTOP-TV from Turkey. WMBR-TV, Jacksonville, Fla., will also carry him.

IN LONDON

BBC-TV has lined up a large crop of talent to make appearances on its Celebrity Dais at this year's Radio and Television Show, which opens next Wednesday (27) at Earls Court. Among the names already booked are the **Beverley Sisters, Alma Cogan, Lonnie Donegan, Joyce Grenfell, Vic Oliver, Ted Ray, Frankie Vaughan, Jack Warner, Jimmy Edwards** and **Terry Thomas** . . . ABC-TV will commence airing the "Jungle Boy" vidpix series on Jan. 12 . . . Comedian **Dave King**, together with **Peggy Mount, Alan Wheatley, Michael Bentine, Dorothy Dewhurst** and **David Kossof**, will appear in tonight's (Wed.) Associated TeleVision production of "Arsenic and Old Lace." . . . A new "Life With The Lyons" comedy series starts a fortnightly network run via Associated-Rediffusion on Sept. 19 . . . Norwegian actor **Claes Gill** will star in a BBC-TV production of Ibsen's "The Lady From The Sea," next Sunday (24) . . . A-R starts the "New York Confidential" series on Dec. 4. Series will replace "San Francisco Beat." . . . Yank comedian **Peter Wood** lined up for two BBC-TV shows during September.

IN BOSTON . . .

John McLellan, WHDH and WHDH-TV jazz commentator, emceed first annual Jazz Festival at French Lick, Ind. . . . WEEI personality **Jerry Howard** doing p.a.'s at seven ozoners . . . **"Big Brother" Bob Emory**, WBZ-TV personality, vet of some 37 years in broadcasting, celebrated his 67th birthday last week . . . **Frank Tooke**, WBZ-TV gen. mgr., vacationing in Nantucket . . . **Bob Clayton**, WHDH-TV's "Boston Ballrom", emceed **Dick Clark's** "American Bandstand" while Clark vacationed . . . Hawaiian Punch launched big campaign on WNAC net on Yankee Weatherman shows over 31 affiliated radio stations in N. E. Monday 18) . . . **Ray Dorey** hosted Atlantic Junior Sportscaster Contest winner on his WHDH-TV show . . . WBZ-TV dropping "Boston Record Hop" show . . . **Bob Richmond**, gen. mgr. WMEX, off to Washington on biz trip . . . WNZC-TV unleashing big film packages for fall presentation.

IN PHILADELPHIA . .

Gunnar Back, director of news and special events for WFIL-TV, on a newsgathering mission to Europe, flying with the Military Air Transport Service . . . **Marciarose**, hostess of the WRCV-TV egghead "Concept" series, takes over as the only local femme newscaster, replacing the late **Judy Lee** . . . Deejay **Georgie Woods** running for state legislature . . . **Ugo Lodrini** and wife, Italian language broadcasters over WJMJ, head back to Italy to tape interviews at the Venice Film Festival. WJMJ stepping up power to 50,000 watts next month, placing the little indie in same signal class as WCAU and WRCV . . . WHAT, which airs rock 'n' roll round-the-clock on its AM station, preems "Sounds in the Night," a "jazz only" dusk-to-dawn session, on its FM band . . . All local outlets will televise United Nations sessions . . . **Bobby Troup** to sub for vacationing **Dick Clark** "Bandstand" (28).

IN MINNEAPOLIS . . .

Veteran airlane personality **Mel Jass** quit WTCN-TV to return to video freelancing . . . FCC permits have been granted in this area for new radio stations at Windom, Minn., and Superior, Wis. . . . **Clarence Tonopolsky** resigned as KRSI account exec to join WTCN-TV in same capacity . . . Great Plains TV Properties had its permit for a proposed Duluth, Minn., video station cancelled . . . **Kirby Grant** and **Gloria Winters** of the syndicated "Sky Film" appeared in person on **Sherm Booen's** locally produced WCCO-TV "World of Aviation" . . . **Rita Landry**, 18-year-old beauty, chosen from more than 100 applicants as a WCCO-TV staffer and will appear on the locally produced **Randy Merriman** show . . . New Minnesota tv station KCMT at Alexandria, owned by Central Minnesota TV Co. and affiliated with NBC, goes on air Sept. 1 . . . **Thomas Countryman**, owner of his own tv Continental Films here, bought Midwest Radio-TV . . . **Bob DeHaven** is a leading WCCO personality, but his commercials appear on competing KSTP . . . KMSP-TV acquired entire **Shirley Temple** feature pictures package . . . In single month 12 WCCO Radio accounts renewed . . . FCC rejected a Central Minnesota TV application to have Channel 12 shifted from Brainerd to Walker, so that its tv application for Bemidji could be moved to Walker. Brainerd interests opposed the plan. CMTC holds Alexandria Channel 7 . . . ABC network disk jockey **Dick Clark** to do shows Aug. 27-28 at Armory here for WTCN-TV . . . **Paul Stacke** named WLOL promotion manager . . . **"Sandy" Singer** back in disk jockey role at WLOL after brief fling in his father's Chicago business . . . KMSP-TV launching a locally produced afternoon bingo series . . . KSTP-TV's "Treasure Chest" show to originate from Minnesota State Fair.

IN CLEVELAND

Rev. Richard T. Giesel pacted to spin WHK Sunday stanza . . . **Ronnie Barrett** exited WDOK disk staff . . . **Alan Douglas** subbed for **Bill Gordon** on WEWS when latter did **Dick Clark's** "Bandstand" chore . . . **Dick O'Heren** recovered from long illness to return to WGAR daily stint . . . **Jim Passant**, KYW flack, recovered from three-week illness . . . **Ken Coleman**, WHK sportscaster, named by ABC for All-Star grid voice . . . KYW's **Big Wilson** in Hollywood for audition for tv's "The Fat Man" . . . **Paul Nakel** exited WJMO for general managership of WEOL.

IN PITTSBURGH

Josie Carey and **Fred Rogers** signed to do three six minute segments of their WQED "Children's Corner" program on "Today" this week . . . **Bill Jewett** has resigned as traffic manager at KDKA-TV to teach radio-tv at Duquesne U. next semester. **Roger Wolfe** is moving up into his job and **Bill McGaw** will replace Wolfe as assistant to **Cal Jones**, program director . . . **Rosemary Caputo** has resigned as traffic chief and continuity boss at Ch. 13, the educational tv station, to do the same thing for WFAE-TV . . . **Tad Reaves**, Ch. 2 boss, and his family to Miami Beach for two weeks . . . **Bill Cardell** pinchhitting for Ch. 11's vacationing sportscaster **Mal Alberts** . . . **Ted Nielson**, a producer-director at WQED since '56, quit to go with WTTW, educational channel in Chicago . . . **Pat Nicholson** will do publicity at new Ch. 4 under promotion manager **Greg Van Camp** . . . **Mary Ann Manger** has resigned as KQV continuity writer to raise a family and **Herb Heiman**, of U. of Indiana, is replacing her.

IN SAN FRANCISCO

KTVU signed Safeway Stores for the Oakland channel's half-hour, Tuesday-night films of football 49er games—first Safeway tv buy in California . . . KCBS general manager **Henry Untermeyer** to New York, Chicago and Philadelphia to sell KCBS news . . . KFRC reviving the old **Dean Maddox** "Sunday at the Cliff House" show with **Craig Kelly** at the mike . . . KTVU film librarian **Bob Rose** suffered a stroke . . . KPIX on a public service kick with special reports on transit, politics and the **Bill Dempsey-Pete Abenheim-Al Baccari** European films . . . **Del Gore**, ex-general manager of KARM, Fresno, is a new KGO-TV salesman . . . Winter Olympics' organizing committee named **Dan Seymour** of J. Walter Thompson, **Dave Werblin** of MCA-TV, **Wally Jordan** of Wm. Morris Agency, **Bill Henry** of L. A. Times and **Lowell Thomas** to its national tv public service committee . . . KPFA-FM, listener-supported station in Berkeley, Cal., raised its basic subscription rate from $10 to $12.

IN BALTIMORE

Host of WBAL-TV's "Twilight Theatre" is **Ray Walker**, up from West Palm Beach, Fla. . . . Chairman of the "deathless weekend" backed by radio and tv stations here was **Bob Jones** of WMAR-TV . . . Added to WBAL radio slate in late evening slot, Monday through Saturday, is "Harley Show" with **Harley Brinsfield**, local restauranteur, at the helm . . . **Seymour "Sy" Freedman** of Washington, D. C., has returned to **Burt Claster's** "Romper Room" as public relations director after two-year hiatus . . . **John Bowman** subbed when **Al Herndon** vacationed from WBAL-TV's "It's in the Name" . . . **William H. Whitmarsh** is new account exec on WBAL Radio sales staff and in same slot with WBAL-TV is **Richard Gochnauer** . . . **Gwinn Owens** departed Baltimore Evening Sun as reporter to join WJZ-TV as staff writer . . . WBAL-TV newsman **Paul Shields** will wed **Mary Ellen Shehan** Sept. 13 . . . **J. Donald Howe** is new local sales manager at WBAL-TV . . . WJZ-TV's platter man, **Buddy Deane**, is among jockeys making goodwill tour of Europe with blessings of USO and Defense Dept. . . . **Ted Jaffee** subbing for him.

IN DETROIT .

WWJ, the Detroit News radio-tv stations, celebrate 38th anni Aug. 20. WWJ lays claim to being the oldest radio station of all. On opening day a news and election return broadcast went out over a 20-watt transmitter. Other radio firsts included a football broadcast, radio debuts of Fanny Brice, Will Rogers, Fred Waring and a baritone from Owosso named Thomas E. Dewey. In 1926 the station joined NBC. WJBK-TV will stage TV Weather, Ladies Day, Detroit Bandstand and **Jac LeGoff** newcasts from the Michigan State Fair Labor Day week.

Court OK's Radio Indies On Past-Tense Airing Of Fight, KO's 'Simulation'

TelePrompter's court fight to prevent broadcasters from simulating a ringside description of Monday's (18) Patterson-Harris bout got a mixed decision from Judge George Tilzer of the New York Supreme Court.

Judge Tilzer barred stations WOR, WINS and WOV, N. Y., from giving a present-tense round-by-round report of the fight, supplied after each round by newswire services. He also prohibited any simulation of a ringside account, including noise of the crowd.

At the same time, however, Judge Tilzer recognized the broadcasters' rights to present a past-tense version of each round. In his decision, he mentioned Teleprompter's efforts to service newspapers. "Once there has been a public dedication of news," the jurist's opinion stated, "radio broadcasters have the same rights as do newspapers" in news dissemination.

Teleprompter, which has the exclusive radio and tv rights to the bout, telecast the match via closed circuit to theatres. It sought a court injunction when it was informed that the three N. Y. radio stations would broadcast the fight on the basis of newswire round-by-round summaries.

In his opinion, Judge Tilzer took cognizance of the pledge of the stations that they would not broadcast a present-tense description of the fight. Nevertheless, he also recognized that the plaintiff had a right to move for an injunction in his court, to nail down that prohibition.

Judge Tilzer's decision fell along the lines set down in the precedent-making ruling of 1953, when the N. Y. Supreme Court dealt with a similar situation.

FCC Okays KITE Sale

San Antonio, Aug. 19.

The FCC has approved the sale of KITE from Charles W. Balthrope to Connie B. Gay Inc., for a reported sum of $250,000. Balthrope will remain with the station in an advisory capacity and continue ownership of KITE-FM.

The outlet was also authorized to change from daytime only to fulltime operations using 5,000-watts day and 1,000-watts night and to change its studio location from the Transit Tower to suburban Terrell Hills.

Howard Coleman Out As Manager of Chi WMAQ In NBC Economy Move

Chicago, Aug. 19.

First deletion in the executive echelons at the local NBC shop will occur at month's end when the network's economy-mindedness pulls a job out from under Howard Coleman. For the past 18 months Coleman has been station manager of the radio o&o, WMAQ, a post that after a long period of dormancy was reactivated when Coleman took over.

Coleman started with NBC here in the press department in 1952, being promoted a few years later to the special post of color sales development manager and later to manager of advertising and promotion.

Currently in discussion is the possibility that the WMAQ station managership be handed over to Russ Stebbins in addition to his other duties as WNBQ (tv) sales manager. But more likely the post will go back into mothballs until more prosperous times.

Radio Reviews

TONY MARVIN SHOW
Director: Maurin Benkoil
Writer: Hank Miles
120 Mins.; Mon.-thru-Sat., 2 p.m.
Participating
WABC, N.Y.

Tony Marvin, a vet broadcast hand, bowed as a deejay on WABC Monday (18), filling the Monday-through-Saturday 2 to 4 p.m. slot.

The initialer, judging from a heavy segment caught, was heavy on platter spinning and light on chatter. As a deejay, Marvin was competent, if not distinctive. Former announcer and longtime associate of the Arthur Godfrey team, Marvin has a rich, deep and resonant voice.

Chatter served up was innocuous, dealing with why ducks don't get wet, the reason for buttons on men's coatsleeves, etc. Marvin's voice and manner didn't lend themselves to the needed light touch for such whimsical items. There was a good deal of name-dropping, congratulatory wires and a taped talk between Marvin and former boss Godfrey. All was sweetness and light between them, Godfrey wishing Marvin luck as a disk jockey, and Marvin pledging that he would keep the Godfrey level of integrity on his show. Marvin evidently plans to play heavily on establishing his sincerity.

Other chatter items were not so sticky. Marvin, who spoke of his aim to be himself on the show, would do well to follow his own dictum, for on opener he didn't evidence an individualized personality, but rather that of a polished organization man.

Platters were well chosen, running the gamut from rock 'n' roll to oldtime faves. Five-minute news segments broke in on the half-hour and on the hour. *Horo.*

DEL SHARBUTT SHOW
Director: Stan Tarner
Writer: Vim Lehner
150 Mins.; Mon.-thru-Sat., 4 p.m.
PARTICIPATING
WABC, New York

Despite his being from Texas, veteran announcer Del Sharbutt is not recalled as ever pitching the faintest twang in his urbane, ultra-masculine voice. But on Monday (18), when he turned regular deejay for the first time (at least in New York) he went cornpone nearly all the way.

The reason for this sudden folksiness before a N.Y. audience is obscure. He may have been under direct instructions from the WABC management or it may even have been first-night fright, although the latter seems highly unlikely where Sharbutt is concerned. In any case, it rang the sourest of dishonest notes and went a considerable distance in undermining him in his new role.

It was apparent that Sharbutt, a good ad libber, was not certain what was expected of him.

Music was supplied by WABC librarians, and was par for the "top tunes" course. *Art.*

Raleigh, N.C.—A North Carolina farm radio and television editor has been cited for achievement in agricultural communications during 1957. The recipient was Theodore M. Hyman of North Carolina State College here. He was given a scroll and a $500 check by the Assn. of Agricultural College Editors and National Plant Food Institute at their 42d annual convention on the U. of Wisconsin campus.

Foreign TV Reviews

DICKIE HENDERSON HALF HOUR
With Dickie Henderson, Anthea Askey, William Sylvester, Eve Lister, Marion Keene, Bernard Hunter, Len Lowe, Sara Leighton, Grace Webb, Steve Race orch, others
Director: Bill Hitchcock
Producer: Jack Hylton TV Productions
30 Mins.; Fri., 8:30 p.m.
Associated-Rediffusion, from London

Dickie Henderson's a very popular British comic, so what more natural than for him to have his own tv show? The program is okay for laughs and stands comparison with the Sid Caesar show on the other channel. It's a pity, however that Henderson's talent should be used on old Caesar scripts, which, though often good, are not always suited to his style. Situation comedy sketches are the mainstay with Henderson playing opposite Anthea Askey, who displays a good sense of fun.

In the show caught, which like the rest of the series is telerecorded, Henderson and Miss Askey did an amusing lovers-quarrel-over-the-phone sketch and then went on into a slapstick sequence in an auction room, followed by an equally broad routine in which their purchases were methodically smashed by a hearty Texan relative played by William Sylvester. Guest songstress Marion Keene made easy work of a solid arrangement of "Taking A Chance On Love," and the supporting cast was capable. *Bary.*

THE RANDALL TOUCH
With Leslie Randall, Joan Reynolds, others
Writers: Bill Craig, John Law
Producer: Hugh Rennie
30 Mins.; Mon., 10:15 p.m.
Associated TeleVision, from Birmingham

Leslie Randall and Joan Reynolds have enjoyed a fair amount of success in their partnership on commercial tv, and have had several series in the domestic comedy vein which have commanded attention from quite a large slice of the viewing public. Their humor is inoffensive and simple and relies mainly on situations and puns for yocks. Production sometimes tends to be sluggish, but generally is adequate.

Theme of the show caught was based on the Riviera honeymoon of the couple. They found they were short of currency to pay a hotel bill and resorted to some slightly shady conversion deals to rake up sufficient loot. This went haywire, and finally, because of a generous offer, they became unwitting smugglers of diamonds. Randall and Miss Reynolds managed to carry the rather weak script. *Bary.*

Foreign TV Followups

Saturday Spectacular

After postponing her British tv bow a week earlier because of a bout with laryngitis, Georgia Gibbs finally made it on this Associated TeleVision show (9), as a guest of Hughie Green, British tv personality around whom the offering was built. It turned out to be a pretty good program, with Miss Gibbs ably doing her stuff and leaving a good impression. Green steering it pleasantly through its 60 minutes, and a number of good individual acts completing the lineup.

Lanky, amiable Green contributed stakes and also got out among the studio audience to chat with some of the celebrities present. It was his personal touch which rounded the program off neatly. Miss Gibbs, with a more than fair share of professionalism and plenty of zip, sang a couple of contrasting numbers and excelled herself when she belted out "Rockabye My Baby," a well chosen entry for her style of vocalizing.

A fine and comparatively new British vocal-instrumental quartet, the Polka Dots, rated top praise for making a sound not often heard from British close harmony outfits. As well as vocalizing on "It's Got To Be This Or That" and "I Didn't Know," three of the all-male combo switched to piano, alto and soprano saxes at which they were equally as proficient. A good, slick comedy dance routine was provided by Bob & Marion Konyot. To complete the layout, a bunch of teenage artists, including an accordionist, a songstress and a skiffle group, all of whom had appeared on an ATV teen talent show, filled in amiably. There was also a filmed item showing five-year-old Helen Crayford going through her paces on the trumpet. Musical support was provided capably by the Jack Parnell orch. *Bary.*

Summertime

The addition of new blood, namely Kenneth Williams, to Granada-TV's 30-minute weekly "Summertime" show (12), did not give the offering the lift expected. Resident lineup of Jackie Rae, Maureen Cannon, the Carlu Carter Trio, with the exception of the Granadiers, while making pleasant enough contributions, have little new to offer.

Williams, who has made quite a name for himself in West End revues, did a sketch about the sale of a do-it-yourself chair-making kit. His flair for bringing to life offbeat personalities, based on keen observation, was worked overtime in the guise of a sensuous salesman, but the piece stopped short at being just a moderate ribtickler.

Rae and Miss Cannon warbled pleasantly on a few numbers and the former took time out to make nice music on a vibraharp. The Carlu Carter Trio terped neatly through a Mexican hat dance, while the Granadiers maintained their high standard with an unaccompanied rendering of a Round song. Peter Knight's orch handled the musical chores well. *Bary.*

The Jubilee Show

Now that this Associated-Rediffusion show has got into full swing, it has climbed back into the network ratings, where it regularly appeared when it was last in the schedules. The program is based on oldtime vaude, and succeeds in holding appeal for younger viewers as well as old. It is well produced and has a competent cast, headed by Dennie Lotis and Shirley Eaton, both of whom, as modern performers, have sizable followings.

In this offering (11), veteran vaudster Billy Danvers took over the guest spot with a lively rendering of "Kiss Me Goodnight, George." Show had lots of pretty girls hoofing and singing in turn-of-the-century rig and the program exuded an atmosphere of oldtime gaiety. Ian Wallace as chairman added to the mood of things as well as making useful contributions in the vocal stakes. "The Jubilee Show" made a worthwhile 30-minute mid-evening contribution to the program lineup. *Bary.*

Emergency—Ward 10

Associated TeleVision's consistently toprated twice weekly series, "Emergency — Ward 10," is still going strong after more than 130 airings. This program about life in a British hospital has won itself a niche in the history of British tv by going on and on without ever losing the interest of viewers. It is well scripted, convincingly acted and ably produced. The show also has plenty of scope for audience identification and added interest in its demonstration of the most up-to-date methods of treatment for a wide variety of diseases, illnesses and impediments. To add to all these attributes which make for a hit show, there is also a peek into the private lives of the hospital staff.

In the installment caught (9) the plot centered around the fate of a boxer who'd been kayoed and had not come round some hours later. There was also the plight of a doctor stricken with poliomyelitis, and the young nurse reported for being out of bounds while attending a party. It was all pretty convincing. At its present rate, the program looks good for a much longer life. *Bary.*

Rowan & Martin TVer?

Dan Rowan & Dick Martin, who got their video start on the old Walter Winchell colorcasts over NBC-TV and who are currently appearing on the "Chevy Show," the Dinah Shore summer replacement, are being preped for an additional buildup.

NBC-TV is reportedly setting up a half-hour show for the comedy team in prime time next January. An audition kine of Rowan & Martin is about to be made under NBC-TV auspices. A girl singer, as yet uncast, will be part of the program.

Trendex Top 10

(Week of Aug. 1-7)

Gunsmoke	(CBS)	27.0
I've Got a Secret	(CBS)	21.5
Hitchcock	(CBS)	21.3
I Love Lucy	(CBS)	20.7
What's My Line	(CBS)	19.6
Decision	(NBC)	18.4
Price Is Right	(NBC)	18.4
G. E. Theatre	(CBS)	17.5
Wells Fargo	(NBC)	16.4
Gun, Will Travel	(CBS)	16.3

The Plays & Herd-Riders On 'Playhouse 90' Agenda In 1958-59; Top Authors

"Playhouse 90," the CBS-TV dramatic series, is ready to roll into the 1958-59 season with a list to date of 15 outstanding properties, among them the works of major dramatists and novelists.

This collection of video drama will stem from the writings of Joseph Conrad, Henry James, Ernest Hemingway, Pierre Boulle, James Agee and William Saroyan. Original scripts will be contributed by Rod Serling, Reginald Rose, Robert Alan Aurthur, Loring Mandel, David Karp, Doris Frankel and Abby Mann.

Hubbell Robinson Jr., executive veepee in charge of CBS programs has assigned producers Fred Coe, John Houseman, Herbert Brodkin, Arthur Penn and Gordon Duff to the third season's array of 'Playhouse 90" dramatic fare.

The series will kick off Sept. 25 with an original by David Karp, "The Plot to Kill Stalin." It is based on material gathered by Harrison Salisbury, former Moscow correspondent of the N.Y. Times. The cast will include Eli Wallach, E. G. Marshall, Oscar Homolka, Luther Adler and Thomas Gomez. Melvyn Douglas will play "Stalin."

Coe, who will produce "Plot to Kill Stalin," also will handle the 90-minute dramatization of the late James Agee's novel "A Death in the Family," which won a Pulitzer Prize this year. Coe will also produce "Heart of Darkness," the Conrad novel of the backbreaking experience of a sea captain in the Congo, and "The Days of Wine and Roses," an original by J. P. Miller.

Houseman has been assigned to helm Boulle's novel, "Face of a Hero." Robert L. Joseph will do the adaptation for "90" and he subsequently will present it on Broadway. "Seven Against the Wall," the Howard Browne story of the Valentine's Day massacre in Chicago, is also on Houseman's list, as are Henry James' "Wings of the Dove," the story of a rich American girl in London dying of a mysterious malady, and Conrad's "The Secret Agent."

Brodkin will bring in the original dramas including "The Savage" by Rose; "Made in Japan" by Joseph Stefano and 'The Trial at Nuremberg" by Miss Mann. Brodkin also will produce the first three-hour, two-part drama in the series, "The Rise and Fall of Wilson Hunt," by Aurthur.

Saroyan's Pulitzer Prize comedy, "The Time of Your Life," with Jackie Gleason in the lead, will be produced by Duff. Penn's productions will include a Civil War drama, "The Flames of Richmond," by Miss Frankel.

The Christmas Day production will be "The Nutcracker" as danced by the New York City Ballet. Houseman will be in charge of this one.

File for Dismissal Of Hartman Contempt Rap

San Francisco, Aug. 19.

Federal Judge Albert C. Wollenberg has taken under advisement a motion to dismiss contempt of Congress charges against Louis E. Hartman for seven years the creator and voice of KCBS' daily "Jim Grady" show.

Hartman resigned from the CBS-owned station a month after he had been suspended for refusing to answer questions about Communist activity among Berkeley, Cal., professional people. The questions were asked at a House Un-American Activities hearing in Frisco in June of last year.

Hartman refused to take refuge in the Fifth Amendment, instead stood flatly on the First Amendment. His lawyers last week filed the dismissal plea.

Tele Follow-Up Comment

Ed Sullivan Show

Three of the billed performers on the CBS-TV Ed Sullivan Show took to sentiment and heart-tugging in what seemed like old home week Sunday (17) night. Gregory Peck, who makes few appearances on television, appeared on the show in a real offbeat bit. Peck last appeared on the show in June of '56 when he made an appeal for a fan of his who was severely burned. Sunday, he returned with the youngster who had completely recovered and voiced his thanks.

Ted Williams, Boston's colorful outfielder and regarded as one of the greats of the diamond, appeared on the show, via WNAC-TV, Boston, just long enough to make an appeal for the "Jimmy Fund." Williams, known for his baseball ability, also has won fame for his antics on the field and his battles with the Boston scribes. A few words with the slugger could have livened up the whole appeal.

Teresa Brewer, who got her mothers' birthday into the act, scored well in chirping two fast songs. Miss Brewer is an accomplished songstress who radiates charm and has plenty of showmanship.

Two standouts of the well balanced entertainment were comedian Shelly Berman and Domenico Modugno, Italy's rage who wrote and recorded the current hit "Volare." Berman did a skit on embarrassing movements which came off exceptionally well. Modugno belted out his hit tune and added a Continental touch plus class to the number.

Rest of the stanza was marked by some neat bits by Perez Prado playing "Patricia," dancers Carol Lawrence & Peter Gennaro, pianist Roger Williams' rendition of "Near You," and the one-liners of Jackie Kannon. *Bern.*

U.S. Steel Hour

John Vlahos scripted a better-than-average "over-21" western in "Old Marshals Never Die" for the "U.S. Steel Hour" on CBS-TV (13). There were good performances by Cameron Prud'homme as a former town marshal in his declining years and William Shatner as the present marshal who learned all about law enforcement from the old man.

Play was set in a tiny western town in the late 19th century and dealt with the young lawman's crisis when forced to choose between doing his duty and his extraordinary affection for the ex-peace officer who went around shooting firearms at imaginary outlaws.

Vlahos' script was based on a short story by John Holland. On occasion, Dan Petrie's direction was such that it called for a round of applause, particularly his handling of scenes between the aging ex-marshal and a young admirer played by Kevin Coughlin. Robert Emhardt as a political figure and town banker also turned in a capable performance. Conflict scenes between Emhardt and Shatner were caught with imagination and skill by the cameraman. "Old Marshals Never Die" created no dramatic cyclones but its ammunition did manage to kick up sufficient dust to make the hour pleasantly breezy. *Rans.*

Studio One In Hollywood

Both Texas and Ireland were heavily libelled in the "Studio One in Hollywood" production of "Birthday Present" on CBS-TV (18). Texas was depicted as a braggart state dripping with oil millionaires and Ireland was portrayed as a cozy nook with whisky-loving inhabitants. Any sharp-eyed student knows full well this is a base and dirty canard.

"Birthday Present" told the drama of a Texas oilman's desire to satisfy his wife's whim to have him whisk her supposed Irish ancestral home, a castle beloved by the villagers, to the rich and bubbling oil fields in the Lone Star State. What transpires when the Americans arrive in Ireland is sufficient cause for drink. It provides the authors, Jack Roche and Sid Dorfman, with an opportunity to fashion amusing dialog about the manners of our rich and the roughish folklore of the Celtics.

Cesar Romero played the oilman's representative with merely "regular" gas. Highspots of the evening were the "high octane" performances by J. M. Kerrigan, as an innkeeper, and Cecil Kellaway, as his tippling crony, as they proceeded to frustrate the plans of the vulgar Texans to move the decaying castle from the old sod.

As is customary in contemporary Texas dramas, there were references to Nieman Marcus, the immensity of the state and the size and brawn of its males. It also was revealed that the Irish haven't forgiven us for stealing Barry Fitzgerald from their Abbey Theatre.

Betty Furness, sporting a new, attractive hair-do, was back from her vacation, and again reassuring viewers that they can be sure, if it's a Westinghouse. *Rans.*

Lamp Unto My Feet

This marked the first tv appearances of playwrights Carson McCullers and N. Richard Nash in the opener of a three-part discussion tagged "Religion and the Arts" on "Lamp Unto My Feet" over CBS-TV (17). Dr. Lyman Bryson, the network's venerable and knowledgeable staffer, was moderator and the other participant in the informal discussion was Robert Sievers, director of drama studies at the Union Theological Seminary.

Opening few minutes of the program were interrupted by the news bulletin of the bust on the launching of the rocket to the moon. Both Miss McCullers and Nash were undeniable magnets on this all-too-brief powwow of a worthy topic, with Nash proving himself a highly articulate provocative conversationalist. Miss McCullers regrettably, was not as communicative and probing as revealed in her writings, but what she did say proved arresting.

Discussion dealt with religious uses and values of drama, anti-religious plays, message dramas, etc., and how both Nash and Miss McCullers thought about the uses of religious themes and precepts in dramatic offerings. Miss McCullers said that when Ethel Waters was approached to appear in her play "Member of the Wedding," the actress remarked: "Please, God, give me a good booking!"

Nash was opposed to any message play, maintaining it was "a letter undelivered" and that as he grew older he learned to work more simply, always trying to make his characters come alive but this, he added, was indeed hard to achieve. The playwright insisted that Tennessee Williams was unjustly accused of writing anti-religious plays. Williams, he observed, dealt with profane things spiritually. Miss McCullers agreed with Nash. Sievers spoke feelingly of the religious effects of miracle plays and medieval dramas, but Nash rated them exceedingly dull.

Next week's discussion will deal with architecture and the arts in religion. "Lamp Unto My Feet" is a splendid means for importing exciting conversation and thought into the homes of viewers. *Rans.*

Alas, KSTP Must Share Its 'Twin Cities' Label With Couple of Others, Sez FCC

St. Paul, Aug. 19.

Although Stan Hubbard, KSTP tv and radio station head, contends that KSTP alone is entitled to refer to itself over the air as a Minneapolis-St. Paul or Twin Cities' station because its studios spread over both cities at their Midway location, the Federal Communications Commission has ruled differently.

The FCC has given its sanction to WCCO and WTCN tv and radio stations to enjoy the same privilege.

They applied for and received the permission after KSTP first had gone to the FCC and presented its case for an exclusive right to use the Minneapolis-St. Paul description. Other stations, he argued, are entirely in one or the other of the cities.

'Polka-Go-Round' to Get ABC-TV Tuesday Berth

Chicago, Aug. 19.

"Polka-Go-Round," the Chi-based summer replacement for Lawrence Welk on Monday nights, is being retained by the ABC-TV net this fall as a co-op entry in a Tuesday evening slot from 9 to 9:30 (CST). New slotting and reduction to a half-hour starts Aug. 26.

Polka show will probably be the only summer replacement retained by the net this fall. Bob Lewandowski will continue as host with supporting cast slightly diminished from the hour version.

FLIGHT is aviation's own saga—authentically dramatized exploits human achievement in the sky. Each episode is presented by Gen. George full cooperation of the Air Force. FLIGHT is the dramatic series for which tl

rdinary men suddenly summoned to super-
Kenney, U.S.A.F., Ret., and produced with the
oming television season will be remembered.

NBC TELEVISION FILMS A DIVISION OF

CNP

CALIFORNIA NATIONAL PRODUCTIONS, INC.

See Granada TV Turning Down Bid By Investment Co. to Buy In for 600G

London, Aug. 19.

The news last week that a prominent city investment house was attempting to buy into Granada indicates the growing confidence in the city in commercial television. It is unlikely, however, that the offer will be accepted.

The bid to buy into the Granada Group was made by Investment Registry, reportedly acting for a firm of London stockbrokers. Charles Clore, a leading British financier, is a director of Investment Registry, but the offer was not being made on his behalf. The company was offering to buy 300,000 ordinary or "A" ordinary stock for a sum in excess of $600,000. All Granada's 1,400,000 ordinary shares, with a par value of 70c, are privately held. The Investment Registry offer was in the region of $2.15 per share.

Recently, it was announced that Granada had offered to existing stockholders a total of a further 1,400,000 shares and any not taken up would go to Sidney L. and Cecil G. Bernstein and their associates.

Meantime, Associated TeleVision stock, though not officially quoted on the Stock Exchange, is continuing to rise. The ordinary shares, with a par value of $2.80, are now being quoted at around $22.50. This is an increase of about $1.50 within the last two or three weeks.

Piermont's CBS-TV Berth

Sidney Piermont has been named a talent coordinator at CBS-TV. He will book talent for the new "Garry Moore Show," "Your Hit Parade" and the "Jimmy Dean" daytime strip.

Piermont formerly was manager of program talent at NBC and chief vaude booker of Loew's Theatres.

Chi's Kirk Logie Back; On Loan to NBC Int'l

Chicago, Aug. 19.

NBC has cancelled the severance order on Kirk Logie, and the former network tv program manager in Chi is back on the web payrolls, on loan for the nonce to NBC International. Logie had lost his job a few weeks ago when NBC-TV deleted its central division program unit.

He leaves Aug. 31 for London for a few days' briefing and then goes to Lisbon, Portugal, as tv consultant to a video station there. His tenure in Lisbon is expected to be no longer than a month. Still not known where he'll be placed after that.

CKOM Tax Claim KO'd

Saskatoon, Sask., Aug. 19.

The income tax appeal board in Ottawa has disallowed a claim by radio station CKOM that the cost of building a hockey broadcasting gondola in Saskatoon's Arena rink should have been deducted from its 1954 income tax assessment.

Evidence indicated that while CKOM paid for the gondola's construction, the structure became the Arena's property when completed. An understanding between the Arena and CKOM, however, gave the broadcasting company exclusive use of it as long as it remained in business.

TV Quickie Of Lunar Bloomer

Unsuccessful launching of the lunar rocket on Sunday (17) did not prevent the networks from capturing the takeoff on film and tape, involving at the same time, considerable expenditure of money for preliminary activities at Cape Canaveral.

NBC-TV used video tape to record to quick and abortive flight. Live cameras covered the launching at 8 a.m. and transmitted it via closed circuit to the Coast where it was taped. Seven minutes after the takeoff the event was televised over the NBC network. It was repeated at 10 a.m. NBC-TV also presented a special 30-minute discussion later in the day.

CBS-TV videotaped the launching and scheduled it at various hours starting at 11:55 a.m. Many radio indie outlets also had their reps at Cape Canaveral transmit brief accounts of the unhappy flight.

ABC-TV also had its news staff present at the rocket launching and carried periodic bulletins before and after the firing.

Apparently the only lunar activity of the day that went off on schedule was WCBS-TV's preem showing in New York of "Destination Moon," the interplanetary space film, on its "Late Show."

Nat'l Film Bd. Skeds 3 CBC Telementary Series

Ottawa, Aug. 19.

National Film Board has set three telefilm documentary series for next season to replace NFB's previous "Perspective" string which got video use on the Canadian Broadcasting Corp. web. Tom Daly will produce the first series, seven 30-minute shows scheduled for Oct. 26 preem, to run Sundays at 5:30 p.m. on the CBC network. Format will be along candid-camera lines, unscripted, unrehearsed, with characters unaware they are on camera.

David Bairstow, who produced "Perspective," will handle 15 30-minute films on new frontier in science, industry, medicine. Bernard Devlin is producer of two 60-minute shows on national and international topics including increasing traffic problems in cities.

No preem dates have been announced for the second and third series.

Bunker's Chapter & Verse On How CBS-TV Protects Goods on Daytime Shows

The new CBS-TV daytime product protection policy has been spelled out in more detail in a communique to stations from Edmund C. Bunker, veepee and director of affiliate relations. Liberalization will be of benefit to sponsors on "Arthtur Godfrey Time," "House Party," "Captain Kangaroo," "For Love Or Money," "Play Your Hunch," "The Verdict Is Yours" and other programs.

Advertisers on personality shows will be protected throughout the program. Advertisers on programs will be protected on the day they purchase. In addition, the first advertiser with protection for a product will also be entitled to exclusive use of the emcee for that product. Advertisers on all other programs will be protected on the day they buy.

Sponsors will get protection, CBS said, for two product categories in an alternate-week quarter-hour purchase, plus one additional product category for each additional alternate quarter-hour purchased in the program, up to a maximum of five categories. CBS will endeavor to maintain a separation of 15 minutes in the network placement of commercials for competing products.

CBS also liberalized its exchange commercial policy. While designed primarily for daytime users, it can also be applied, if necessary, to evening alternate-week sponsors.

Nov. Bow for 'Profile'

Ottawa, Aug. 19.

Canadian Broadcasting Corp.'s cultural and longhair show, "Profile," is set for Nov. 11 preem of a 10-production series. String will include two operas, both two hours long; a musical version of "Anne of Green Gables," and "Nutcracker Suite" by the National Ballet Co. of Canada. Other items include two one-act plays, a 90-minute "Death of a Salesman," a 60-minute handling of "Volpone."

"Profile" is sustaining.

Brit. Com'l TV for July: $8,720,000

London, Aug. 19.

Estimated advertising revenue reaped by all the commercial tv outlets during July amounted to $8,720,000, according to Media Records Ltd. Granada-TV topped the list with slightly under $2,257,000, followed by Associated-Rediffusion which notched just over $2,044,000.

Associated TeleVision, through its two outlets in London and the Midlands, registered a revenue of $1,896,000; ABC-TV, with three stations operated at the weekend, garnered more than $1,191,500; Scottish Television, $586,000; and Television Wales and the West, $745,500.

The research organization does not, however, take into account any discounts allowed, but bases its figures on the number of spots aired, which during the month totalled 19,552.

Paperbacks Piggybacking Into TV; Crystal-Ball Whodunits as Next Trend

Hollywood, Aug. 19.

The best barometer of public taste, both for motion pictures and television, is found in the sale of soft-bound books, according to western writer Frank Gruber. From cactusland stories to outer space conflicts, paperback editions accurately have predicted every popular trend, he says.

Soft-cover books are the only non-high-pressure mass entertainment medium," views Gruber. "Millions are printed, and people simply buy the ones they want." The author, whose books have sold some 20,000,000 soft-cover editions, explains the mystery novel is making highly noticeable spurt in soft-bound book sales and from this judges the next big tv trend will be mystery series. "The western series will continue as hot as they are now for the next three or four seasons," Gruber says, "and then the mystery series, which already are showing up, will take over."

Westerns have never dropped too far in popularity, Gruber says, further explaining that, although science fiction is not as high as it was following the advent of the atomic bomb, it still maintains a leveled-off, restricted market.

Gruber created both the "Wells Fargo" and "The Texan" teleseries and now handles story consultant chores on the former. He's currecently prepping two new western series and plans to roll pilots on each later this year. "We hope to go on the air in January," he explains, "by capturing one of the casualty spots, probably vacated by a comedy or quiz show." The writer predicts "the last of the comics will fall this season."

Derby $2-Mil on CBS-TV

Chicago, Aug. 19.

Derby Foods has bought into five shows on CBS-TV this fall in 15-minute segs worth an estimated $2,000,000. Shows purchased are "Art Linkletter's House Party," "Capt. Kangaroo," "Heckle and Jeckle," "Play Your Hunch" and "Verdict Is Yours."

Deals were set by McCann-Erickson.

RTNDA Nabs Demo-GOP Heads for Chi Powwow

Chicago, Aug. 19.

Radio & TV News Directors Assn. has lassoed the national chairmen of both major political parties to headline RTNDA's national conclave, being held in Chi this year at the Sheraton-Blackstone, Oct. 15-18. Democratic National Chairman Paul Butler and his Republican counterpart, Meade Alcorn, have consented to debate the 1958 election issues for RTNDA.

Julian Goodman, NBC's Washington manager of news and special events, will moderate. The convention this year will feature a half-day workshop on election coverage.

Agronsky & Co.'s Cut-Rate Thriller

By LES CARPENTER

Washington, Aug. 19.

Let the alarm sound: Washington's three bicycling NBC "firemen" are ready to hit the pole and go "anywhere, anytime."

This venturesome trio—led by veteran air-newsman Martin Agronsky—has just completed two of the most remarkable jobs in network tv, taking into account the outlay of time (little), money (little), work (lots) and imagination (lots) involved. The result was high quality. And the three are ready for more—listening for the alarm.

The Agronsky team has shown twice that three men can go anywhere in the world where major news is breaking, film a 30-minute interpretive show on the spot and have it on the network within a week or 10 days, all at a cut-rate price.

Agronsky's double proof has been seen on NBC's Sunday "Comment." He hit the tv sets with an Alaskan show shortly after President Eisenhower signed the 49th state bill, and he completed a report from Lebanon just after the U. S. Marines had landed.

In accomplishing this, Agronsky and his two men—a cameraman and a soundman—travelled approximately 35,000 miles and overcame obstacles which themselves would make thrilling tv entertainment. There were close calls with the dramatic impact of that blonde roped to the railroad track with the engine steaming full-speedahead.

Within the Budget

"I've been arguing for years," said Agronsky, "that a small team could cover news on the spot for tv wherever it happens. But I've always been told it was too expensive. To that, I've said, 'Nuts—you let it cost too much. Let me show you.'"

NBC potentates, for obscure reasons of their own, won't give the exact figure on the two shows' cost, guarding it something like the secret of a new missile. But one exec did say "Comment" will wind up its 13 weeks within its tight $3,000-per-show budget, although the Alaska-Lebanon shows obviously ran a little over that. Economies will be made on others.

It was Julian Goodman, Washington director of NBC news and special events, who took the gamble on Agronsky, first with the Alaskan story which pleased everyone. He gave Agronsky the flexible privilege of altering the "Comment" format, and the result was a semi-"See It Now."

The Alaskan assignment took Agronsky out of Washington for seven days. Back with his 30-minute package, he had shot film in more than half a dozen Alaskan cities — including such unlikely places as Unalakleet and Yakitat—missed airplanes at such crucial times that it seemed everything was lost, had a camera battery go dead under the most difficult circumstances, etc.

Baptism of Film Fire

"We'll have trouble in the future," he observed, "but I don't see how it can be any worse."

To add to the complications, it was Agronsky's first film assignment. All his previous work had been done live. But his cameraman, Bradford Kress, is NBC's senior man in Washington.

"I couldn't have done it without Brad Kress," said Agronsky. "He had the film experience I lacked, and he felt like I did that we had a challenge which couldn't be overcome without being determined that nothing was impossible."

The third member of the party is Ronald Willoner, the soundman, aged 25, who works in tv only in the summertime to make money to attend George Washington U. Law School the other nine months.

The trio arrived back in Washington from Alaska on Saturday, July 12. On Tuesday, the Lebanese crisis hit a peak. On Thursday, Agronsky, Kress and Willoner were on a plane headed for Beirut.

Interviews With Toppers

Ten days later, their show on Lebanon was telecast on "Comment," including interviews with President Camille Chamoun; Kemal Jumblatt, the Druce revolutionary leader; Saeb Salaam, the ber of other interest angles on Moslem rebel leader; and a numthe Lebanon story. A bullet hit within 10 feet of Agronsky during the Salaam interview. And Chamoun broke a major news story—saying American troops could be withdrawn from Lebanon within 30 days. Agronsky, fearing the scoop wouldn't hold the four remaining days, broke it for NBC Radio immediately.

The Lebanon film almost didn't make it back to Washington in time because of a monumental goof by an airline agent in Beirut who neglected to put it on the correct airplane. But quick thinking and a fabulous network of split-second arrangements clicked. There wasn't five minutes to spare.

The trio admitted complete physical exhaustion after the two successive assignments — but all three are anxious to do it again.

Agronsky himself on both assignments served as reporter, editor, writer, commentator, producer, director, transportation agent, secretary, contact man for those to be interviewed, shipping agent, fixer with customs inspectors and idea man.

"I also helped carry baggage," he said.

There were 250 pounds of it—and redcaps are tough to find in a frozen Alaskan Indian village or while the bullets are zinging in Beirut.

ABC Nabs Storer Ch. 13 in Toledo

After being a CBS-TV primary for some time, the 10-year-old WSPD-TV, Toledo, is switching its affiliation to ABC-TV. It's a coup for ABC, since Storer's Channel 13 is the only tv'er in Toledo.

It leaves CBS and NBC to fight it out for the affiliation of the markets' upcoming second station. Another channel is expected to be built, but the sign-on date is undetermined.

No clear reason was given for the affiliation shift by Storer which retains its Detroit, Atlanta and Cleveland CBS affiliations. All the Detroit stations, including the CBS affil, and WXYZ, the ABC o&o, reach at least part of the Toledo market. Ironically, ABC is building a higher transmitter for WXYZ and, while the position will be northeast of the present downtown locale and hence farther away from Toledo, ABC said that it will give a stronger signal, improving WXYZ's Toledo coverage.

Brit. TV, Screen Elections

London, Aug. 19.

Leigh Vance has been named honorary general secretary of the British Screen and Television Writers' Assn. Guy Morgan is the new secretary of the tv section and John Lemont is film secretary.

These arrangements were made at the annual elections, when Frank Launder was named for a new term as prexy. J. B. Williams and Dudley Leslie continue as vice-presidents, Robert Evans as treasurer and Paul Tabori as international secretary.

ARG'S RADIO-TV HOT SEAT

British Com'l TV: Dramatis Personae

ABC TELEVISION, Film House, Wardour St., London W. 1.
Chairman: Sir Philip Warter.
Deputy Chairman: Eric G. M. Fletcher.
Managing Director: Howard Thomas.
AREA: Midlands and North on Weekends.

ASSOCIATED-REDIFFUSION, Television House, Kingsway, London W.C. 1.
Chairman: J. Spencer Wills.
Deputy Chairman: D. F. S. McClean.
Program Controller: John McMillan.
AREA: London on Weekdays.

ASSOCIATED TELEVISION, Television House, Kingsway, London W. C. 1.
Chairman: Prince Littler.
Deputy Chairman: Norman Collins.
Chief Executives: Val Parnell, Lew Grade.
AREA: London on Weekends and Midlands on Weekdays.

GRANADA TELEVISION, 36 Golden Square, London W. 1.
Chairman: Sidney L. Bernstein.
Managing Director: Cecil G. Bernstein.
AREA: North on Weekdays.

See CBC Board of Governors Axed With Advent of Independent Body

Ottawa, Aug. 19.

Government approval of legislation to set up an independent regulatory board for radio and television broadcasting in Canada is expected next week. The legislation, to be introduced this week, includes an official okay for the Canadian Broadcasting Corp. to continue as is.

The new setup will take from the CBC board of governors the powers of regulation and policy over all (CBC and otherwise) broadcasting here and leave it with only CBC to handle.

It is current thinking in this capital city that the board will be eliminated entirely when the new body comes into being, and a board of directors formed to replace it.

First chore of the new board will likely be consideration of broadcast licenses for private video operators in cities where CBS-TV has had monopoly holdings since Canada got into the medium.

Italian $64,000 Question May Get an Answer: Axe; Rumor Row Busy in Rome

Rome, Aug. 19.

"Lascia o Radoppla," the Italo televersion of the $64,000 Question," until recently this country's most popular video presentation, may wind up its long run here on Sept. 25. (Show has been rumored folding several times before, however.)

Grapevine has it that it would be replaced by a new variety show with which popular comedian Walter Chiari is slated to return to the Italo video picture this fall, or that a new quiz show is slated to replace "Lascia" should it be cancelled, this one also to be emceed by Mike Bongiorno. At one time, there was talk of replacing the popular quizzer with an Italian version of "Twenty-One," but feeling lately is that the basic pattern of this would be too similar to "Lascia" and that therefore a different type of quiz show should be sought.

Meanwhile, plans for the new season appear to include a larger number of variety-comedy shows than before, thus making up for RAI-TV's great weakness to date. Among these, would be a new hour show emceed by composer-singer-comedian Renato Rascel, and called "I Miei Ricordi" (My Memories), said to be a Walter Mitty-ish dream series. Also on the fall agenda: "Noi ci capiamo" (We Understand Each Other) with actor-comedian Nino Taranto and the Cetra Quartet, plus the usual guest stints.

'Bid for Fame' to Go Pro

London, Aug. 19.

ABC-TV will be networking its "Bid For Fame" talent show to London during the fall program schedules. In the past the program has been a showcase for amateur talent, but will now spotlight young professionals who haven't had a break.

Good U.S. Comics Still Wanted By BBC: Maschwitz

London, Aug. 19.

Allegations that certain British newspapers are carrying out a smear campaign against the import of American talent on tv were made by Eric Maschwitz, BBC-TV chief of light entertainment. He also claims that the public has been misled about BBC-TV's intentions in this direction.

One newspaper claimed that the invasion of British tv by American comedians was to stop. This, Maschwitz told VARIETY, was "completely untrue." Enlarging on the web's light entertainment plans, he said it was doubtful that the BBC would again import a complete show unit as it had done with the Sid Caesar series, but it would continue to engage good American comedians as solo performers.

He added that it was the aim of BBC-TV to give the best to its viewers, and while there were a considerable number of British topliners, all of whom were far from neglected and to a large extent nurtured, this was only possible with the aid of imported performers—especially American comics, many of whom ranked among the best in the world.

Commenting on the Sid Caesar series, Maschwitz said he was extremely satisfied. The ratings were satisfactory, and despite a somewhat shaky start, the show had gone from strength to strength.

Brit. ABC-TV May Hit Cinemas With 2 Shows

London, Aug. 19.

Two ABC-TV programs are being eyed by the outlet as possible roadshows. They are "Oh Boy!" a big beat offering which features top British names of rock music and which has been described as one of the loudest shows on tv, and "Bid For Fame," a talent showcase.

The idea is still at an early stage and no details have yet been worked out, but it's believed the shows would be featured at ABC picture theatres.

POLITICIANS AND FREE ENTERPRISE

By NID EMBER

Buenos Aires, Aug. 19.

Argentina's radio and tv workers are increasingly downhearted over the undue delay in restoring them to a free enterprise, commercial system.

Immediately after the elected Frondizi government took over on May 1, politicians took action to cancel license awards made under the provisional government, on the pretext that Congress must be given a chance to probe what happened when Peron nationalized all outlets as his own property. The politicians, of course, want to influence future awards. Most observers doubt whether a free enterprise system can be expected until the Frondizi government feels itself firmly in the saddle. There has recently been a revival of commandeering of radio time for government broadcasts, as under the dictatorship.

Argentores, the Authors' Society recently published a warning in this respect, defending a free enterprise system, decrying any continuance of a state monopoly and petitioning the government to hasten legislation and award licenses to private broadcasters. Argentores wants legislation to include insistence on 50% live talent in all programs, save those of hinterland outlets where talent is not available; limitation of network hookups to reasonable proportions, to insure employment possibilities for local talent; censorship to be abolished entirely save insofar as concerns canons of morality and good taste. Argentores favors awarding licenses to cooperatives formed by present radio workers and limitation of taxes to 3% of gross advertising receipts.

'Not Responsible'

The Editorial Haynes, which hitherto owned and operated Radio Mundo, ran an advertisement pointing out that the Mundo has been entirely state-operated since July 8, and disclaiming responsibility for anything it broadcasts. The state absorbs its revenues, sells space, engages talent, broadcasts all news items and any ideas or opinions heard on its wavelength, are exclusively state responsibility. The Editorial group demands restitution of its studio and transmitting properties.

The state took over full control of the Mundo web on July 8, after announcers, actors and musicians staged intermittent strikes, protesting against nonpayment of wages. They alleged that profits from operation of the outlet were used to cover losses incurred in

(Continued on page 54)

Canadian B'cast Corp. Makes Good, Gets Pair Of Seats in Commons

Ottawa, Aug. 19.

The Canadian Broadcasting Corp. has become the first broadcasting body, radio or television, to be granted permission to use two seats in a House of Commons gallery, to take notes. This was granted by House Speaker Roland Michener when it was found that the constitution of the Parliamentary Press Gallery allowed only reporters for publications as members.

Normally, note-taking, except mentally, is forbidden in any gallery of the House and no occupant of the public gallery is allowed even to read newspapers or books. CBC's pair of seats are not in the press gallery but in a gallery heretofore reserved for top civil servants such as deputy ministers and executive assistants to cabinet ministers.

This gives the corporation a chance for first-hand reports on the business of parliament. To now it has depended on members of the official press gallery, using them on camera, on microphone and as newswriters.

Brit. Sunday Sheet Raps ITA For 'Unfairness' On Com'l TV Contracts

London, Aug. 19.

In two articles, W. R. Richardson, editor of Reynolds News, a national Sunday sheet controlled by the Cooperative Society, has accused the Independent Television Authority of unfairness in its award of commercial tv program contracts.

Richardson complains that the same groups that virtually control the British press, cinema and theatre industries are now being permitted to dominate the tv networks. He also accuses ITA of political bias in its contract allocations. Richardson's bleat stems from the fact that Reynolds News was part of a group which applied for the contract for the East Anglia station, but which was turned down in favor of a syndicate representing local business and newspaper interests, entertainment groups and the liberal Manchester Guardian. The article accuses those interested in the East Anglia station as being "non-Labor, to say the least."

Richardson revealed that, in addition to Reynolds News, the unsuccessful East Anglia group consisted of Herbert Wilcox and Anna Neagle, Woodrow Wyatt, Harry Watson, a local farmer and prospective Socialist member of parliament. Viscount Alexander of Hillsborough, a Labor and Cooperative peer, was chairman. The group also included 15 East Anglian Cooperative Societies, with 443,000 trading members, every one a resident of East Anglia.

Writes Richardson: "There are usually three people to the household of each Cooperative member. The estimated viewing population of East Anglia is around 1,750,000. The majority of the viewing public would thus have had a direct financial link with their local station."

The writer points out that only two existing program contractors can be held to reflect some sort of Labor representation, Granada, controlled by Socialist Sidney Bernstein, and Associated Television in which the Daily Mirror-Sunday Pictorial group has a 22% interest.

Richardson's conclusion in his protest about the allocation of the East Anglia program contract was that additional tv channels, which must soon be allocated by the government should either be awarded to the BBC to use as its own commercial tv station or to some new publicly controlled body which will run commercial tv programs and turn back its profits to the public exchequer.

Italo RAI Raises Wages

Rome, Aug. 19.

Employees of RAI-TV, the Italian television network (a government subsidized company), have been granted a 10% wage increase as of Jan. 1, 1959. Working hours have also been re-set at 40 hours per week for those on "continuous" working schedules, and at 45 hours per week for all those on an irregular sked.

In addition, a settlement has been reached regarding wage scaling during the current year, until the new hike goes into effect.

Agreement ends a long period of litigation and strikes on the local telenet, which have resulted in cancelling of several important programs in recent months. Many kines had to be subbed at last moment when personnel walked out with little previous notice.

Silver Jubilee Of British Radio-TV A Star Showcaser

London, Aug. 19.

The Silver Jubilee National Radio and Television Exhibition, sponsored by the Radio Industry Council from Aug. 27 to Sept. 6 at Earls Court, London, will mark the first occasion, apart from the war years, that the BBC has not fed tv programs into the network from a vast studio site at the expo.

The web has realized that it can do better by having a running show of celebrities before a continuous floating audience, instead of producing programs before a restricted number in a specially built studio. Therefore, it plans to present stars of tv, radio, stage and films at the rate of one every 10 to 15 minutes on a dais. Cecil Madden will be responsible for the setup.

Commercial tv, represented by Associated-Rediffusion and Associated-TeleVision, plans to present the stars of most of their top programs of variety and drama in "Television Wonderland," a feature designed to give the public a glimpse of new programs and serials to come. There'll also be a spot for visitors to take part in panel games.

Taking over the site vacated by the BBC, because of its streamlining, will be 45 firms representing the manufacturers of audio equipment for high-fidelity reproduction of sound. This side of the industry will be given a hall to itself, which in the past has been used by BBC for its exhibition studio, scenery block, dressing rooms and executive offices. Directional sound will play a big part in the expo.

CBC Presents Film Of Her Can. Tour to Meg

Ottawa, Aug. 19.

Edited from the nightly "Royal Visit Review," coverage by film of Princess Margaret's month-long tour of Canada, a 35-minute film was presented to Her Royal Highness by the Canadian Broadcasting Corp. as she boarded the aircraft at Halifax for an eight-hour flight to London. Presentation was made by Thom Benson, CBC radio and video coordinator during the princess' visit.

Besides extensive daily coverage, live and telefilm, of the functions and events HRH attended in Canada, CBC wrapped daily film coverage in a 30-minute package each night after the 11 p.m. news.

Lamont Tilden was commentator for the films.

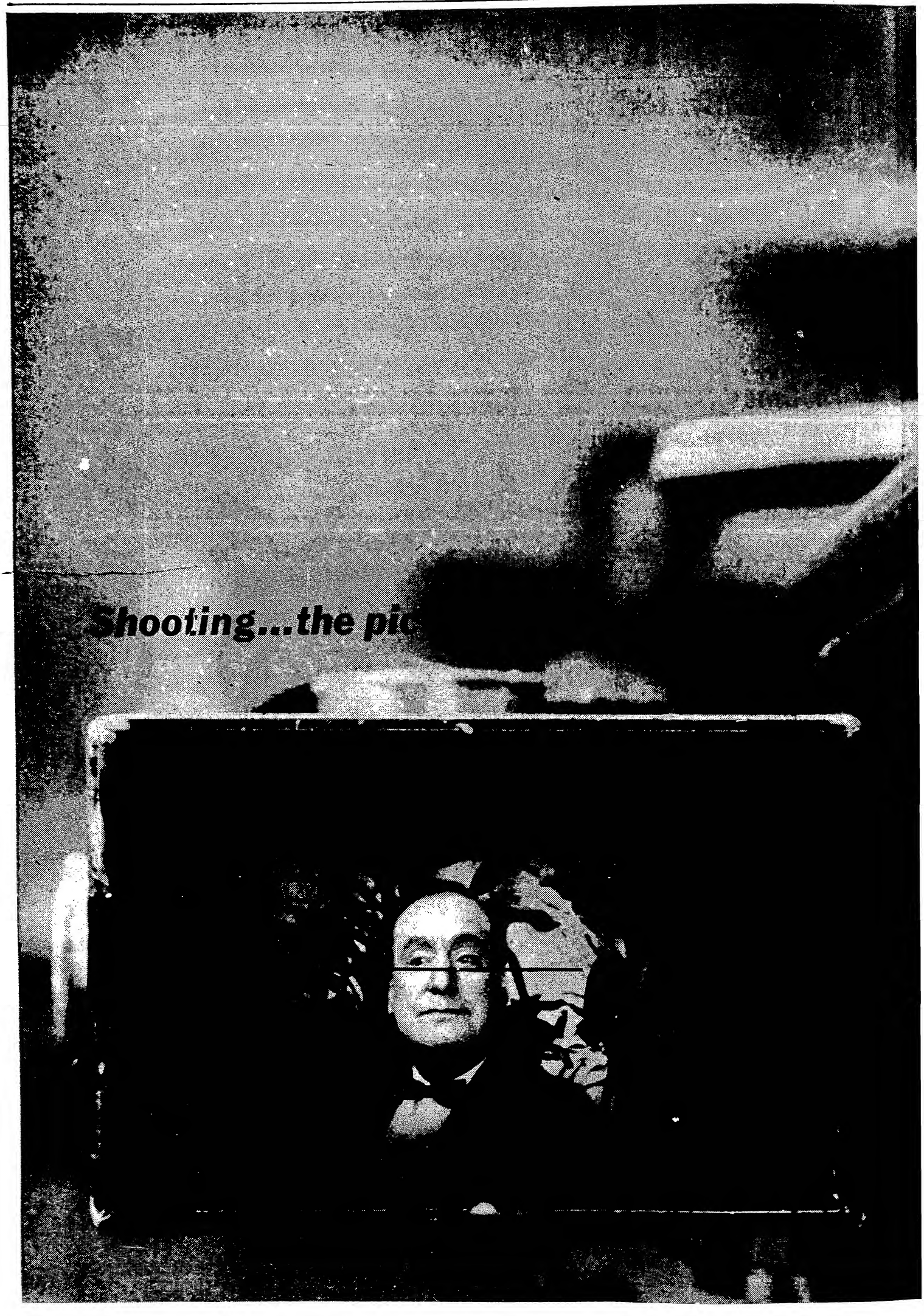
Associated-Rediffusion's Staff Reshuffle Cued By Doncaster and Westmore

London, Aug. 19.

Associated-Rediffusion has made several new staff changes and appointments. The reorganization has come about as result of the decision by Caryl Doncaster, head of features, and Michael Westmore, head of light entertainment, to work for the outlet under contract rather than on the established staff.

The new appointments name Peter Willes as head of light entertainment and advertising magazines from Sept. 15; Robert Stead, manager of light entertainment; Peter Hunt, features editor effective Sept. 1; Margaret Walker, manager of the children's section; and Jean Barnett, manager of the schools section.

Stephen McCormack, assistant controller of programs (planning), under the new setup becomes responsible for the work of the features and outside broadcasts sections, while Guthrie Moir, as an assistant controller of programs, will be responsible for the schools broadcasting and children's sections.


Shooting...the pic

Brand-new: "Colonel Flack" makes it possible for local and regional advertisers to sponsor 39 bright 'n' breezy half-hours never before seen on television.

Different: "Colonel Flack" is "the *only* fresh comedy series to be put in syndication," according to Variety.

Audience-proven: "Colonel Flack" features the *same* combination of comedy and suspense that delighted millions of Saturday Evening Post readers for ten years, and stars the *same* team (Alan Mowbray and Frank Jenks) who won critical acclaim on the live network series, such as this John Crosby rave: "The suavest, funniest and most adult Robin Hood around. Alan Mowbray may just have been born for this role." And the film series is even better! The Billboard sums up the pilot as "Topflight... all the earmarks of a hit."

For change of pace programming that's *both* new and tested, become part of this profit-developing picture.

CBS TELEVISION FILM SALES, INC.

VARIETY-TELEPULSE CITY-BY-CITY PROGRAM CHART. *VARIETY's weekly chart is based on the 22 major markets regularly reported by Telepulse each month, in addition to 133 other Telepulse tabulated U.S. markets, covered over the course of a year. Cities will be rotated weekly. The VARIETY chart is a compilation of data on syndicated films, as well as network and live programs, in each market. Under the top 10 multi-weekly heading, the (†) stands for local programming and the (*) for network shows.*

WASHINGTON

Stations: WMAL, WRC, WTOP, WTTG. TV Homes: 511,000. Survey Dates: June 26 - July 3, 1958.

TOP TEN NETWORK SHOWS

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	**Gunsmoke** (Sat. 10:00-10:30)	WTOP	34.5
2.	**Tales of Wells Fargo** (Mon. 8:30-9)	WRC	30.5
3.	**Restless Gun** (Mon. 8:00-8:30)	WRC	29.5
4.	**Wyatt Earp** (Sat. 8:30-9:00)	WMAL	28.2
5.	**Cheyenne** (Sat. 7:00-8:00)	WMAL	26.8
6.	**G. E. Theatre** (Sun. 9:00-9:30)	WTOP	25.9
6.	**Twenty One** (Mon. 9:00-9:30)	WRC	25.9
7.	**Have Gun Will Travel** (Sat. 9:30-10)	WTOP	25.2
8.	**Bob Crosby** (Sat. 8:00-9:00)	WRC	24.8
9.	**Real McCoys** (Thurs. 8:30-9:00)	WMAL	23.5

TOP TEN MULTI-WEEKLY SHOWS

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	***The Price Is Right** (M-F 11-11:30)	WRC	12.4
2.	†**11 PM Report** (M-F 11:00-11:15)	WTOP	12.3
3.	†**Ranger Hal** (M-F 8:45-10:00)	WTOP	11.3
4.	***Queen For A Day** (M-F 4:00-4:45)	WRC	11.0
5.	†**R.K.O. Attraction** (M, W 8:00-9:30)	WTTG	10.8
6.	***Treasure Hunt** (M-F 10:30-11:00)	WRC	10.6
7.	†**Popeye** (M-F 6:30-7:00)	WTTG	10.5
8.	***News-John Daly** (M-F 7:15-7:30)	WMAL	10.0
8.	***Amer. Bandstand** (M-F 3-3:30, 4-5)	WMAL	10.0
9.	†**7:00 Final, Spts., News** (M-F 7-7:15)	WMAL	9.3

TOP TWENTY SYNDICATED SHOWS

RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1.	**Sheriff of Cochise** (Thurs. 7:00)	WRC	NTA	18.5	45
2.	**Gray Ghosts** (Sat. 10:30)	WTOP	CBS	17.7	36
3.	**Death Valley Days** (Mon. 7:00)	WRC	U. S. Borax	17.2	44
4.	**Highway Patrol** (Sat. 7:00)	WTOP	Ziv	16.5	48
5.	**Badge 714** (Fri. 7:30)	WTTG	NBC	13.5	31
6.	**26 Men** (Sun. 6:30)	WMAL	ABC	13.5	41
7.	**Honeymooners** (Tues. 7:00)	WRC	CBS	12.5	31
8.	**Studio 57** (Tues. 10:30)	WTOP	MCA	12.2	27
9.	**Annie Oakley** (Fri. 7:00)	WTOP	CBS	11.5	28
10.	**Paris Precinct** (Fri. 8:00)	WTTG	Guild	11.5	21
11.	**Mike Hammer** (Tues. 10:30)	WRC	MCA	11.2	25
12.	**Popeye** (Mon.-Fri. 6:30)	WTTG	AAP	10.5	36
13.	**Sea Hunt** (Fri. 10:30)	WMAL	Ziv	10.5	21
14.	**Sherlock Holmes** (Mon. 7:30)	WTTG	Guild	10.5	24
15.	**Silent Service** (Sun. 7:00)	WMAL	NBC	10.5	26
16.	**San Francisco Beat** (Wed. 7:00)	WTTG	CBS	9.9	29
17.	**Sherlock Holmes** (Fri. 7:00)	WTTG	Guild	9.9	24
18.	**Frontier Doctor** (Fri. 6:30)	WMAL	Hollywood TV	9.5	28
19.	**Last of the Mohicans** (Wed. 7:00)	WMAL	TPA	9.5	28
20.	**Soldiers of Fortune** (Fri. 8:30)	WMAL	MCA	9.5	18

TOP COMPETITION

PROGRAM	STA.	AV. RTG.
7:00 Final, Sports	WMAL	10.0
News-John Daly	WMAL	10.3
Safeway Theatre	WMAL	13.5
City Assignment	WTTG	8.2
Grand Ole Opry	WTTG	8.5
Rin Tin Tin	WMAL	12.5
Big Picture	WTTG	7.9
7:00 Final, Sports	WMAL	14.7
News-John Daly	WMAL	15.0
Baseball	WTTG	17.2
7:00 Final, Sports	WMAL	11.0
News-John Daly	WMAL	10.7
Jefferson Drum	WRC	15.2
Baseball	WTTG	17.2
6:30 Spotlight	WTOP	8.3
CBS News-Edwards	WTOP	8.7
Person to Person	WTOP	13.5
Haggis Baggis	WRC	15.5
Lassie	WTOP	15.5
Last of the Mohicans	WRC	9.5
Annie Oakley	WTOP	11.5
Popeye	WTOP	8.9
San Francisco Beat	WTTG	9.9
Zane Grey	WTOP	17.9

MINNEAPOLIS—ST. PAUL

Stations: KMSP, KSTP, WCCO, WTCN. TV Homes: 385,200. Survey Dates: June 26 - July 3, 1958

TOP TEN NETWORK SHOWS

1.	**Gunsmoke** (Sat. 9:00-9:30)	WCCO	31.9
2.	**I've Got a Secret** (Wed. 8:30-9:00)	WCCO	30.1
3.	**Have Gun Will Travel** (Sat. 8:30-9:)	WCCO	26.2
4.	**Ed Sullivan** (Sun. 7:00-8:00)	WCCO	25.5
5.	**Wagon Train** (Wed. 6:30-7:30)	KSTP	25.4
6.	**What's My Line** (Sun. 9:30-10:00)	WCCO	25.2
7.	**Playhouse 90** (Thurs. 8:30-10:00)	WCCO	25.1
8.	**Twenty-One** (Mon. 8:00-8:30)	KSTP	24.5
8.	**Wyatt Earp** (Tues. 7:30-8:00)	WTCN	24.5
9.	**Danny Thomas** (Mon. 8:00-8:30)	WCCO	23.9

TOP TEN MULTI-WEEKLY SHOWS

1.	†**Today's Headlines** (M-F 10-10:15)	KSTP	28.1
2.	†**Weather, Sports** (M-F 10:15-10:30)	KSTP	24.6
3.	†**Popeye, Misc.** (M-F 5:30-6:00)	WCCO	14.6
3.	†**News, D. Moore** (M-F 10:00-10:15)	WCCO	14.6
4.	†**Axel & His Dog** (M-F 5:00-5:30)	WCCO	14.0
5.	†**Weather, Sports** (M-F 10:15-10:30)	WCCO	13.6
6.	***American Bandstand** (M-F 4-5)	WTCN	12.6
7.	***Price Is Right** (M-F 10-10:30 a.m.)	KSTP	12.3
8.	***CBS-News-Edwards** (M-F 6:15-6:30)	WCCO	11.8
9.	†**News Picture** (M-F 6:00-6:15)	KSTP	11.4

1.	**Death Valley Days** (Sat. 9:30)	WCCO	U. S. Borax	25.9	59	Joseph Cotton	KSTP	11.9
2.	**State Trooper** (Tues. 9:30)	KSTP	MCA	23.5	44	Mike Hammer	WCCO	12.2
3.	**Sheriff of Cochise** (Sat. 10:30)	KSTP	NTA	17.9	45	Shock	WTCN	10.4
4.	**Highway Patrol** (Thurs. 10:30)	KSTP	Ziv	17.2	52	Charlie Chan	WCCO	6.4
4.	**Whirlybirds** (Sun. 9:30)	KSTP	CBS	17.2	31	What's My Line	WCCO	25.2
5.	**Honeymooners** (Fri. 6:30)	WCCO	CBS	16.2	36	Rin Tin Tin	WTCN	16.5
6.	**Studio 57** (Wed. 9:30)	KSTP	MCA	15.2	28	U. S. Steel Hour	WCCO	15.5
7.	**Popeye** (Mon.-Fri 5:30)	WCCO	AAP	14.6	47	Mickey Mouse Club	WTCN	7.7
8.	**Harbor Command** (Thurs. 9:30)	KSTP	Ziv	14.5	26	Playhouse 90	WCCO	25.9
9.	**Badge 714** (Tues. 10:30)	KSTP	NBC	14.2	44	Charter Boat	WCCO	6.4
9.	**Waterfront** (Fri. 10:30)	KSTP	MCA	14.2	40	Dr. Christian	WCCO	9.9
10.	**Looney Tunes** (Mon.-Fri. 5:00)	WCCO	Guild	14.0	48	Hi Five Time	KSTP	7.3
11.	**Boots and Saddles** (Fri. 7:30)	WTCN	NBC	13.9	24	Zane Grey	WCCO	23.2
12.	**Sky King** (Sat. 9:00)	WCCO	Nabisco	13.7	61	Howdy Doody	KSTP	8.9
13.	**Jungle Jim** (Sat. 10:30 a.m.)	WCCO	Screen Gems	13.4	60	Andy's Gang	KSTP	8.9
14.	**Mr. District Attorney** (Wed. 10:30)	KSTP	Ziv	13.2	44	Frontier Doctor	WCCO	7.4
14.	**Sea Hunt** (Mon. 9:30)	WTCN	Ziv	13.2	24	Suspicion	KSTP	18.2
15.	**Cisco Kid** (Sat. 11:00)	WCCO	Ziv	12.2	78	True Story	KSTP	3.5
15.	**Mike Hammer** (Tues. 9:30)	WCCO	MCA	12.2	23	State Trooper	KSTP	23.5
16.	**Annie Oakley** (Sat. 5:30)	KSTP	CBS	11.9	41	Wrestling	WCCO	7.5

CINCINNATI

Stations: WCPO, WKRC, WLW. TV Homes: 323,500. Survey Dates: June 26 - July 3, 1958

TOP TEN NETWORK SHOWS

1.	**Loretta Young** (Sun. 10:00-10:30)	WLW-T	28.2
2.	**Cheyenne** (Tues. 7:30-8:30)	WCPO	26.5
2.	**Father Knows Best** (Wed. 8:30-9:00)	WLW-T	26.5
3.	**Wyatt Earp** (Tues. 8:30-9:00)	WCPO	26.2
4.	**Real McCoys** (Thurs. 8:30-9:00)	WCPO	25.9
5.	**Alfred Hitchcock** (Sun. 9:30-10:00)	WKRC	25.5
6.	**G. E. Theatre** (Sun. 9:00-9:30)	WKRC	24.9
7.	**Zorro** (Thurs. 8:00-8:30)	WCPO	23.9
8.	**Wagon Train** (Wed. 7:30-8:30)	WCPO	23.8
9.	**Maverick** (Sun. 7:30-8:30)	WCPO	23.3

TOP TEN MULTI-WEEKLY SHOWS

1.	†**50-50 Club** (M-F 12 noon-1:30)	WLW-T	18.9
2.	†**News-Grant, Wea.** (M-F 11-11:15)	WLW-T	15.3
3.	***Mickey Mouse Club** (M-F 5:30-6)	WCPO	13.8
4.	†**News, Weather** (M-F 11:00-11:15)	WKRC	12.2
5.	***NBC News** (M-F 6:45-7:00)	WLW-T	11.0
6.	†**News-Grant, Wea.** (M-F 6:30-6:45)	WLW-T	10.9
7.	***Price Is Right** (M-F 11:00-11:30)	WLW-T	10.8
8.	***Treasure Hunt** (M-F 10:30-11:00)	WLW-T	10.3
9.	†**This Is Music** (M-F 6:30-7:30)	WCPO	10.0
10.	***Tic Tac Dough** (M-F 1:30-2:00)	WLW-T	9.4

1.	**Harbor Command** (Sun. 10:30)	WLW-T	Ziv	20.9	46	What's My Line	WKRC	19.9
2.	**Highway Patrol** (Sat. 10:30)	WKRC	Ziv	18.2	44	Baseball	WLW-T	15.0
						Little Show	WLW-T	13.7
3.	**Whirlybirds** (Fri. 7:30)	WKRC	CBS	17.0	38	Rin Tin Tin	WCPO	18.5
4.	**Dr. Christian** (Mon. 7:00)	WKRC	Ziv	16.5	41	Tugboat Annie	WLW-T	12.5
5.	**Studio 57** (Wed. 10:30)	WLW-T	MCA	16.3	40	U. S. Steel Hr.	WKRC	14.2
6.	**Death Valley Days** (Fri. 7:00)	WKRC	U. S. Borax	15.9	42	Outdoor Guide	WLW-T	11.9
7.	**Sheriff of Cochise** (Thurs. 7:00)	WKRC	NTA	15.5	38	26 Men	WLW-T	14.9
8.	**26 Men** (Thurs. 7:00)	WLW-T	ABC	14.9	36	Sheriff of Cochise	WKRC	15.5
9.	**Decoy** (Wed. 7:00)	WLW-T	Official	14.5	41	Stage 7	WKRC	11.2
9.	**Sea Hunt** (Thurs. 7:30)	WKRC	Ziv	14.5	32	Circus Boy	WCPO	16.5
10.	**Mike Hammer** (Wed. 9:00)	WKRC	MCA	14.2	26	Kraft Mystery Theatre	WLW-T	24.2
11.	**Dr. Hudson's Secret Jour.** (Tu. 10:30)	WCPO	MCA	13.0	35	Comet Silver Theatre	WLW-T	14.2
12.	**Annie Oakley** (Fri. 6:00)	WCPO	CBS	12.5	41	Gold Cup Matinee	WLW-T	10.0
12.	**Tugboat Annie** (Mon. 7:00)	WLW-T	TPA	12.5	31	Dr. Christian	WKRC	16.5
13.	**Stories of the Century** (Mon. 6:30)	WKRC	Hollywood	11.9	36	News-Grant, Wea.	WLW-T	11.0
						NBC News	WLW-T	11.3
14.	**Sky King** (Thurs. 6:00)	WCPO	Nabisco	11.5	42	Gold Cup Matinee	WLW-T	8.5
14.	**Donovan West. Marshal** (Tues. 6:30)	WKRC	NBC	11.5	40	News-Grant, Wea.	WLW-T	10.3
						NBC News	WLW-T	10.0
15.	**Stage 7** (Wed. 7:00)	WKRC	TPA	11.2	32	Decoy	WLW-T	14.5
16.	**Charlie Chan** (Fri. 6:30)	WKRC	TPA	10.9	33	News-Grant, Wea.	WLW-T	11.3
						NBC News	WLW-T	11.7
17.	**Foreign Legionnaire** (Wed. 6:00)	WCPO	TPA	10.7	38	Gold Cup Matinee	WLW-T	11.2

BIRMINGHAM

Stations: WABT, WBRC. TV Homes: 153,200. Survey Dates: June 26 - July 3, 1958

TOP TEN NETWORK SHOWS

1.	**Gunsmoke** (Sat. 9:00-9:30)	WBRC	46.3
2.	**Have Gun Will Travel** (Sat. 8:30-9)	WBRC	44.3
3.	**Undercurrent** (Fri. 9:00-9:30)	WBRC	38.3
4.	**Oh Susanna** (Sat. 8:00-8:30)	WBRC	37.8
5.	**G. E. Theatre** (Sun. 8:00-8:30)	WBRC	37.3
6.	**Alfred Hitchcock** (Sun. 8:30-9:00)	WBRC	36.8
7.	**Ed Sullivan** (Sun. 7:00-8:00)	WBRC	36.5
8.	**I've Got a Secret** (Wed. 8:30-9:00)	WBRC	36.3
9.	**Playhouse of Stars** (Fri. 8:30-9:00)	WBRC	35.8
10.	**Millionaire** (Wed. 8:00-8:30)	WBRC	34.8

TOP TEN MULTI-WEEKLY SHOWS

1.	†**My Little Margie** (M-F 5:00-5:30)	WBRC	19.9
2.	†**Alabama Newsreel** (M-F 5:30-5:45)	WBRC	17.8
3.	***CBS News** (M-F 5:45-6:00)	WBRC	17.4
4.	†**Circle G Ranch** (M-F 4:00-5:00)	WBRC	16.1
5.	***Verdict Is Yours** (M-F 2:30-3:00)	WBRC	15.4
6.	***NBC News** (M-F 6:15-6:30)	WABT	15.3
7.	†**News, Sports, Wea.** (M-F 6:00-6:15)	WABT	14.8
8.	***Big Payoff** (M-F 2:00-2:30)	WBRC	14.7
9.	***Mickey Mouse Club** (M-F 5:30-6)	WABT	14.3
10.	***Art Linkletter** (M-F 1:30-2:00)	WBRC	13.5

1.	**Highway Patrol** (Sat. 9:30)	WBRC	Ziv	36.8	67	Joseph Cotten	WABT	17.8
2.	**26 Men** (Fri. 9:30)	WBRC	ABC	34.8	66	Thin Man	WABT	18.3
3.	**Harbor Command** (Thurs. 8:30)	WBRC	Ziv	32.0	52	Ernie Ford	WABT	29.3
4.	**Target** (Thurs. 9:00)	WBRC	Ziv	31.8	60	Price is Right	WABT	21.3
5.	**Silent Service** (Fri. 10:00)	WBRC	NBC	30.3	67	M Squad	WABT	14.8
6.	**Whirlybirds** (Thurs. 8:00)	WBRC	CBS	28.3	59	Dotto	WABT	19.6
7.	**Annie Oakley** (Fri. 6:00)	WBRC	CBS	27.8	64	News, Sprts., Wea.	WABT	15.5
						NBC News	WABT	16.3
8.	**Boots and Saddles** (Thurs. 9:30)	WBRC	NBC	26.8	60	Music Bingo	WABT	18.3
8.	**Sea Hunt** (Thurs. 6:30)	WBRC	Ziv	26.8	57	Tic Tac Dough	WABT	20.3
9.	**Sheriff of Cochise** (Thurs. 10:00)	WBRC	NTA	26.0	61	Damon Runyon Theatre	WABT	16.3
10.	**Donovan West. Marshall** (Mon. 6:00)	WBRC	NBC	24.8	64	News, Sprts., Wea.	WABT	13.5
						NBC News	WABT	14.0
11.	**Last of the Mohicans** (Tues. 10:00)	WABT	TPA	23.3	51	Playhouse 60	WBRC	22.8
11.	**State Trooper** (Tues. 9:30)	WBRC	MCA	23.3	45	Wyatt Earp	WABT	28.3
12.	**Favorite Story** (Fri. 6:30)	WBRC	Ziv	22.3	53	Circus Boys	WABT	19.8
13.	**Amos 'n' Andy** (Wed. 6:00)	WBRC	CBS	21.8	57	News, Sprts., Wea.	WABT	16.0
						NBC News	WABT	16.5
14.	**Decoy** (Wed. 9:30)	WABT	Official	21.3	44	U.S. Steel Hour	WBRC	26.8
15.	**Gray Ghost** (Wed. 10:00)	WBRC	CBS	20.3	53	Pat Boone	WABT	17.8
15.	**Inner Sanctum** (Tues. 10:30)	WBRC	NBC	20.3	56	Tracer	WABT	16.3
16.	**My Little Margie** (Mon.-Fri. 5:00)	WBRC	Official	19.9	68	Fun at Five	WABT	9.5
17.	**Mr. District Attorney** (Sun. 5:00)	WBRC	Ziv	18.8	58	Meet The Press	WABT	13.8

VARIETY-TELEPULSE CITY-BY-CITY PROGRAM CHART.

VARIETY's weekly chart is based on the 22 major markets regularly reported by Telepulse each month, in addition to 133 other Telepulse tabulated U.S markets, covered over the course of a year. Cities will be rotated weekly. The VARIETY chart is a compilation of data on syndicated films, as well as network and live programs, in each market. Under the top 10 multi-weekly heading, the (†) stands for local programming and the (*) for network shows.

BOSTON

Stations: WBZ, WHDH, WNAC. TV Homes: 878,100. Survey Dates: 4 Weeks Ending July 14, 1958.

TOP TEN NETWORK SHOWS

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	Gunsmoke (Sat. 10:00-10:30)	WNAC	37.2
2.	Wagon Train (Wed. 7:30-8:30)	WBZ	35.2
3.	Danny Thomas (Mon. 9:00-9:30)	WNAC	32.5
4.	Playhouse 90 (Thurs. 9:30-11:00)	WNAC	31.4
5.	Groucho Marx (Thurs. 8:00-8:30)	WBZ	31.2
6.	Father Knows Best (Wed. 8:30-9:00)	WBZ	30.5
7.	Have Gun Will Travel (Sat. 9:30-10)	WNAC	30.2
8.	Restless Gun (Mon. 8:00-8:30)	WBZ	29.5
9.	Climax (Thurs. 8:30-9:30)	WNAC	29.4
10.	Alfred Hitchcock (Sun. 9:30-10:00)	WNAC	28.9

TOP TEN MULTI-WEEKLY SHOWS

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	†News, Wea. (M-F 6:45-7:00)	WBZ	16.3
2.	†News, Wea. (M-F 11:00-11:15)	WBZ	16.1
3.	†Boston Movietime (M-F 5:15-6:30)	WBZ	15.4
4.	*Mickey Mouse Club (M-F 5:30-6)	WNAC	15.3
5.	*Guiding Light (M-F 12:45-1:00)	WNAC	15.1
6.	*Search Tomorrow (M-F 12:30-12:45)	WNAC	14.8
7.	*Love of Life (M-F 12:00-12:30)	WNAC	14.3
8.	†Record Hop (M-F 5:00-5:15)	WBZ	13.5
9.	†Late News, Wea. (M-F 11:00-11:15)	WNAC	13.4
10.	†Amos 'n' Andy (M-F 5:00-5:30)	WNAC	13.2

TOP TWENTY SYNDICATED SHOWS

RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1.	Whirlybirds (Tues. 7:00)	WBZ	CBS	26.5	58
2.	Honeymooners (Sat. 10:30)	WNAC	CBS	24.5	52
3.	26 Men (Sun. 7:00)	WBZ	ABC	22.5	49
4.	Highway Patrol (Sat. 6:00)	WBZ	Ziv	22.2	47
5.	Frontier Doctor (Thurs. 7:00)	WBZ	Hollywood TV	21.5	55
6.	Big Story (Wed. 7:00)	WBZ	Official	20.9	51
7.	Code 3 (Tues. 10:30)	WNAC	ABC	19.5	44
7.	Death Valley Days (Fri. 10:30)	WNAC	U.S. Borax	19.5	41
8.	Silent Service (Fri. 7:00)	WBZ	NBC	19.2	47
9.	Harbor Command (Sun. 7:00)	WNAC	Ziv	18.9	41
10.	Official Detective (Mon. 7:00)	WBZ	NTA	18.5	47
11.	Badge 714 (Fri. 7:00)	WNAC	NBC	18.2	44
12.	Great Gildersleeve (Sat. 6:00)	WNAC	NBC	17.9	43
13.	Federal Man (Wed. 10:30)	WBZ	MCA	17.5	35
13.	State Trooper (Sun. 10:30)	WNAC	MCA	17.5	42
14.	Sky King (Wed. 6:00)	WNAC	Nabisco	17.2	45
15.	Topper (Fri. 6:30)	WNAC	Telestar	16.9	47
16.	Frontier (Sun. 4:30)	WNAC	NBC	16.7	40
17.	Man Behind the Badge (Thurs. 6:30)	WNAC	MCA	16.5	44
18.	Ramar of the Jungle (Thurs. 6:00)	WNAC	TPA	16.2	47
18.	Sheriff of Cochise (Sun. 6:30)	WNAC	NTA	16.2	46

TOP COMPETITION

PROGRAM	STA.	AV. RTG.
Combat Seargent	WNAC	12.5
Hollywood's Best	WBZ	12.2
Harbor Command	WNAC	18.9
Lassie	WNAC	19.5
Patti Page	WNAC	9.3
Sports Time	WNAC	9.7
Waterfront	WNAC	14.9
Studio 57	WBZ	13.9
Boxing	WBZ	17.0
Soort	WBZ	15.7
Badge 714	WNAC	18.2
26 Men	WBZ	22.5
Dr. Hudson's S'crt Jour.	WNAC	13.2
Silent Service	WBZ	19.2
Boston Movietime	WBZ	18.2
U.S. Steel Hr.	WNAC	21.5
Hollywood's Best	WBZ	14.2
Boston Movietime	WBZ	19.2
Boston Movietime	WBZ	15.0
News, Wea.	WBZ	14.7
Baseball	WHDH	18.3
Sports Corner	WHDH	11.7
Boston Movietime	WBZ	15.3
News, Wea.	WBZ	15.0
Boston Movietime	WBZ	15.2
Pleasure Pl'yhouse Misc.	WBZ	14.9

BUFFALO

Stations: WBEN, WBUF, WGR. TV Homes: 363,500. Survey Dates: June 26 - July 3, 1958.

TOP TEN NETWORK SHOWS

1.	Gunsmoke (Sat. 10:00-10:30)	WBEN	41.2
2.	Wyatt Earp (Tues. 8:30-9:00)	WGR	38.2
3.	Cheyenne (Tues. 7:30-8:30)	WGR	36.2
4.	Broken Arrow (Tues. 9:00-9:30)	WGR	32.4
5.	Alfred Hitchcock (Sun. 9:30-10:00)	WBEN	31.9
6.	I've Got a Secret (Wed. 9:30-10:00)	WBEN	31.5
7.	Ozzie & Harriet (Wed. 9:00-9:30)	WGR	30.2
7.	Playhouse 90 (Thurs. 9:30-11:00)	WBEN	30.2
8.	Lawrence Welk (Sat. 9:00-10:00)	WGR	29.7
9.	Danny Thomas (Mon. 9:00-9:30)	WBEN	29.5
9.	Pat Boone (Thurs. 9:00-9:30)	WGR	29.5

TOP TEN MULTI-WEEKLY SHOWS

1.	†11 O'Clock News (W-F 11-11:15)	WBEN	21.7
2.	†Esso Reporter (M,T,Th. 11-11:15)	WBEN	21.3
3.	*Mickey Mouse Club (M-F 5:30-6:00)	WGR	19.4
4.	†News-Poth, Wea. (M-F 11-11:15)	WGR	16.2
5.	*Amer. Bandstand (M-F 3-3:30, 4-5)	WGR	15.9
6.	†Popeye's Playh'se (M-F 9-9:30 a.m.)	WBEN	15.8
7.	*Art Linkletter (M-F 2:30-3:00)	WBEN	14.8
7.	*Trust Your Wife (M-F 3:30-4:00)	WGR	14.8
8.	†Wea., Sp'ts Rev. (M-F 11:15-11:30)	WBEN	14.4
9.	*Guiding Light (M-F 12:45-1:00)	WBEN	13.4

1.	Silent Service (Sat. 10:30)	WBEN	NBC	30.9	56	Harbor Command	WGR	14.2
2.	Highway Patrol (Tues. 10:30)	WGR	Ziv	24.5	44	Decoy	WBEN	20.2
3.	Sheriff of Cochise (Fri. 7:00)	WGR	NTA	23.2	54	Last of the Mohicans	WBEN	11.2
4.	Mike Hammer (Fri. 8:30)	WGR	MCA	22.9	38	Zane Grey	WBEN	21.5
5.	Sea Hunt (Wed. 9:30)	WGR	Ziv	21.5	34	I've Got A Secret	WBEN	31.5
6.	Decoy (Tues. 10:30)	WBEN	Official	20.2	35	Highway Patrol	WGR	24.5
6.	Men of Annapolis (Mon. 9:30)	WBEN	Ziv	20.2	36	Featurama	WGR	20.2
7.	Gray Ghost (Wed. 7:00)	WGR	CBS	19.2	49	26 Men	WBEN	22.5
8.	Casey Jones (Thurs. 7:00)	WGR	Screen Gems	18.9	51	Studio 57	WBEN	11.5
9.	My Hero (Tues. 7:00)	WGR	Official	18.5	43	Annie Oakley	WBEN	16.5
10.	Whistler (Mon. 10:30)	WGR	CBS	17.5	32	Studio One	WBEN	19.9
11.	Annie Oakley (Tues. 7:00)	WBEN	CBS	16.5	38	My Hero	WGR	18.5
11.	Capt. David Grief (Sun. 6:00)	WGR	Guild	16.5	47	Search	WBEN	10.9
11.	Death Valley Days (Mon. 7:00)	WBEN	U.S. Borax	16.5	42	Meet Corliss Archer	WGR	15.2
11.	Honeymooners (Sun. 10:30)	WGR	CBS	16.5	29	What's My Line	WBEN	27.9
12.	Popeye (Mon.-Fri. 9:00 a.m.)	WBEN	AAP	15.8	68	Eddie Cantor	WGR	3.9
13.	Laurel and Hardy (Sun. 4:30)	WGR	Governor	15.5	53	Youth Wants To Know	WBUF	8.9
						Last Word	WBEN	7.2
14.	Code 3 (Fri. 10:30)	WGR	ABC	15.2	27	Person To Person	WBEN	24.5
14.	Meet Corliss Archer (Mon. 7:00)	WGR	Ziv	15.2	40	Death Valley Days	WBEN	16.5
15.	Martin Kane (Thurs. 10:30)	WGR	Ziv	14.5	27	Playhouse 90	WBEN	29.9
15.	Popeye (Sun. 8:30 a.m.)	WBEN	AAP	14.5	100	No Competition		

SEATTLE

Stations: KING, KIRO, KOMO, KTNT, KTVW. TV Homes: 258,900. Survey Dates: June 26 - July 3, 1958.

TOP TEN NETWORK SHOWS

1.	Cheyenne (Tues. 7:30-8:30)	KING	30.5
2.	Wyatt Earp (Tues. 8:30-9:00)	KING	29.5
3.	Gunsmoke (Sat. 8:00-8:30)	KIRO	25.9
4.	Broken Arrow (Tues. 9:00-9:30)	KING	25.2
4.	Loretta Young (Sun. 9:00-9:30)	KOMO	25.2
5.	Disneyland (Wed. 8:00-9:00)	KING	24.4
6.	Tales of Wells Fargo (Sun. 9:30-10)	KOMO	24.2
7.	Maverick (Sun. 7:30-8:30)	KING	23.8
8.	Boxing (Fri. 6:00-6:45)	KOMO	23.7
9.	Lawrence Welk (Sat. 8:00-9:00)	KING	23.0

TOP TEN MULTI-WEEKLY SHOWS

1.	†Early Edition (M-F, 6:30-7:00)	KING	17.1
2.	*Mickey Mouse Club (M-F 5:30-6)	KING	15.1
3.	†Cartoon Festival (M-F 8-8:30 a.m.)	KING	12.6
4.	†Stan Boreson (M-F 4:00-5:00)	KING	12.1
5.	†World Today (M-F 10:30-11:00)	KING	11.7
6.	*Amer. Bandstand (M-F 2-2:30, 3-4)	KING	11.2
7.	*NBC News (M-Th 6:15-6:30)	KOMO	10.7
8.	†Shell News (M-Th 6:00-6:15)	KING	10.2
9.	†Wunda Wunda (M-F 8:30-9:00)	KING	9.5
10.	†Deadline* (M-F 10:00-10:30)	KOMO	9.1

1.	Highway Patrol (Thurs. 7:00)	KOMO	Ziv	22.9	43	King's Ring	KING	14.5
2.	Sheriff of Cochise (Sat. 9:00)	KING	NTA	21.5	34	Perry Mason	KIRO	22.2
3.	Sea Hunt (Wed. 7:30)	KING	Ziv	21.2	35	Father Knows Best	KOMO	20.5
4.	Silent Service (Mon. 7:30)	KING	NBC	20.9	39	26 Men	KOMO	15.5
5.	Search for Advent. (Mon. 7:00)	KING	Bagnall	20.2	37	Restless Gun	KOMO	17.5
6.	Badge 714 (Fri. 10:00)	KING	NBC	18.2	40	Baseball	KTNT	13.4
6.	Honeymooners (Sun. 6:30)	KING	CBS	18.2	41	Brothers	KIRO	14.5
7.	Gray Ghost (Sun. 6:00)	KING	CBS	17.5	42	Lassie	KIRO	15.2
8.	Big Story (Sat. 9:30)	KIRO	Official	17.4	31	Maisie Thea.	KING	17.5
9.	Annie Oakley (Thurs. 6:00)	KING	CBS	17.2	47	Shell News	KOMO	10.7
						NBC News	KOMO	11.0
10.	Last of the Mohicans (Mon. 6:00)	KING	TPA	16.5	49	Shell News	KOMO	10.3
						NBC News	KOMO	10.7
11.	Kit Carson (Tues. 6:00)	KING	MCA	16.2	49	Shell News	KOMO	9.3
						NBC News	KOMO	10.3
12.	Death Valley Days (Thurs. 8:00)	KOMO	U.S. Borax	15.9	26	Zorro	KING	18.5
13.	26 Men (Mon. 7:30)	KOMO	ABC	15.5	29	Silent Service	KING	20.9
14.	Target (Tues. 9:30)	KIRO	Ziv	14.9	31	Pantomine Quiz	KING	18.4
15.	Studio 57 (Fri. 7:00)	KING	MCA	14.2	28	Jefferson Drum	KOMO	15.9
16.	Mike Hammer (Wed. 10:00)	KING	MCA	13.5	36	Baseball	KTNT	11.5
17.	Little Rascals (Mon.-Fri. 4:00)	KING	Interstate	12.1	45	Movietime	KOMO	7.5
18.	State Trooper (Mon. 8:30)	KTNT	MCA	9.2	16	Diamond Cup Hilites	KING	17.9
19.	Official Detective (Mon. 9:00)	KTNT	NTA	8.5	15	Diamond Cup Hilites	KING	16.9
19.	Men of Annapolis (Sat. 6:00)	KOMO	Ziv	8.5	26	Ranch Party	KING	12.5
19.	Mr. District Attorney (Mon. 9:30)	KIRO	Ziv	8.5	17	Suspicion	KOMO	17.9

ATLANTA

Stations: WAGA, WLW-A, WSB. TV Homes: 223,300. Survey Dates: June 26, 27, 28, 29, 30 - July 1, 2, 3, 1958.

TOP TEN NETWORK SHOWS

1.	Gunsmoke (Sat. 10:00-10:30)	WAGA	40.2
2.	Have Gun Will Travel (Sat. 9:30-10)	WAGA	37.9
3.	G. E. Theatre (Sun. 9:00-9:30)	WAGA	34.5
4.	Phil Silvers (Fri. 9:00-9:30)	WAGA	32.5
5.	Oh Susanna (Sat. 9:00-9:30)	WAGA	31.5
6.	Restless Gun (Mon. 8:00-8:30)	WSB	30.2
7.	Wells Fargo (Mon. 8:30-9:00)	WSB	30.0
8.	Alfred Hitchcock (Sun. 9:30-10:00)	WAGA	28.2
9.	Wagon Train (Wed. 7:30-8:30)	WSB	27.7
10.	Father Knows Best (Wed. 8:30-9)	WSB	27.3

TOP TEN MULTI-WEEKLY SHOWS

1.	†Amos 'n' Andy (M,W,F 6:00-6:30)	WSB	17.8
2.	†News, Wea. (M-F 6:30-6:45)	WSB	16.5
3.	*NBC News (M-F 6:45-7:00)	WSB	15.9
4.	*Guiding Light (M-F 12:45-1:00)	WAGA	15.6
5.	*Search Tomorrow (M-F 12:30-12:45)	WAGA	15.5
5.	*Love of Life (M-F 12-12:30)	WAGA	15.5
6.	*Price Is Right (M-F 11-11:30 a.m.)	WSB	15.0
7.	*You Trust Your Wife (M-F 3:30-4)	WLW-A	14.6
8.	*Amer. Bandstand (M-F 3-3:30, 4-5)	WLW-A	14.4
9.	*Truth-Consequence (M-F 11:30-12)	WSB	14.2

1.	Big Story (Sat. 10:30)	WAGA	Official	29.2	63	Joseph Cotten	WSB	11.2
2.	Highway Patrol (Fri. 7:30)	WAGA	Ziv	26.2	56	Rin Tin Tin	WLW-A	10.5
3.	Whirlybirds (Wed. 7:00)	WSB	CBS	22.2	50	Gray Ghost	WAGA	12.7
4.	Sheriff of Cochise (Tues. 7:00)	WSB	NTA	21.2	42	Badge 714	WAGA	17.7
5.	If You Had a Million (Mon. 7:00)	WSB	MCA	19.2	45	Casey Jones	WAGA	16.2
6.	Amos 'n' Andy (M,W,F 6:00)	WSB	CBS	17.8	48	Topper	WAGA	11.1
7.	Badge 714 (Tues. 7:00)	WAGA	NBC	17.7	35	Sheriff of Cochise	WSB	21.2
8.	Boots and Saddles (Fri. 7:00)	WAGA	NBC	16.5	42	Honeymooners	WSB	15.2
8.	Code 3 (Sat. 7:00)	WAGA	ABC	16.5	46	Saber of London	WSB	10.9
9.	Casey Jones (Mon. 7:00)	WAGA	Screen Gems	16.2	38	If You Had a Million	WSB	14.2
9.	State Trooper (Thurs. 7:00)	WAGA	MCA	16.2	34	Lone Ranger	WSB	20.9
10.	Charlie Chan (Tues. 10:30)	WSB	TPA	15.5	37	Studio 57	WAGA	13.5
11.	Honeymooners (Fri. 7:00)	WSB	CBS	15.2	39	Boots & Saddles	WAGA	16.5
12.	Duffy's Tavern (Tues. 9:30)	WLW-A	Guild	15.0	26	Bob Cummings	WSB	26.9
13.	Frontier (Wed. 10:30)	WSB	NBC	14.5	32	U.S. Steel Hour	WAGA	22.5
14.	26 Men (Fri. 9:30)	WLW-A	ABC	13.7	27	Playhouse of Stars	WAGA	25.7
15.	Studio 57 (Tues. 10:30)	WAGA	MCA	13.5	32	Charlie Chan	WSB	15.5
16.	Tugboat Annie (Tues. 10:30)	WLW-A	TPA	13.2	31	Charlie Chan	WSB	15.5
17.	Death Valley Days (Thurs. 6:30)	WLW-A	U. S. Borax	13.0	31	News, Wea.	WSB	15.7
						NBC News	WSB	15.3
18.	Abbott & Costello (M-F 5:30)	WAGA	Sterling	12.9	37	Popeye	WSB	12.4

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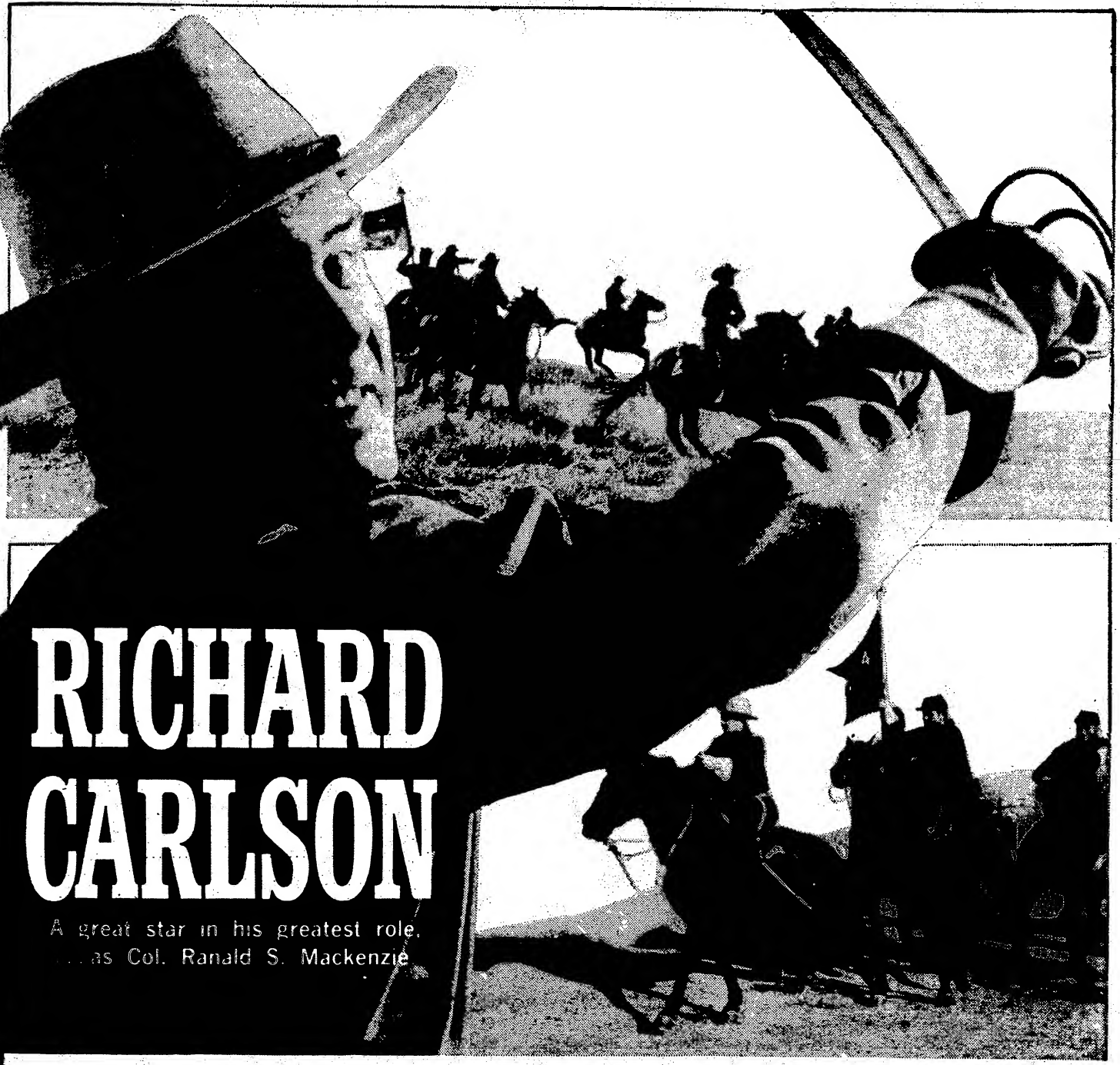

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ZIV Television

VARIETY-PULSE FEATURE CHART

VARIETY's weekly chart, based on ratings furnished by Pulse's latest reports on feature films and their competition covers 155 markets. Each week, two different markets will be listed, with the 10 top-rated features tabulated.

Factors which would assist distributors, agencies, stations and advertisers in determining the effectiveness of a feature show in a specific market have been included in this VARIETY chart. Listed below is such pertinent information regarding features as their stars, release year, original production company and the present distributor included wherever possible along with the title. Attention should be paid to such factors as the time and day, the high and low ratings for the measured feature period and share of audience, since these factors reflect the effectiveness of the feature and audience composition, i.e., a late show at 11:15 p.m. would hardly have any children viewers, but its share of audience may reflect dominance in that time period. In the cities where stations sell their feature programming on a multi stripped basis utilizing the same theatrical throughout the week a total rating for the total number of showings for the week is given, the total rating not taking into account the duplicated homes factor. Barring unscheduled switches in titles the listed features for the particularly rated theatrical filmed show are as accurate as could be ascertained. Under Time Slot, S. O. stands for Sign-Off.

BUFFALO

Stations: WBEN, WBUF, WGR. TV Homes: 363,500. Survey Dates: June 26 - July 3, 1958.

TOP 10 FEATURE FILMS	TIME SLOT	PULSE AVERAGE RATING	HIGH	LOW	AVERAGE SHARE	TOP COMPETITION	STATION	AV. RATINGS	AV. SH.
1. "SUDDEN FEAR"— Joan Crawford, Jack Palance, Gloria Grahame; RKO; 1952; Flamingo	Featurama Mon. June 30 9:00-10:30 p.m. WGR	18.7	21.3	14.7	32	Danny Thomas Men of Annapolis Studio One	WBEN WBEN WBEN	29.5 20.2 19.5	47 36 34
2. "THE INFORMER"— Victor McLaglen, Preston Foster; RKO; 1952; C&C	Twilight Theatre Mon. June 30 7:30-8:30 p.m. WGR	14.7	15.0	14.3	28	Robin Hood Burns & Allen	WBEN WBEN	21.9 23.2	47 40
3. "CITY OF CHANCE"— Lynn Bari, C. Aubrey Smith, Donald Woods; 20th Century Fox; 1940; NTA	Saturday Playhouse Sat. June 28 11:30 p.m.-S.O. WBEN	14.5	15.0	14.0	42	Operation Swing Shift— "It Can't Last Forever"	WGR	11.4	33
4. "THE CASE OF THE VELVET CLAWS"— Warren Williams, Claire Dodd, Wini Shaw; First National; 1946; AAP	11:30 Theatre Thurs. June 26 11:30 p.m.-S.O. WBEN	13.0	14.0	12.0	45	Jack Paar	WBUF	9.0	31
5. "JOAN OF PARIS"— Michele Morgan, Paul Henreid, Thomas Mitchell; RKO; 1942; C&C	Family Playhouse Sun. June 29 1:00-4.00 p.m. WGR	12.7	15.7	7.7	46	Sunday Afternoon Playhouse— "Fours a Crowd" Soccer	WBEN WBEN	12.3 8.4	46 29
6. "FOURS A CROWD"— Errol Flynn, Olivia de Havilland, Rosalind Russell; Warner Bros.; 1938; AAP	Sunday Afternoon Playhouse Sun. June 29 1:00-3:00 p.m. WBEN	12.3	13.3	11.0	46	Family Playhouse— "Joan of Paris"	WGR	11.4	42
7. "NEXT TIME WE LOVE"— James Stewart, Margaret Sullivan, Ray Milland; Universal; 1936; Screen Gems	Operation Swing Shift Sun. June 29 11:15 p.m.-S.O. WGR	11.5	12.7	10.7	37	Weather, Sports Review Million $ Movie— "Bullfighter and the Lady"	WBEN WBUF	14.0 9.5	38 34
8. "CAN THIS BE DIXIE"— Jane Withers, Helen Wood; 20th Century Fox; 1936; NTA	Molson's Friday Film Feature Fri. June 27 11:30 p.m.-S.O. WBEN	11.4	11.7	11.0	35	Jack Paar	WBUF	11.2	34
8. "IT CAN'T LAST FOREVER"— Ralph Bellamy, Betty Furness, Robert Armstrong; Columbia; 1937; Screen Gems	Operation Swing Shift Sat. June 28 11:30 p.m.-S.O. WGR	11.4	11.7	11.0	33	Saturday Playhouse— "City of Chance"	WBEN	14.5	42
9. "BULLFIGHTER AND THE LADY"— Robert Stack, Joy Page, Gilbert Roland; Republic; 1951; HTS	Million $ Movie Sun. June 29 10:30 p.m.-S.O. WBUF	10.7	12.0	9.3	25	What's My Line 11 O'Clock News Weather, Sports Review Operation Swing Shift— "Next Time We Love"	WBEN WBEN WBEN WGR	27.9 18.7 14.0 10.9	50 40 38 39

CINCINNATI

Stations: WCPO, WKRC, WLW-T. TV Homes: 323,500. Survey Dates: June 26 - July 3, 1958.

1. "APACHE ROSE"— Roy Rogers; Republic; 1947; MCA	Gold Cup Matinee Sun. June 29 5:30-7:30 p.m. WLW-T	12.5	13.7	11.3	38	Lone Ranger Cisco Kid Men of Annapolis Lassie	WCPO WCPO WCPO WKRC	14.2 10.2 10.0 14.9	42 35 31 39
2. "LOST IN A HARUM"— Bud Abbott, Lou Costello, Marilyn Maxwell; MGM; 1944; MGM-TV	Gold Cup Theatre Fri. June 27 11:15 p.m.-S.O. WLW-T	10.9	11.7	10.3	41	Home Theatre— "The Perfect Specimen"	WKRC	8.5	32
3. "DOUBLE EXPOSURE"— Chester Morris, Nancy Kelly, Phillip Terry; Paramount; 1944;	Sunday Theatre Sun. June 29 4:00-5:00 p.m. WCPO	10.0	10.7	9.3	37	Sunday Matinee— "Kept Husbands"	WLW-T	9.1	34
3. "TWENTY MILLION SWEETHEARTS"— Dick Powell, Ginger Rogers, Pat O'Brien; First National; 1934; AAP	Home Theatre Tues. July 1 11:15 p.m.-S.O. WKRC	10.0	11.7	9.0	40	Gold Cup Theatre— "Absolute Quiet"	WLW-T	9.2	37
4. "THE KISSING BANDIT"— Frank Sinatra, Kathryn Grayson, J. Carrol Naish; MGM; 1948; MGM-TV	Gold Cup Theatre Sat. June 28 11:15 p.m.-S.O WLW-T	9.7	10.7	9.0	43	Home Theatre— "June Bride"	WKRC	7.8	34
5. "THE KID FROM TEXAS"— Dennis O'Keefe, Florence Rice, Buddy Ebsen; MGM; 1939; MGM-TV	Gold Cup Theatre Sun. June 29 11:15 p.m.-S.O. WLW-T	9.3	11.3	8.0	43	Home Theatre— "Flirtation Walk"	WKRC	8.3	38
5. "IT ALL CAME TRUE"— Ann Sheridan, Humphrey Bogart, Jeffrey Lynn; Warner Bros.; 1940; AAP	Home Theatre Wed. July 2 11:15 p.m.-S.O. WKRC	9.3	9.7	9.0	38	Gold Cup Theatre— "The Unholy Three"	WLW-T	9.0	37
6. "ABSOLUTE QUIET"— Lionel Atwill, Irene Hervey, Ann Loring; MGM; 1936; MGM-TV	Gold Cup Theatre Tues. July 1 11:15 p.m.-S.O. WLW-T	9.2	10.0	8.7	37	Home Theatre—"Twenty Million Sweethearts"	WKRC	10.0	40
7. "THE UNHOLY THREE"— Lon Chaney, Lila Lee, Elliot Nugent; MGM; 1925; MGM-TV	Gold Cup Theatre Wed. July 2 11:15 p.m.-S.O. WLW-T	9.0	9.3	8.7	37	Home Theatre— "It All Came True"	WKRC	9.3	38
7. "JOHNNY COMES FLYING HOME"— Richard Crane, Faye Marlowe, Martha Stewart; 20th Century Fox; 1946; NTA	Home Theatre Thurs. June 26 11:15 p.m.-S.O. WKRC	9.0	10.0	8.3	39	Gold Cup Theatre— "Mad Holiday"	WLW-T	8.7	38

Inside Stuff—Radio-TV

The news that a Scottish island was to be the first prize in a CBS giveaway show ("Bid 'n' Buy") provoked a leader in the London Times. It was easy to understand the wrath in Caithness, the paper editorialized, at the news that a piece of Scottish soil was being given away "just as if the island of Stroma were a Cadillac, $64,000 or a trip to Honolulu." Irish patriotism, the Times noted, was put through a mangle two years ago when a part of Killarney was sold to an American real estate broker, but at least on that occasion "the levity of a television competition" did not enter into it and resentment was tempered by thoughts of the boost that dollar-earning beauty spot might receive. Nothing terrible had so far happened to Killarney, the Times added, and it was unlikely that anything terrible would happen to Stroma either.

The change of ownership, the Times suggested, was hardly likely to arrest or to accelerate the depopulation of the Island, the number of whose inhabitants had dwindled in three years from 100 to 18. Nevertheless, it was "galling" to have one of the familiar landmarks turned into a giveaway prize for television, especially when the benefits of that modern boon had not yet been brought to the people of Caithness in any other form.

Robert Stivers, producer of "Bid 'n' Buy," said on Monday (18) he had decided not to purchase the island due to Scottish and British protests.

Jack Paar quizzically observed on The Fitzgeralds' WOR Radio noontime interview Monday (18), "Where else in the world would you not be rated a success because you don't earn over $150,000 to $200,000 but with all my NBC-TV loot, which goes up from $2,750 to $3,000 a week, plus the trimmings, it's still below what I made when I did a half-hour afternoon series for CBS. And there, as you know, I was a 'flop.'"

Ed and Pegeen Fitzgerald, in turn, guest on Paar's teeveer next Wednesday (27). Once before she guested solo vis-a-vis Dody Goodman, to whom she bears striking resemblance.

A new series of five-minute radio shows, produced for the U.S. Air Force Recruiting Service, is being distributed nationally by Erwin Wasey, Ruthrauff & Ryan. Titled "Out of the Blue," the series features disk talent such as Teddi King, Carol Bennett and Dick Hyman. First segment in the series consists of 16 five-minute shows, with others slated for distribution later. Aim is to increase the quality of recruits in this "new age of space."

There has been a sudden invasion of the Chi market by foreign sponsors, with three bankrollers from abroad making buys in the same week. WNBQ, the NBC-TV o&o in the Windy City, posted a sale of two 15-minute sports segments per week to the Japan External Trade Recovery Organization for the Hitachi transistor radio, which the Japanese government is marketing here. The government of India bought a 13-week spot schedule on radio station WMAQ as a tourist lure, and the Assn. of German Broadcasters bought a weekly half-hour for 52 weeks on WBBM-FM to promote music from Germany. All purchases were made last week.

Recent VARIETY story on show biz saints, with accent on St. Clare as the patron saint of television, got chain-reaction on several fronts. A priest from St. Patrick's Cathedral, New York, phoned Pegeen (& Ed) Fitzgerald, who mentioned it on their WOR Radio show, that it should be St. Clare of Assisi.

Mrs. Fitzgerald looked into it further and (1) found that the religious goods store opposite the cathedral sold a replica of St. Clare of Assisi shown cradling a miniature Empire State Bldg., with its multiple antennas, to depict the tv medium. No. 2, she discovered, a dual reason for this particular patron saint. One aspect is a paradox, in that the Poor Clares are a Catholic order of charity on a real poverty basis, which is in itself an anomaly considering that tv is among the richest segments of show biz. But the basic phase of why St. Clare of Assisi was chosen as the patron saint of tv dates back to 1271 A.D. when she was so sick in the convent that she could not attend the Christmas eve midnight mass, nonetheless, in her dreams, she not only "saw" the mass but in her vision even saw it in its most resplendent colors, hence the analogy to television.

CBS' consolidated net income for the first six months of 1958 was $12,521,556, compared to $10,199,193 for the first half of last year. Current earnings are equivalent to $1.59 per share, against $1.33 per share for first six months of 1957. Net revenues and sales for first six months of this year totaled $201,433,378, against $186,798,814. Cash dividend of 25c per share on Class A and Class B stock, payable Sept. 12, were declared at the meeting of the board of directors.

Earle Ferris, vet newspaperman and former radio-tv public relations operator in Gotham, is recovering from a heart ailment and will make his home henceforth at 801 Creighton Towers, Mobile, Ala. Medics released him from the hospital with orders to take it easy, but he doubts he can follow their instructions to the letter. "However, it's a great relief to be so full of sleeping pills that even after years of being worried to death about losing accounts, I don't give a sponsor's damn who had the lead in Kenny or Gross," he says.

NBC has decided to stick with Goar Mestre and the CMQ Network in Havana, with which it has had affiliations for the past 15 years. Network had been considering a new affiliation with the new Channel 10 station, CMTV, which will be getting some of the NBC product.

CMQ has been buying two shows regularly from NBC, the Friday night fights, sponsored by Gillette, and the Game of the Week. Channel 10 has committed itself to use five film shows, thus far, with possibilities of buying more from NBC, all of which will have Spanish dubbing. They are "Frontier," "Silent Service," "Medic," "Boots & Saddles" and "Life of Riley."

American Forces Network outuet in Berlin celebrated its 13th anni last week. During past year it presented top show biz personalities including Benny Goodman, Paul Douglas, Walt Disney, Stanley Kramer, Olivia de Havilland. Political figures included Secretary of State John Foster Dulles and Secretary of Defense Neil McElroy. Network and productions originating in Berlin included "What's Cooking" with Mary Jane Jackson; "American Music Hall" and "Welcome Newcomers." Station set a new mail record for the year with a total of more than 35,000 pieces received from German and American listeners.

BBC-TV has broken through to nab a place in the Nielsen ratings for Scotland—and it did it with "The Perry Como Show." But, says a Nielsen spokesman, this was not a true indication of the taste of the regular audience, as with a lot of folk on vacation a rating of 34% (which was registered for the program) was about normal for the offering but well below the usual average for the top 10. The last time the BBC was listed was back in April when there was an International Football match between Scotland and England and the state web topped the list with 81%.

'Camera Three' From High Stool to College; Herridge's Handy Symbol

Once upon a time there were three stools; a high stool measuring 36 inches; a middle stool, 24 inches, and a small stool, 18 inches. Without these stools, Robert Herridge, guest producer of "Camera Three" on CBS-TV, said the other day, a goodly number of tv productions would be left high and dry and without a highly useful symbolic piece of stage property.

The stool, it appears, means all things to all people, but on "Camera Three," which practically invented the stool, it takes on added significance. Obviously, the stool is a different thing to Frank Sinatra, a great exponent of the naturalistic or realistic stool school of thespianism. Sinatra uses it merely to sit on, but on "Camera Three" it can represent anything from power to poverty and from birth trauma to voyeurism.

Herridge insists it is the handiest thing around the studio, no matter how much money or how little the production buget. It has been one of "Camera Three" mainstays since the program hove into sight five years ago and proceeded to win an abundance of awards for its creative subject matter. The stool is vastly superior to the chair, in Herridge's opinion, because it permits an actor more freedom to talk, to gesture, and superb evidence of its theatrical value was fully realized in a Herridge "Camera Three" production of "Hamlet" wherein the high stool was masterfully employed by the King; the middle stool by Prince Hamlet, and the low one by the Queen.

Current "Camera Three" productions are taped on Saturday afternoons, which, in Herridge's opinion, provide the performer a better acting period. "It is tough on an actor to ask him to emote on a Sunday morning, or any morning, for that matter," Herridge said. "Also, we feel the 'tape' show is, in essence, a 'live' show since it is done without a break."

The lineup of properties Herridge is presenting during his current return engagement as guest producer is typical of what "Camera Three" has been doing since its inception as an experimental educational feature. Originally a local show, it went network after two and a half years of local enthusiasm, although the program continues to be produced and directed by the WCBS-TV (N.Y.) Public Affairs Dept, presided over by Clarence Worden.

CHI'S WBBM-FM LURES ITS 1ST SPONSORS (5)

Chicago, Aug. 19.

WBBM-FM, the CBS outlet here, crashed through the commercial sound barrier last week by racking up five substantial sales, three of them from national sponsors. The quintet of buys is the first business posted by the FM'er since it went to solo operation exactly a month ago with promises of making big noise for the stepchild electronic medium.

Assn. of German Broadcasters bought a weekly half-hour show for 52 weeks starting Aug. 25; Sinclair Refining ordered 25 announcements a week for the remainder of the year; and Hudson Vitamin Corp. signed for nine newscasts a week for 13 weeks, subject to renewal. Local purchases were made by Bercraft Hi-Fidelity, which bought 56 announcements per week, indefinitely, and by Electro-Sonic Service for six spots a week over 13 weeks. The half-hour show for the Assn. of German Broadcasters will feature music by contemporary German composers and will be narrated in English.

By the station's ratecard, the sum of the five buys is nearly $10,000, although it's expected that as pioneer clients all five received discounts.

Louisville—Parker Smith, WGRC sales manager, and who for 10 years was commercial manager of WKYW, has joined WVJS, Owensboro, Ky., as commercial manager. He succeeds John Rutledge, who becomes prez and g.m. of WHOO, Orlando, Fla., recently purchased by Garvice Kincaid and Don Horton of Lexington, Ky. Earl Fisher, program director at WVJS, will take over assistant g.m. and p.d. post.

Britain's 'TV Millionaires'

Continued from page 1

Rediffusion, for example, constitute Britain's new set of millionaires. That's because the viewer actually yens those bunched-together "messages" (there are no "sponsors" in the accepted U. S. sense; they merely sell you space here for your sales pitch, as a newspaper operates, and the client has nothing to do with the program content). The whole idea is still comparatively new to Britishers—and more often than not the same ingenuity that goes into the making of U. S. commercials, particularly in the area of animation, pertains here.

Queueing Up

As a result, the advertisers are pushing each other out of line trying to get in. Which makes everybody happy—notably the program contractees, and the audience (polls today show that 65% of the British people prefer commercial tv to the veteran BBC susfaining channel).

If Parnell, Grade and their associates never had it so good, it's because of those spiraling profits. Last year they made $10,000,000; this year they'll go even beyond that figure. That's a lot more than Leonard Goldenson & Co. made out of American Broadcasting last year and perhaps matches the profits of NBC (without any of the attendant headaches or multiplying problems of the U. S. networks). Perhaps even more remarkable is the status of Associated-Rediffusion, which only a year ago was in the red but now appears headed for close to $9,000,000 profit—and the beauty of it is that it stems from a $1,400,000 operational base.

While in the U. S. the three major networks, now embarking on the second decade of bigtime commercial tv, are confronted with ever increasing problems and anxieties in trying to split the sponsor melon three ways, here in Britain the ATV-inspired commercial setup is flourishing as never before. What makes it all the more astonishing is that watching tv in Britain is hardly any different than watching tv back home. The similarity in audience taste is one of the cross-the-board phenomenon of transatlantic show biz. Take a Sunday schedule for example. On BBC it's the Burns & Allen show; "I Married Joan"; the George Kaufman-Edna Ferber "Royal Family" as the live dramatic offering; on the ATV commercial channel it's "Wyatt Earp," Jackie Gleason's "The Honeymooners," "I Love Lucy," "Highway Patrol," and an hour live dramatic presentaiton of Horton Foote's "Traveling Lady" with Kim Stanley in the lead. Also on the commercial skein there's Bernard Delfont's "Parade of Stars" (a British variation on the Ed Sullvan vaudeo theme). On installment viewed, Georgia Gibbs bowed out of the presentation at the last moment due to illness, with London music hall artists Ann Shelton subbing.

Cross-the-Board Faves

Or take some of the Monday faves, reading left to right: "Sheriff of Cochise," the No. 1 Nielsen-rated "Wagon Train." Or Tuesday's "Tugboat Annie," "To Tell the Truth," the "Bob Cummings Show," the newly-arrived "Verdict Is Yours." Or Wednesday's "Adventures of Long John Silver," "I've Got a Secret," "Verdict—Is Yours" (this one's done on three consecutive nights weekly); or Thursday's "The Grey Ghost," "Twenty-One," "San Francisco Beat" (ne "The Lineup"). On Fridays "The Last of the Mohicans" and "Cisco Kid" and Saturdays "Charlie Chan," "Cheyenne" and the reactivated "Can Do" which didn't make it on NBC. And these, mind you, represent only a partial list in the continuing stream of N. Y.-to-London entries.

As a matter of fact, the British powers that be are growing increasingly alarmed over the influence being exercised by American tv on the British viewers and only in the past few weeks threats have come out of Parliament to try and do something about it. Whether this will be good or bad for the British tv medium remains to be seen, for it's notably in the area of live programming that one senses the inadequacies and uncertainties, judged by the best in U.S. standards, in the Britishers' approach to tv. True, the Britons are putting on a display of exemplary conduct in carrying the torch in a big way for the practically decimated U.S. live hour dramatics, and within the span of a single week one had the choice of a wide range of attractions ranging from the aforementioned "Traveling Lady" and "Royal Family" (both shown on the same night), to Arthur Machen's "Home Is the Hero"; James Bridie's "Daphne Laureola," starring Diana Churchill, and a tv original "The House Opposite."

So-So 'Lady' and 'Family'

Both "Traveling Lady" and "Royal Family" can be rated as no better than fair-to-middlin' Kraft Theatre. The performances in both were adequate (despite the incongruity of British-accented Texans in "Lady"). The physical mountings and trappings were comparable to U.S. production niceties, but there the comparison ended. Whatever merit the Kaufman-Ferber "Royal Family" once possessed, it was stripped bare in this lackjustre presentation. The performers talked lines without even the remotest awareness of what the Cavendish clan implied and the zaniness, the spirit and the excitement inherent in the theatrical troupe was lost on this British interpretation.

The same qualms pertain to the bigtime vaudeo presentations, such as the Saturday Night Spectacular, Jack Hylton's display and the Sunday Night Bernard Delfont entry, counterparts of the Ed Sullivan-Steve Allen-Dinah Shore-Perry Como school of hourly musical attractions, but lacking in any attempt to gear the shows to strictly tv values.

'Commendable' Commercials

Whatever the distinction between "advertising messages" and "sponsors," it pretty much adds up to the same—six minutes of plugs per hour, except that, in bunching three, four or even five together at intermissions, there is seldom the feeling of commercial intrusion here. The plugs are completely divorced from the program and if only for the fact that it at no time invites performer participation or integrated commercials, the pattern is wholly commendable. In fact, there are those in high places here who recommend it to the attention of the U.S. networks in eliminating current abuses in Yank television and as a possible panacea for the economic woes confronting NBC, CBS and ABC.

Apparently, too, film interests here are more alerted to the tv ascendancy and handwriting-on-the-wall than their American brethren, as witness Sidney and Cecil Bernstein's Granada Television, which is now a healthy and going concern in the commercial tv sweepstakes; or the Associated British Pictures Corp. ownership of ABC Television which programs for the Midlands and the North on weekends (with Warner Bros. holding a 37½% stake); or the J. Arthur Rank partnership in the upcoming Southern TV link, or again Romulus Films moving into the East Anglic commercial link bowing next season. What took the American film enterpreneurs six or seven years to learn they're finding out from the inception here.

At Home Abroad

There's a kidding-on-the-square footnote to the "As I was walking down Bond St." refrain. As likely as not if it's not Arthur (A.C.) Nielsen you encounter, then it's Sydney Roslow of Pulse, also entenched with London offices; or a Merle Jones, the CBS o & o prez, here to take up on behalf of CBS Film Sales where only recently his NBC-California National rival, Earl Rettig, left off. Or you might encounter an Edgar Peterson (ex-"Climax") here on behalf of CBS-TV to incept the new "Invisible Man" series; or a Jerry Adler, of NBC, who is winding up 18 months of British-U.S. co-oproduction activity to return to N.Y. home base for legal duties under Tom Irwin.

But right now, commercial tv in Britain is red hot. Depending on which night you're watching, it's (1) not better or no worse than U.S. tv; (2) perhaps somewhat inferior in quality and overall entertainment. But the British people love it—and probably will continue loving it until, as in the U.S., that 10-year-after resignation (or maybe it's boredom) sets in.

Five Runs?

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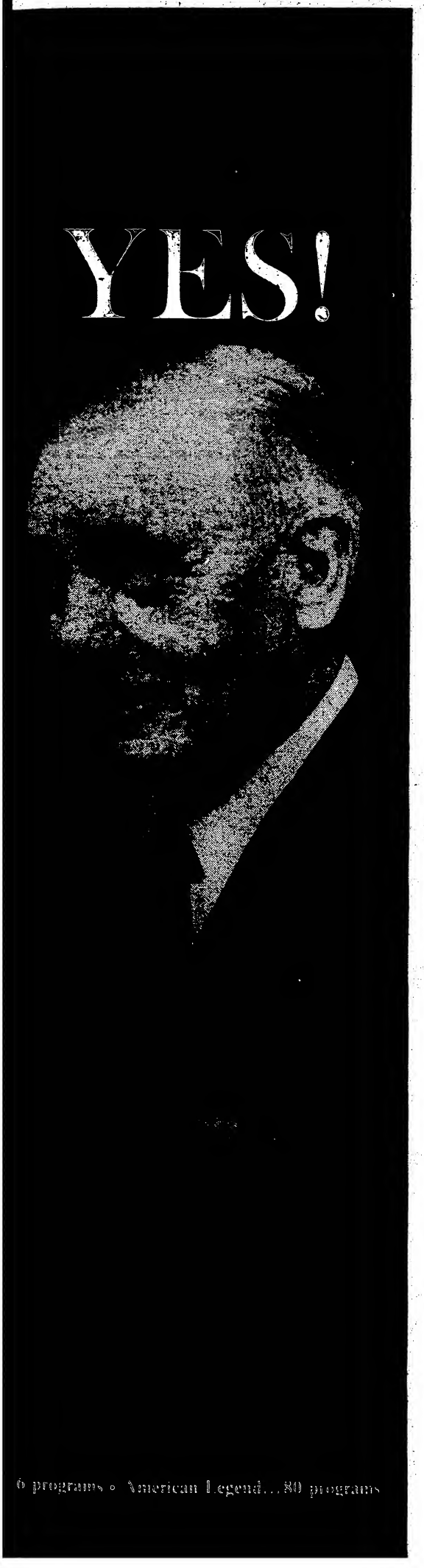

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New Orleans . . . 4:30 PM . . . 22.1 A.R.B. . . . 4th Run
Against "American Bandstand" 12.4, "Four Most Features" 8.1

St. Louis . . . 4:30 PM . . . 18.2 A.R.B. . . . 4th Run
Against "Gil Newsome" 3.7, "Do You Trust Your Wife?" 3.5

Birmingham . . . 5:00 PM . . . 18.3 A.R.B. . . . 3rd Run
Against "Fun at Five" 12.0

Buffalo . . . 10:00 AM . . . 13.5 A.R.B. . . . 4th Run
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St. Louis • Yorktown 5-9231

WFIL's All-Nite 'Red Ink Successes'

Philadelphia, Aug. 19.

) Since their preem in February, the all-night shows on WFIL-TV have been "Red Ink Successes," according to Roger W. Clipp, veepee of the radio-tv division of Triangle Publications.

This term applies, the exec said, although the night telecasts may operate in the black some weeks. Their public service values more than make up any deficit the station incurs.

Thousands of letters have been received from off-shift workers, hospital staffs, firemen, farmers and others whose duties end when tv stations previously had been off the air.

Working within a fremework of a feature film schedule, public service announcements were injected at all breaks, along with five-minute news summaries. Personal touch isn't forgotten. Birthday announcements, wedding announcements, graduations and "get well" wishes are also aired.

Sponsors have included Max Factor, General Electric, auto agencies, Alcoa, Stanley Warner Theatres and food firms. WFIL-TV is sole all-night tv station.

NAB'S OGLE TO KENS

San Antonio, Aug. 19.

Albert D. Johnson, general manager of KENS and KENS-TV, has named Barney Ogle as assistant general manager of KENS.

Ogle comes here from the stations relations department of the National Assn. of Broadcasters.

Atlanta—Ray Stanley, program associate for the Educational Television and Radio Center, Ann Arbor, Mich., completed his one-year assignment with the organization and has returned North to resume his duties as associate professor of radio and tv at the U. of Wisconsin.

Helena Rubinstein Buys WABC-TV 'Weather' Strip

Helena Rubinstein, which sponsored Sid Caesar last season on ABC-TV, has entered spot tv in New York. Cosmetic company has bought the entire Janet Tyler nighttime "Weather Girl" strip on WABC-TV.

The show, which has always been an early evening offering adjoining the ABC network news with John Daly, will be taking the 10:45-10:55 p.m. slot, right after Daly's new 10:30 night anchorage. Rubinstein begins sponsorship of the four-a-week weather program Sept. 15. (Wednesday night is blocked off by the network fights.)

Pabst-Lipton WDAS Pact

Philadelphia, Aug. 19.

Pabst Brewing and Lipton Tea have made longtime contracts with WDAS, using Philly's top Negro station as their main advertising media. Campaign will be directed at this special 600,000-listener market.

Agency is Robinson, Adelman & Montgomery.

WTOP BUYS 360 MCA PAR PIX FOR $700,000

WTOP, Washington, bought 360 pix out of the Paramount library for about $700,000. Duration of the licensing agreement basically runs six years.

The CBS affiliate selected such titles as "For Whom the Bell Tolls," "Lost Weekend," "Going My Way," "Lives of a Bengal Lancer," and the various Bob Hope "Road" cinematics. MCA TV, distributing the 700 Paramount pix, can sell off the remainder of the library to another tv outlet in the market. Deal marks the first less-than-library agreement inked by MCA TV in the U. S. All told, MCA TV now has spread the Paramount pix in seven markets.

Greensboro, N.C. — Neal L. Tatum of Charlottesville, Va., has announced he is buying radio station WCHV there, subject to approval by the FCC. The price was not disclosed.

Tatum, originally of Elizabethtown, N. C., has been employed by the station in recent months.

AFL-CIO Vidpix In Pub-Serv Slots

Washington, Aug. 19.

The AFL-CIO will begin production soon of a weekly 15-minute television film series for public service, with the first to become available about Nov. 1.

The series, called "Americans at Work," will portray "American workers on the job in this rapid age of scientific and technological changes, using all their skills and training to keep the wheels of American industry rolling," AFL-CIO secretary-treasurer William F. Schnitzler said.

"All of us," he added, "are interested in our own jobs. But all of us are curious, too, as to what the other fellow does; how he does it; what contribution do we all make in the workshops, factories and mills."

Schnitzler said the tv films will be offered to stations throughout the country for use on public service time.

Contract for the production of the films has been awarded to Norwood Studios here, Schnitzler said. Milton Murray, one-time American Newspaper Guild president, will be television coordinator for the project. George Craig, former assistant director of organization for AFL-CIO, will be in charge of contacting tv stations about the series.

Sportscasts Tough To Sell in M-ls., So WTCN Is Curtailing Schedule

Minneapolis, Aug. 19.

WTCN, local ABC television and radio station outlet which recently came under Time ownership, will drastically curtail its sports programming after the current baseball season.

The reason is that such shows are becoming increasingly more difficult to sell generally in this market and because it's necessary to clear more time for network and other kinds of locally produced programs, according to the station's general manager, Phil Hoffman.

WTCN-TV is televising some 20 Minneapolis American Association home baseball games and radio broadcasting play by play all home and away contests. It also has broadcast all U. of Minnesota football games and televised those the few times the National Collegiate Athletic Association has allowed such telecasts.

Judging by this season's very poor attendance despite a winning team, local baseball interest apparently is on the wane, increasing the difficulty is obtaining tv and radio sponsorship for the diamond sport, it's pointed out.

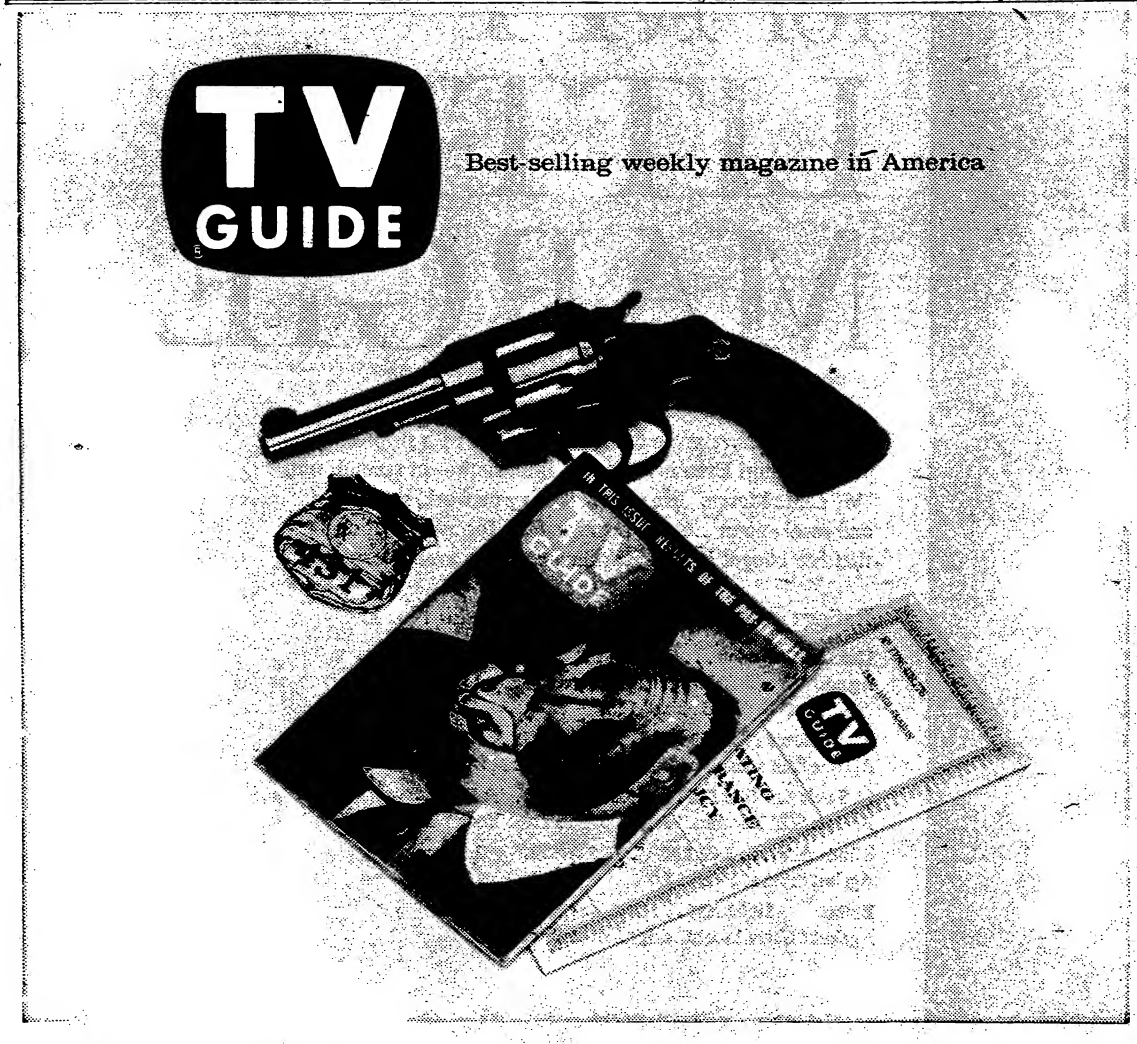
With a half-dozen radio stations here broadcasting U. of Minnesota football games and with KSTP-TV having the NCAA contests, the competition for sponsorship is terrific, according to station's executives. Beacuse they boast the largest audiences ordinarily, WCCO and KSTP (CBS and NBC respectively) have by far the clearest sailing.

Third FM'er for Austin Via. U. of Texas Entry

Austin, Tex., Aug. 19.

FM radio stands to get a hypo in this collegiate-tempered area with the projected fall entry of a third station. New outlet will be the student-manned U. of Texas station, with faculty, spearheaded by the university's radio-tv dept., providing supervision.

Already operating in Austin are FM stations KHFI and KAZZ, both of which have gratified college-town listeners with their offerings of good jazz and classical music. The university station will fill out the culture picture on the local airwaves by offering a variety of "serious," dramatic and good-music shows, but will also eye the daily scene with spot news, news analysis and special events programs. Plans are to tap not only the considerable resources of educational radio tape material but the fertile field of faculty and student performers and cognescenti.



How TV Guide's 16 rating can insure a high rating for your show

Across the nation, one TV family in six reads TV Guide magazine (circulation base 6½ million as of October 4). In itself, that is the equivalent of a 16 rating.

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NTA

Saudek ('Omnibus') on the Role of TV In Marrying Commerce to Culture

By JO RANSON

It's set for Robert Saudek Associates to present four "Preview" concerts of the N.Y. Philharmonic with Leonard Bernstein conducting in a Sunday afternoon slot on CBS-TV. Though contracts haven't been signed yet there's an oral agreement that the program will be sponsored by the Lincoln Division of the Ford Motor Co. in behalf of Lincoln and Continental cars. Kenyon & Eckhardt is the agency.

Exact time and dates of the broadcasts are not set but some of the programs will, most likely, be shown on the eve of the introduction of new model of cars. One of the programs will, in all probability be an all-Gershwin concert with Bernstein at the piano. Programs will be on videotape of the Philharmonic's "previews" at Carnegie Hall on Thursday night and will be informal in nature, with the conductor's remarks and musicians' replies as well as guest soloists' digressions. There'll be dressing room interviews, too.

Kelly, Plummer, Welch

Meanwhile, the Saudek office is beefing up it "Omnibus" schedule for the seventh consecutive year on tv. "Omnibus" returns to NBC-TV on Oct. 26 and will run through May 10, 1959, on an alternate-week, hourlong basis with one more program in the hopper than last year. Saudek has "Omnibus" plans for Gene Kelly, Christopher Plummer and Joseph Welch, the latter doing an appraisal of capital punishment.

Also, Saudek has signed with NBC-TV for four specials over a two-season period with the entire package originating in his own shop. Here again, Saudek is contemplating using Peter Ustinov's talents and possibly Kelly's, and it is conceivable that one or two specials will be filmed overseas.

Slums, Too, Pay Off

Saudek this week took issue with a credo that it is not the business of programmers to improve tv fare —just give the folks what they want. He pooh-poohed this by saying if one believed this fallacious theory, then why not build slums, as these are most profitable.

Moreover, "Omnibus" appears to be the "class" vehicle for performers desiring to make their maiden appearance on tv. Saudek cited Kelly, who could demand almost any fee on tv, chosing "Omnibus" to make his debut this fall. Many performars regard the program as the closest thing to going on Broadway. Helen Hayes noted that "Omni's" dramatic segments were the nearest thing to pure theatre and Marilyn Monroe recently said she was "dying to get on 'Omnibus'."

Saudek also cited "Omnibus" as a vivid example of a quality-type show capable of moving consumer products, citing the program's ability to sell napkins, shavers, greeting cards, hearing aids, radios and do-it-yourself tools and thus affording sponsors prestige coupled with bona fide sales.

Value of 'Outsider'

Saudek took the position that the highest destiny of tv, meaning quality programming, lies in the indie or outside producer. The theatrical producer reaches outside for the playwright, the director, etc., and the builder of skyscrapers does similarly with creative architects; the best tv scripters have not yet emerged from network continuity departments but have come from cubbyholes far removed from Madison Ave. and Rockefeller Plaza.

Saudek, regarded as a successful fusion of the cultural and commercial in his programming endeavors, thought the networks were bogged down in too much real estate and that this overexpansion could conceivably be the strangulation of this branch of the industry. One means of cleansing the situation, he observed, would be via the construction of a tv city in Gotham owned jointly by the networks (after all, Grand Central Terminal houses several railroads and Idlewild Airport is a focal point for all major airlines), with a third party assigning studio space and solving other allied problems. He added that the various unions, of course, would have to be interwoven in the fabric of such a tapestry.

"People don't care who owns the station," Saudek said.

13-Week Cycle

Continued from page 31

tion, scripting, etc. But whateven the predictions, if the short cycle wins favor with networks and advertisers, it's forecast that telefilm producers will have to find ways and means to live with it, in order to meet the competition of live entries.

Want Shorter Commitments

From the advertisers' point of view, many sponsors are insisting on shortterm deals, even for telefilms, arguing that in today's economy, they cannot afford to ride with a flop for a longer period.

It's virtually impossible to sell a 13-episode series in syndication, where the demand is strong for a 39-week cycle. One guess is that Ziv and others might make the initial 13 for the net, and if the series is dumped, make another 13 or 26 for the syndication mart. National Telefilm Associates has added 13 more for the 26-episode off-network "Walter Winchell File," bringing the total to 39 segments in syndication.

As to the question of telefilms pricing themselves out of the market, it's no secret that the program price-tag on "Northwest Passage" of between $40,000 to $50,000 per episode hasn't made a sale easy. The fat checkbooks do not abound as much as in past seasons. Some series make it at the $50,000 level, but many don't and are being bumped all over the schedule. Utilizing the McCleery talents, NBC is bringing in the hour-long live "Ellery Queen" series at $50,000—about half of what it would cost for the pair of bumped half-hour skeins.

This is not to sound the panic button on the telefilm biz on the network level. Proportion of film on the schedule of the three networks for the upcoming season is about 61.7%, a slight drop from the 63.8% of a year ago but, at the same time, a drop experienced for the first time in several years in tallying up the film vs. live ratio. But there's no doubt about it, "things are changing—maybe too fast."

WCBS-TV Adds 25

Continued from page 23

rector, two sales promotion secretaries, a commercial traffic manager and assistant as well as several contract estimators and typists. Bob Patt continues as audience promotion head.

Meanwhile, business at WCBS-TV has been on the upgrade. Sam Cook Digges, manager of the station, reports that business for the week ending Aug. 2 was 34% greater than the comparable week last year. Digges also says business for the third quarter will be approximately 30% ahead of the same period in 1957.

Both the "Early Show" and "Late Show" are sold out through November, Digges said.

Nets-H'wood Tie

Continued from page 23

35m prints and 550 16m prints of the film to be ready for screening overseas for a three-week period beginning Dec. 7. Networks will provide the original negative, with cost of the necessary prints to be borne by the Dept. of Defense and the USO.

Jerome Coray, director of the USO entertainment department, serves as overall project coordinator; Lt. Col. Lionel L. Layden, Dept. of Defense coordinator; Ben Griefer, talent coordinator; and IATSE's Solly Pernick, labor coordinator. Abe Lastfogel, William Morris Agency prexy, heads special committee to aid in filming.

KTVU PACTS U. OF C., STANFORD SPORTCASTS

Oakland, Cal., Aug. 19.

Independent KTVU has crashed into Frisco market by signing up the U. of California, Berkeley, and Stanford U., Palo Alto, to three-way contract under which Channel 2 will telecast all football games on a post-game basis and other sports events live.

Channel will also conduct intensive on-the-air promotion designed to stimulate football attendance at both schools. Under agreement, members of both schools' coaching staffs are tied up for KTVU programming.

Station co-owner William D. Pabst said away-from-home college football games would be telecast Sunday afternoons and condensed into 30 minutes, but would be scheduled so as not to conflict with pro 49er telecasts. Home games will probably be delayed until midweek.

Cartoons

Continued from page 31

streamlined and intelligent approach to animation.

As an example of the streamlining, he points out that the major studio animation departments used to run all kinds of tests, even to the extent of "color testing" a hat for a character before proceeding with final filming. H-B has eliminated these tests and operates from storyboard right to finished negative. Voice recording used to be done in one or two-line takes. H-B records an entire seven-minute, 10-page script in one sitting.

On the use of intelligence in approaching animation, Barbera points out that in the old days, studios would overdo their animation, to the point of using hundreds of separate drawings to show a sleeping man's chest heaving up and down, for example. Or in a floral scene, many drawings would be made to show flowers swayed by the wind, or a leaf dropping. 'Taint necessary, says Barbera, and it's time-consuming and expensive.

Out Go the Frills

Idea is to use as few drawings as possible without loss of entertainment quality, he states, and it's in the elimination of the frills that the increased production and savings have occurred. Moreover, in many cases he's found that the elimination of needless drawings has made the animated action crisper and sharper, and often has served the purpose of humor.

Aside from the 52 four-minute "Ruff & Reddy" cartoons, H-B will do 70 seven-minute cartoons for "Hound" this year, along with "Hound" bridges, billboards and intros. Barbera hopes to expand into new series and may do the Kellogg commercials as well. All of which is upward of 900 minutes a year of animated product. At Metro, Hanna & Barbera did 48 minutes a year.

77 Top Markets In Mutual Grid

Mutual's Saturday afternoon football lineup, featuring the grid games of the three Armed Forces academies, has apparently motivated a quick clearance routine by affiliates. MBS sports topper Frank Erwin reports that already 77 of the top 100 markets have notified him they'll carry the games.

MBS outbid the two other nets for the classic Army-Navy contest in Philadelphia Nov. 29, the highlight of the schedule which kicks off Sept. 27 with Army vs. South Carolina. Two non-service tilts an the MBS card are Notre Dame-Iowa, Nov. 22, and the Shriners' All-Star game in Miami's Orange Bowl, Dec. 27.

Only announcer set to date is John MacLean, a vet of the net's "Game of the Day" baseball operation.

In the new biz category, web picked up General Motors to sponsor Bill Stern's five-minute sports show, Tuesdays, Wednesdays and Fridays at 8:30 p.m. Buy is on behalf of GM's truck division and was set via the Kudner agency.

Net also inked Robert A. Loeber, as an account exec for its midwest division, headquartering in Chicago. Loeber formerly was an ABC and NBC radio sales representative.

Spade Cooley Renewal

Hollywood, Aug. 19.

Metropolitan Ford has renewed its one-third sponsorship of the Spade Cooley show on KTLA for 26 weeks. Cooley show is an hour long.

Metropolitan also bought the Johnny Otis show on KTLA, will pick up the tab for 13 weeks on the half-hour program.

Lufkin, Tex. — Richman Lewin veepee and general manager of KTRE-TV, has announced that the outlet will begin network color program telecasting on Sept. 1.

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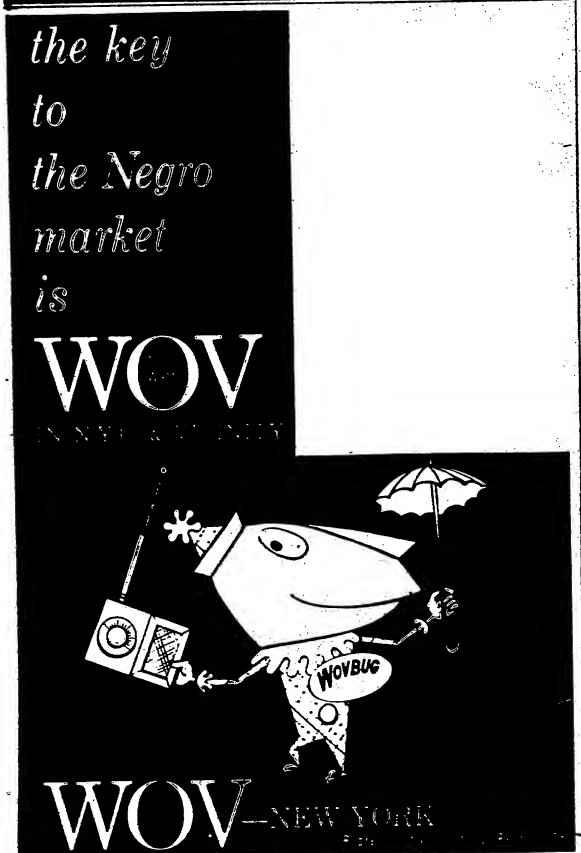

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AFTRA'S STATEMENT ON VIDEO TAPE OF VITAL IMPORTANCE TO ALL PERFORMERS

The Screen Actors Guild asks: "What is* AFTRA *afraid of?"* AFTRA *is afraid only that SAG, by legal device, will prevent performers from exercising their democratic rights in an NLRB election to choose the union they want to represent them in the field of video tape commercials.

The Screen Actors Guild asks: "Why is* AFTRA *afraid to sit down with the Guild and talk?"

AFTRA *is ready at any time to sit down and talk* directly *with SAG about merger of the two unions or, if SAG still refuses to discuss merger, to talk about joint negotiation of a single uniform contract for videotaped commercials.*

The record is clear:

SAG says: "**AFTRA** still refuses to meet with the Guild and plan equivalent rates." AFTRA's answer is that **AFTRA** wanting rates *"equivalent"* to SAG's makes as much sense as petitioning to become an honorary second-rater. For **AFTRA** to *come down,* and we mean just that, to the Guild level of rates would be a sell-out of the responsibilities given to our National Board by the **AFTRA** membership. *"Equivalent"* means equal in value, force, meaning, etc. On the other hand, *"equitable"* means "characterized by equity, fairness and just dealing. **AFTRA** wants *equitable* rates for performers.

The Guild asks: "Who created the present dispute?"

AFTRA answers that the Screen Actors Guild created the dispute by leaping headlong into a field (video tape) about which it knew little or nothing and without consulting either its wages and working conditions committee, its members, or performers actually working in that field.

The Guild says: "**AFTRA**, as yet, has no contract establishing reuse fees for taped commercials with any employers in its own field."

AFTRA's reply: The truth is that AFTRA has National codes with all networks plus 43 separate local contracts with television stations covering video tape and reuse payments. What's more, until the Guild came along with its bargain-basement rates, **AFTRA** performers were paid their full original fees for each repeat use of a performance, whether in a commercial or a program. In fact, starting with **AFRA's** first contract in 1939, full original fees were always paid for repeat use.

The Guild boasts of the residual fees that it has collected for its members in filmed television.

What is **AFTRA's** record? Since 1939 **AFTRA** has collected residuals—in radio, transcriptions and television, in astronomical sums—and, until the Guild came out with its cut-rate formula, ***AFTRA** performers got 100% full residuals without any cut-off!* **AFTRA** has urged merger with the Guild for years for just this very reason. Unified action could have kept rates up to the **AFTRA** level.

So what is the dispute all about? SAG believes the performer should be represented by two unions. **AFTRA** believes the performer should be represented by only one union. If there is only one single union bargaining for the performer's services in videotaped commercials, the producer cannot whipsaw the performer into working for the cheaper of two conflicting rates.

Here are **AFTRA's** questions to SAG:

1) How much residual money has SAG collected for its members for the television use of thousands of motion pictures made solely for theatrical exhibition—and when is SAG going to do something about this mess in its own basic field?

2) How much money has SAG obtained from employers as contributions to a Pension and Welfare Fund for SAG members—and when is SAG going to negotiate P & W benefits comparable to those established by **AFTRA** in 1954?

3) Why is the Screen Actors Guild doing everything in its power to block the performer from exercising his right to vote in an NLRB election to select a single bargaining agent for the field of video tape commercials?

AMERICAN FEDERATION OF TELEVISION AND RADIO ARTISTS

The performer's union with the proven "track record"

FCC Proposals on Clear Channels Under Fire by Networks and Groups

Washington, Aug. 19.

Deadline last week (15) for filings on the FCC's proposals to duplicate 12 of 24 Class 1-A clear channels was the signal for a flood of protests. With filings not yet tabulated, several dozen statements, and thousands of pages of comment, mostly in opposition, had been logged.

Clear Channel Broadcasting led the list of those urging increased power, up to 750 kw, for clear channel stations. They were joined by the three major webs, Westinghouse, National Grange, American Farm Bureau, and individual daytimers throughout the country. The National Assn. of Educational Broadcasters objected that their needs had not been considered, and urged reservation of two clear channel frequencies for assignment of unlimited Class-2 stations.

A few stations, such as WCIL, Carbondale, Ill., favored the proposals, mostly with some reservations. WNYC, New York, asked fulltime operation and urged the Commission to duplicate 830 KC in the east. WCKY, Cincinnati, went further in suggesting that all 24 class 1-A channels be duplicated.

Four-Point Program

Clear Channel Broadcasting, which stands to lose most by the FCC's rule-making plan, countered with a plan of its own. These included the following suggestions:

1. Removal of current 50 KW limitation on at least 20 Class 1-A clear channel stations and four 1-B channels, with power increase to at least 750 KW for most powerful stations on named channels.

2. Increase of power and removal of 50 KW limitation on remaining class 1-A and 1-B channels to the extent allowed by other factors, such as engineering.

3. Hiking of maximum power for stations on regional and local channels to expand groundwave service.

4. Switch of four 1-B stations to 1-A status or setting up two subclass of 1-B's with 750 KW and 50 KW power.

NBC, backed up by a statement by William S. Duttera, manager of allocations engineering, argued that hearings should be held to update the clear channel record. It refuted FCC claims that proposed breakdown of clear channels would provide more program choices to a greater number of people, and stated that the FCC cannot decide how the proposal would affect the public interest without also considering power increases for all 24 Class 1-A stations.

CBS agreed in part with commission proposals to duplicate some clear channels and stepping up power of clear channel stations. It disagreed, however, with proposed method, suggesting, instead, that six eastern clear channels be duplicated by 250-watt stations in certain western states. ABC stated that the proceedings were contrary to regular procedure and called the proposal a "piecemeal approach."

Par-Sunset

Continued from page 31

Tape experiments may also be undertaken with telefilm series currently lensing on the Par-Sunset lot.

Success of experiments would, of course, pave the way for other indie telefilm producers to climb aboard the Par-Sunset tape co-production bandwagon, since company would have a decided jump on other major Hollywood vidfilmeries also known to be eyeing tape. Success would also push Par-Sunset forward as a major television producer of its own properties.

Major problem to be worked out, said Schulke, is a way of editing videotape quickly and economically.

Meanwhile, KTLA will use its videotape in the normal manner, pre-recording commercials, transcribing special telecasts and syndicating outstanding productions. Station's chief engineer, John Silva, and engineer Vince Filizola leave for Redwood City next week for a week's schooling in operation and maintenance of the new equipment.

'Dotto' Gets Gate

Continued from page 23

lieu of legal action" after refusing to go on the air. A contestant who had been on the show and lost, received $4,000 as compensation, the affidavit said. The contestant said that his suit would have been based "on a charge of fraud and conspiracy" because one of the contestants had the answers to questions before going on the air. Also, the contestant was said to know the identity of the persons whose caricatures were to be displayed on the program.

The affidavit said further "that the contestant who had this information could not be defeated, thereby victimizing not only other contestants but the vast television audience watching the show in the naive belief that they were seeking an honest test of knowledge."

The complainant said he made many efforts to have individuals connected with the show "take some action" and finally went to the FCC. Later he went to Colgate.

Michael Frothingham, an attorney at the advertising agency, refused to comment. Tom McAndrews Jr., asst. v.p. and director of tv-radio operations at Ted Bates, also said "no comment." Meredith Conley, manager of the Ted Bates press department, said that "appropriate action would be taken" regarding contestants left hanging in mid-air on "Dotto."

Colgate-Palmolive plans to fill the Tuesday night "Dotto" spot with the "George Burns Show" starting Oct. 7, meanwhile presenting the film anthology series.

"Top Dollar," meantime, continues in its regular Saturday night spot on CBS with Warren Hull as emcee. Both Hull and EPI, producers of "Top Dollar," were alerted last Friday (15) to be ready the replace the "Dotto" show on Monday (18) morning.

Frisco KCBS Cuts Rates to Make It 'More Competitive'

San Francisco, Aug. 19.

KCBS, 50,000-watt CBS flagship in northern California, has cut its rates 10 to 20%. It's the first public admission of rate-cutting in the Frisco market in many years.

Basic reason, according to KCBS management, is to "make the station more competitive."

KCBS for nearly a decade was toprated station in the market, but early last year was knocked from the No. 1 spot by independent KOBY, a new rock 'n' roller, which subsequently lost out to Golden West's independent KSFO.

But KCBS's ratecard has remained higher than any other Frisco station and KCBS has deviated less from ratecard in making deals than many of the other 15 stations in the Frisco Bay area.

New open rate for one minute, one time, in Class A (daytime) radio will be $42, a drop from $50. New nighttime rate will be $36, a drop from $48.

In addition, KCBS is liberalizing discounts—for instance, discount to advertisers advertising six days a week will be increased from 15 to 20% and ID ads will now be included in computing discount base. Station is also offering special weekend discounts to try to beef up its business: 10-spot weekend plan will work out to $22 a spot, 20-spot plan to $20 a spot.

Rate-cutting by other stations has hurt KCBS in last year, though 50,000-watter still is in a good position, along with Don Lee's KFRC and KNBC, in ratings.

Mankato TV Nod

New Ulm, Minn., Aug. 19.

An FCC permit has been granted to Walter K. Mickelson, publisher of this town's daily newspaper and president of local radio station KNUJ, and his associates to build and operate a television station at nearby Mankato, Minn., one of the largest cities in this southwestern Minnesota area.

The tv tower, he says, will be the tallest in the state. A network affiliation will be sought.

Argentina Hot Seat

Continued from page 39

the publishing, and they asked the Government Radio Management Commission to take control. None of the administrative staff of the Mundo web shared in this request, which was engineered by union officials. The state appointed Raul Quiroga to manage the web.

The Haynes group has been in financial trouble since purchasing control from the Miguel Miranda estate, as the magazines El Hogar, Selecta, Mundo Argentino and Mundo Infantil are no longer money-makers. The new owners are understood to be mulling over scrapping all these publications and continuing solely as book publishers and operators of the Mundo radio outlet.

Radio Belgrano celebrated its 34th anniversary on July 9, and is managed by Alberto B. Molina, another government appointee.

Urge Probe

Opposition members of Congress have repeatedly urged investigation of the radio and tv setup, but the official party has so far refused to be drawn into it, and is obviously bent on maintaining the status quo.

It is understood that in order to get more tv channels operating, the government will not cancel award of licenses made by the provisional government. A group known as Rio de la Plata TV, with Ricardo Pueyrredon as president and important businessmen as directors, is understood to have been given the greenlight.

Programs on Channel 7 now start at noon, making a total 14 hours daily. A tv festival from December to March is proposed this coming summer in Mar del Plata "to build up a national tv consciousness." A Mar del Plata closed circuit channel should be in operation by then.

Videotape Headache

Continued from page 23

itself, according to both Klaeger and Hugh (Mal) Beville, NBC's director of planning and research, is to keep the recorders grinding all day long instead of on a now-and-then basis. But achieving a fulltime tape operation, Klaeger warned, is still a long way off.

Beville, in a separate interview, said that "economies are to be obtained only from a fulltime tape operation." However, the networks are better off than the film producers, in that the webs can always amortize, at least in part, the initial cost of tape by employing it to record live shows for use in other time zones of the U. S. But a blurbmaker has only one way out: to produce tape commercials at a price to advertisers that is no higher than that for competing film product. If tape is priced higher than film, the fear is that there'll be no business and if they don't price higher than film, the original cost of $200,000 or $300,000 for adequate tape equipment goes unpaid indefinitely.

As it is, according to Klaeger, a live action commercial—he calls them "standup" commercials—actually costs more than making a film blurb, even though the quality of the tape is not very much better. Reason tape costs more is that "more technical men are required than for a similar film production."

Hecht, Levant

Continued from page 1

and-operated station, first show being Sept. 15.

Station states that the physical format of the Hecht ad lib stanza will be "extremely flexible, with a combination of commentary, criticism, satire and good humor provided by the flamboyant" personality. He'll also have guests who will help him "rend asunder" the topics of "today, yesterday and tomorrow."

Hecht, who has made occasional video appearances in the past and almost, it's reported, became the host of a network dramatic anthology series, will appear via WABC-TV every weeknight—on Wednesdays from 11 to 11:15 and the other four nights from 10:50 to 11:15.

OK Dallas Educ'l TV'er; Need 370G

Dallas, Aug. 19.

A construction permit for a local educational television station was granted by the Federal Communications Commission.

The last remaining big obstruction is raising an additional $370,000 to build the station and to provide an operating fund for two years, according to E. O. Cartwright. The project now has assets of $520,000.

Cartwright, prez of the Area Educational Television Foundations, which is backing the outlet, was confident that the money could be raised.

The station will be located at Fair Park near the municipally owned & operated WRR, and has been assigned Channel 13.

Several local educational agencies already have started work on their programming. The Dallas Independent School District has set aside $75,000 and both Southern Methodist U. and Dallas College of SMU have begun work on their schedules, as have Arlington State College and Texas Christian U.

N.Y. Investment Bankers Buy WBRY in Waterbury

Hartford, Conn., Aug. 19.

A New York investment banking firm has purchased radio station WBRY of nearby Waterbury. Sale, for an undisclosed sum, is subject to FCC approval.

Newly formed WBRY Broadcasting Corp. will run the station, the third most powerful in the state. WBRY was established in 1934. Seller is the Waterbury American-Republican, daily sheet.

The N. Y. investment firm is (James) Roosevelt & (Michael) Gourd. James B. Lee, Danbury industrialist and majority stockholder of WLAD in Danbury, is prexy of WBRY Broadcasting Corp.

Mgt. William Morris Agency

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GEE!
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"CASEY JONES" DELIVERS MAJOR SHARES OF AUDIENCE!
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711 Fifth Avenue, New York 22 PL 1-4432
NEW YORK DETROIT CHICAGO HOLLYWOOD MIAMI HOUSTON TORONTO

Video From a Volcano

Honolulu, Aug. 19.

Maui Island's KMVI-TV operates from a transmitter 10,000 feet above sea level on rugged Mt. Haleakala, the peak which houses the largest known dormant volcano in the world.

Chief engineer Neal Arveschoug and technicians Spencer Shiraishi and Garry Arveschoug not only contend with routine problems but such items as severe winds, hailstorms and even snow (in Hawaii yet!).

Because the crew sometimes is weatherbound, full living facilities are maintained at the transmitter.

KMVI-TV not only serves Maui Island but beams a clear picture to portions of Oahu (Honolulu) and Hawaii islands. There's no telephone service to the transmitter and a daily courier run is made from Wailuku city.

BBDO Shelves TV Publicity Dept.; Clients Cool to Paying the Freight

The problem of getting sponsors to pick up the tab and the fact that the department was running in the red are listed by BBDO executives as the reason the ad agency is dropping its television promotion-publicity department, effective this week.

Out of 15 members of the department, 13 have been assigned elsewhere in the agency with only one major resignation, that of Raymond Rebhann, Hollywood manager of publicity, who left the agency on Aug. 1 to join a Coast p.r. firm. It is expected that R. C. Brown, manager of the tv publicity in New York, will be named as liaison between the outside firm named to handle the tv promotion for BBDO clients and the agency.

A new organization, Advance Public Relations, has been formed by Arthur Cantor, tv and legit publicist, and Don Bishop, ex-NBC, to service clients of the agency. BBDC's public relations sector henceforth will concentrate on corporate public relations and publicity.

The promotion department dates back to the heyday of radio. The first promoted show was "Cavalcade of America," sponsored by DuPont in 1935. Prior to 1955, audience promotion of radio-tv programs was a free agency service. In 1955, tv publicity and promotion became a billable item.

With more clients reluctant to pay for the tv promotion service and with the problems of multiple sponsorship, where it is necessary to get contributions from clients at other agencies, the agency decided to give up the deficit venture.

Promotion of tv programs by agencies has become a regular chargeable service usually handled by the public relations department. Some national advertisers have retained separate p.r. firms to lend support to their programs. Three of the larger agencies have set up separate divisions to handle public relations and tv promotion. McCann-Erickson a few years ago established the subsidiary Communications Counselors while Benton & Bowles set up General Public Relations to service its clients. For tv promotion, Young & Rubicam formed the Bureau of Industrial Services.

Memphis—WLOK, Negro operated radio station; is moving its studios from Beale St. to the Flexer theatre building in the heart of film row. Gene Weil, skipper of the outlet, said the change will take place in about four weeks with new quarters covering the entire first floor of building.

Lake, Ohleyer, Reisinger Tapped for WISH Berths

Indianapolis, Aug. 19.

In a series of exec appointments Joseph E. Lake has been named commercial manager of WISH-TV, Robert F. Ohleyer, manager of WISH Radio, and Ray Reisinger, director of promotion and merchandising for both radio and tv operations. WISH-TV and radio are Corinthian stations and basic affiliates of CBS.

Ohleyer has been manager of local sales at WISH and WISH-TV since 1954. Lake comes to WISH-TV from Greensboro, N. C., where he had been commercial manager of WFMY-TV for the past three years. Reisinger comes to Indianapolis from Miami, where he was promotion and merchandising manager of WCKA.

WBC Cleve. FMer Snubs Com'ls Till Audience is 'Sure'

Cleveland, Aug. 19.

Commercial sales have been rejected by KYW-FM, which 11 days ago began daily 5-12 p.m. programming, "until we are sure we deliver an audience to ourselves and our clients."

Explaining his refusal to sell time, Rolland V. Tooke, v.p. for Westinghouse Broadcasting Co., said "we've had many inquiries, particularly on the national level, but because we have under wraps an entirely new concept in FM selling, we're not going to announce it for a few weeks until audience response shows us we're on the right FM track."

KYW is departing from traditional FM programming with a "fine arts station" including both music for the longhairs and talk for the eggheads.

ABC-TV Sez 'Operation Daybreak' Now At Breakeven Point; No 'Giveaway'

In the face of contentions from the other video webs and solicitors from competing print media that ABC-TV is losing coin by "giving away its daytime" to establish its franchise in the 11 a.m.-3 p.m. time periods, the network reports that it not only can make a profit from "Operation Daybreak" but that it already is.

Profit works on a sliding scale, and with 56 of the 60 quarter-hours sold for the fall, the network has already passed the breakeven point. To take further advantage of the sliding scale, ABC already has called upon affiliates to ready another half-hour a day, which would bring the total weekly quarter-hour availabilities to 70. (Show extension will be via Peter Lind Hayes, slated for noon-to-12:30 at the moment, and to extend to 11:30.)

Originally, in laying out the six daily half-hour programs (sold in quarter-hour segs), ABC figured that it would lose severely unless it sold 40 quarter-hours a week or thereabouts. (Forty approximates the amount of time that Young & Rubicam alone took.) Profit was expected to start showing at about 50 quarter-hour segs sold.

Breakeven thresholds are only approximate since the actual cost of the new daytime shows at ABC have not been firmed. With Jerry Chester having just become the ABC daytime program boss, some of the programs which were tentatively chosen prior to his arrival may be changed, and with the changes should come minor adjustments in the production cost (to the network).

Plan's charter advertisers were offered four quarter-hours a week at a firm $25,352 (commissionable) for time and talent. That's $6,338 per quarter-hour seg. The quarter-hour price goes up for sponsors buying less than four segs weekly.

Physicist Sues KSFR-FM For $5; Sez Fund Appeal 'Inaccurate, Misleading'

San Francisco, Aug. 19.

A Palo Alto, Cal., physicist has sued KSFR-FM for $5.

Roger B. Weisenbach asked in Frisco Superior Court that his five-spot be returned because the "good music" FM station's fund appeal last month contained "incomplete, inaccurate, misleading and possibly intentional misrepresentations."

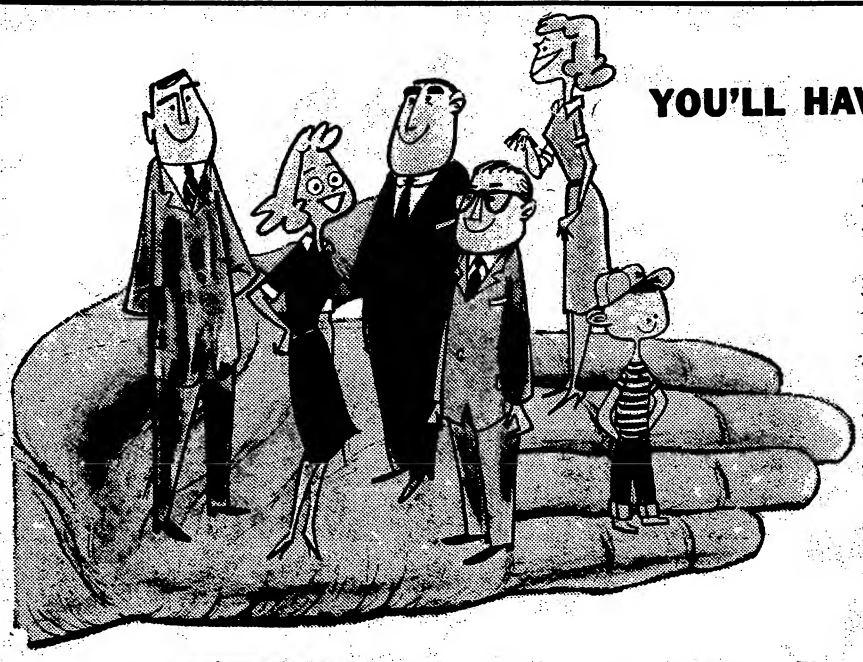
The station, owned by Richard E. Kepner and Al Levitt, went on the air early this year with 18 hours daily of classical and showtune music and last month made a big listener pitch for $20,000 "to stay on the air." About $16,500 was collected.

But Weisenbach said it wasn't true that KSFR-FM needed $20,000 to pay a non-recurring debt. Instead, said his suit, the debt was closer to $7,500 and Kepner and Levitt wanted the rest to pay off debts on their Frisco record store and their San Francisco Record Corp. (Kepner and Levitt sold the record company about two months ago to a Los Angeles label.)

Weisenbach's suit also claimed that some of the money being collected would be used for KSFR-FM's current operating expenses. And he added that all other contributors to the $16,500 fund should get their money back, too.

Neither Kepner nor Levitt would comment on the suit.

This is the second time in the last four years that a "good music" Frisco station has collected money from listeners. First instance was S. A. Cisler's KEAR and KEAR-FM. After collecting more than $50,000 to "keep good music on the air" Cisler sold KEAR to Dave Segal for about $400,000.



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There's an audience waiting to jack up the time-period that's proving to be your trouble spot. Here's the show that does that job—fast!

Why does "Public Defender" build solid audiences—fast? These are the reasons:

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★ The star, Reed Hadley, has tremendous popularity with women. In addition.

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TORONTO, CANADA, Sterling Films Ltd., King Edward Hotel

Interstate Television CORPORATION

Jocks, Jukes and Disks

By HERM SCHOENFELD

The Crew Cuts (RCA Victor): "FOREVER MY DARLING" (Benjamin*) a fine ballad with a rocking beat, shapes up as a solid commercial bet via this contemporary-style slice by The Crew Cuts, as their kickoff for the Victor label. "HEY STELLA" (Wanessa†) is a more routine rhythm item.

Four Aces (Decca): "HANGIN' UP A HORSESHOE" (Gil†), is a bouncing novelty idea with a Latin flavor that's slickly dished up by this combo. "ROSES OF RIO" (Northern*) is another okay Latin ballad entry.

Tommy Sands (Capitol): "BLUE RIBBON BABY" (Grace†), a driving number with a cute lyric, gets a bright workover by his rockabilly performer for solid commercial results. "I LOVE YOU BECAUSE" (Hill & Range†) is a neat ballad entry.

Marvin Rainwater (MGM): "NOTHIN' NEEDS NOTHIN' " (Alamo*), a country tune with a clever lyric, is delivered with simple appeal by the folksinger. "A NEED FOR LOVE" (Geronimo†) is a good rockabilly item.

Andy Williams (Cadence): "PROMISE ME, LOVE" (Thompson*) is a light rhythm ballad with a catching lyric that Andy Williams sells with top results. "YOUR HAND, YOUR HEART, YOUR LOVE" (Alamo*) is an arresting folk ballad item, also well delivered.

Domenico Modugno (RCA Victor): "Io Mammeta E Tu" (BIEM), a charming Italian ballad, is delivered colorfully by Domenico Modugno who's currently clicking with his "Nel Blu" creation. "MUSETTO" (Robbins*) is another lilting ballad with good chances to hurdle the language barriers.

Steve Lawrence (Coral): "MANY A TIME" (Blue River†), a neat ballad with a good lyric peg, gets a highly pleasing vocal by this savvy singer. "ALL ABOUT LOVE" (Maxana*) is a sharp piece of material with big performance potential.

Umberto (Kapp): "LAZZARELLA" (Robbins*), another song written by Domenico Modugno, is in the melodic Italo groove that could be the start of another cycle via the "Volare" hit. Umberto delivers it with local color and Italo lyrics. "LAY-LA-LA" (Leeds*) is one more Italo pop with fresh melodic twist.

Randy Sparks (Verve): "STRANGE ARE THE WAYS OF LOVE" (Feist*), a big ballad with a poetic lyric, is delivered very effectively by this folk balladeer. "KING COTTON" (Sparrow*) is an authentic-sounding folksong also well delivered.

The Rays (XYZ): "ELEVATOR OPERATOR" (Conley†) is a rocking novelty with a wierd enough lyric and sound to have impact among the kids. "SOUVENIRS OF SUMMERTIME" (Conley†) is a pretty-type rocking ballad in a more familiar groove and with good chances.

John Buzon Trio (Mills): "TZENA, TZENA, TZENA" (Mills*), the Israeli hit of several years ago, comes back with a racing instrumental slice on organ for listening impact. "BLUES IN MY HEART" (Gotham*), a slow-tempoed jazzy number, is also dressed up as an arresting instrumental.

Frankie Loren (Mercury): "THE WONDERFUL WAY" (Stella Lane†), an uptempo religioso, is brightly belted by Frankie Loren who should win spins by his performance. "MAYBE SOMEDAY" (Stella Lane†), a solid ballad with a restrained rocking beat, could break through.

Frank Sands (Imperial): "WONDROUS ONE" (Post*), a big ballad with a somewhat pretentious lyric, gets an appropriately schmultzy rendition by this crooner. "GOT ME A BABY (Post*), is a catching rhythm number with good chances.

Chuck Rio (Challenge): "BAD BOY" (Conrad†), a way-out rocking a number, is belted in extreme style by this performer. "DENISE" (Sherman-Jat†) is in the same wild idiom.

Gordon MacRae (Capitol): "A MAN ONCE SAID" (Morris*), an cellent class ballad, is belted with a legit delivery that could pass as a "new a sound" in the current market. "THE SECRET" (Daywin†) is a lilting Latin-flavored saga, handled with restraint by Gordon MacRae.

Erroll Garner (Columbia): "I JUST CAN'T GET STARTED" (Chappell*), the oldie, turns up in a harpsichord version in typical Erroll Garner rhythmic style. "Just Blues" (Octave*) is another highly listenable instrumental slice, also on harpsichord.

Joss Basselli Orch: "TANGO D'ITALIE" (Symphony House*) is still another Italian number, a pretty instrumental played on accordion with fiddle backing. "LA BARDINETTE" (BIEM) is a bright uptempo instrumental.

Moonlighters (Josie): "BROKEN HEART" (Reeny Rhythms†) is a rocking item with an offbeat sound that could catch on with the kids. "GLOW OF LOVE" (Reeny Rhythms†) is a juve-angled ballad that fails to register.

Johnny Brandon (Madison): "IRVING" (Monument†) is a novelty item with a couple of laughs, although somewhat monotonous overall. "NEW BORN BABY" (Monument†) is a rhythm item with a clever lyric.

Jimmy Lane (Time): "LET YOUR CONSCIENCE BE YOUR GUIDE" (Plymouth†) is a so-so rocking ballad belted in the usual style by this singer. "CONSTANTLY" (Myers*) is another fair ballad in precisely the same groove.

Darwin Venneri (Ein): "I KNOW HOW YOU WONDER" (Dar Pub†), an okay, legit ballad, is crooned effectively by this newcomer in the male singer ranks. "TO YOU" (Win†) an overdone romantic ballad.

Schuyler Bros. (Sunbeam): "THE SNAKE" (Brockwin*) is a rocking item with a new dance pitch aimed at the kids who went for the stroll last year. "NEVER BEFORE" (Sunbeam†) is a fair fast-paced rocking item that doesn't try anything new.

Four Esquires (Paris): "HIDE-AWAY" (Gold*) is a good ballad sung by a combo that sounds very much like the Four Aces. "REPEAT AFTER ME" (Gretta†) shapes up as a neat tune in a Latin setting.

The Dalkaps (Corvette): "WHO IS THE ONE" (Sounds*) is a good rocking ballad worked over in familiar style by this combo. "COME BACK" (Jak†) is completely cliched.

Merry Mountain Men (Goode): "RAGGEDY ROSE" (Harmony House*), an oldfashioned type of ballad, is delivered in matching style by this vocal ensemble. "AS BAD AS I AM" (Harmony House*), is an okay country tune.

*ASCAP. †BMI.

Best Bets

THE CREW CUTS (RCA Victor)	FOREVER MY DARLING / Hey Stella
FOUR ACES (Decca)	HANGIN' UP A HORSESHOW / Roses of Rio
TOMMY SANDS (Capitol)	BLUE RIBBON BABY / I Love You Because
MARVIN RAINWATER (MGM)	NOTHIN' NEEDS NOTHIN' / A Need for Love
ANDY WILLIAMS (Cadence)	PROMISE ME, LOVE / Your Hand, Your Heart, Your Love

LAWRENCE WELK
Presents the
LENNON SISTERS and
LARRY DEAN
(On Brunswick No. 55075)
"Have You Ever Been Lonely?"
B/w "Bubble Gum"

Jazz Blows on Fringe Of Edinburgh Festival

Edinburgh, Aug. 12.

Jazz will make itself heard at this month's International Edinburgh Festival of Music and Drama. Leading British jazz men will take part for the first time, although on an unofficial basis so far as Festival proper is concerned. Events will be staged like so many others on the "fringe" roster.

A local jazz promoter, Duncan McKinnon, will stage two late-night shows in the spacious Waverley Market, city exhibition hall, Aug. 28 and 29. The first will run to 2 a.m., the second to 4 a.m. Groups to be featured include Al Fairweather and Sandy Brown with their All-Stars, Bruce Turner Band, the Clyde Valley Stompers, and Acker Bilk's Paramount Jazz Band. Late-night jazz shows will also be presented at the Scala Cinema.

Agent Herman Fialkoff touring a "Hit Parade" unit through military installations in the Orient.

Album Reviews

Lawrence Welk: "Champagne Dancing Party" (Coral). Lawrence Welk's coinage of gold out of corn is already established show biz fact via his tv and personal appearance tours. Welk on wax presents the same unpretentious brand of music which nobody likes but the public. In this set, Welk has an extra for his fans—he gives brief introes to each number. Instrumentals range over the catalog oldies, including "Alexander's Ragtime Band," "When My Baby Smiles At Me," "I Want A Girl" and "Lullaby of Broadway," among others.

Johnny Mathis: "Swing Softly" (Columbia). After working the warm ballad and the religioso moods into clicko LP's, Johnny Mathis now turns to lighthearted swinging and it too should develop into a selling natural. The crooner's brisk vocal bounce is enhanced by Percy Faith's arrangements and orch backing. In the bouncy repertoire are included such nifties as "Get Me To The Church On Time," "It's De Loveley," "Like Someone In Love" and "You Hit The Spot."

Eddy Arnold: "Praise Him" (RCA Victor). A consistently pleasing vocalist who knows to strike the appropriate note on various kinds of material, Eddy Arnold is showcased here in a program of hymns by Fanny Crosby. This is straightforward religioso material which Arnold sings as written, without introducing any artificial "pop" elements into the performance. The result is a warm, Sunday school type of package due to have a broad response.

"The Big Country" (United Artists). An excellent western-flavored score for the Gregory Peck starrer, "The Big Country," has been fashioned into another solid soundtrack set for the UA disk label. Jerome Morass has exploited many of the familiar mustang themes with the addition of some fresh strokes that give special impact to some of the tracks. It's one of the few soundtrack sets that stand up independent of the film story.

Rex Allen: "Mister Cowboy" (Decca). Rex Allen, a pic cowboy who also has a mark in the country & western field, has appropriately assembled a repertory of familiar oaters for this hoss album. A resonant folk-singing baritone, Allen spans such oldies as "Sweet Betsy from Pike," "Cindy," "Lonesome Valley," "On Top of Old Smokey" and others.

"Josephine Premice In Paris" (Verve). Brooklyn-born Negro songstress Josephine Premice, who has had a varied career in niteries and on the legit stage around the world, is a compelling stylist with a wide range of expressions. In this sheaf of French tunes, she ranges from the sophisticated "Quand Je Monte Chez Toi" through a torchy "Que Reste-t-Il De Nos Amours" to the dramatic "Joue Pour Moi." The French lingo and intonations are delivered parfaitement.

Luis (Sabu) Martinez: "Safari With Sabu" (Vik). In the genre of the pop or jazz suite that sustains a consistent mood over an LP, this set parlays jungle motifs and some progressive ideas into an interesting musical safari. Headed by Louis Martinez, a skillful percussionist, the assemblage of a conga drums, timbales, vibes, saxes and bass produce a persuasive atmospheric quality in a variety of tempos. Lending a valuable "authentic" touch is a femme chorus which wails in native style.

Jim Lowe: "Wicked Women" (Dot). The idea of revolving a songalog around a femme fatale peg is a good one and disk jockey Jim Lowe gives it a capable workover. Lowe's baritone is most effective on dramatic numbers like "Jezebel," "Witch On The Mountain" and the folksong "The Love of Barb'ry Allen." Also included are standards like "The Lady Is A Tramp," "Miss Otis Regret" and the novelty hit of the 1940s, "Pistol, Packin' Mama."

Sid (Hardrock Gunter: "Songs They Censored In The Hills" (Seeco). This album's title is more suggestive of indigo stuff than is found in the material, which is on the broad side. This collection comprises a dozen tunes that have been banned from a radio show aired over WWVA in Wheeling, West Va. The spiciest numbers in this collection are "She Came Running Down The Mountain," "Oh What A Beauty"—(the nearest thing to a "dirty song"), and "The Right Key But The Wrong Keyhole." But this is unsophisticated, rustic stuff which never offends. Sid Gunter delivers the material in typical style with fiddle backgrounds.

Presenting Peter Palmer" (RCA Victor). Peter Palmer, the Li'l Abner of the Broadway show, reverses field in this disk offering with a program of class songs belted with polished pipes. Palmer gives effective legit renditions of such tunes as "Granada," "The Very Thought of You," "In The Still of the Night," "All The Things You Are," "Serenade" and other upper bracket standards. Lehman Engel's orch backs up excellently.

"Swiss Mountain Music" (Capitol). Recorded in Switzerland, this set covers the gamut of Swiss bells, horns and yodels with authentic and frequently brilliant technique. This folk collection is performed by several groups and includes much familar Swiss folk material. *Herm.*

Bill Hayes Builds Disk Potential Via Industrial Shows for Oldsmobile

A disk artist can build a tailor-made fan club through industrial shows. So says singer Bill Hayes, who's been an Oldsmobile "salesman" for the past three years, playing at dealer meets and in tv commercials for Olds.

The sponsor identification doesn't hurt a singer, he says. Through the industrial shows for Olds, Hayes figures he plays to close to 100,000 people a season. "We're all on the same team," he points out, "so it's only natural that they should be partial to my disk releases." Even the exposure on the tv commercials, he adds, helps the disk in the long run because more and more people have become aware of me and my voice.

A sidebar to the tv commercial angle is that it served as a starting point for a nitery act. Working in tandem for Olds with Florence Henderson on the tv spots, Frank Egar, of D. P. Brother & Co., ad agency representing Olds, and manager Jack Bertell figured that the duo had a nitery act potential with a buildup of material.

Hayes, who disclicked several years ago for Cadence with "The Ballad of Davy Crockett," moved on to ABC-Paramount and last week switched to the Kapp label. His first for Kapp will be "Summer Love."

Stubby Kaye Set

Sidney Siegel, Seeco prexy, is on the Coast to cut an album with Stubby Kaye. The LP will be tagged "Music for Chubby Lovers."

During his Coast stay, Siegel will visit his San Francisco, Los Angeles and Hawaiian distributors and scout material for his label.

VARIETY 10 Best Sellers on Coin Machines

1. PATRICIA (8)	*Perez Prado*	*Victor*
2. NEL BLU DIPINTO DI BLU (*)	*Domenico Modugno*	*Decca*
3. EVERYBODY LOVES A LOVER (3)	*Doris Day*	*Columbia*
4. POOR LITTLE FOOL (8)	*Ricky Nelson*	*Imperial*
5. WHEN (4)	*Kalin Twins*	*Decca*
6. IF DREAMS CAME TRUE (5)	*Pat Boone*	*Dot*
7. FEVER (3)	*Peggy Lee*	*Capitol*
8. SPLISH SPLASH (6)	*Bobby Darin*	*Atco*
9. JUST A DREAM (1)	*Jimmy Clanton*	*Ace*
10. LITTLE STAR (2)	*Elegants*	*APT*

Second Group

BORN TOO LATE	*Ponytails*	*ABC-Par*
WESTERN MOVIES	*Olympics*	*Deman*
YAKETY YAK	*Coasters*	*Atco*
HARD HEADED WOMAN	*Elvis Presley*	*Victor*
GINGER BREAD	*Frankie Avalon*	*Chancellor*
BIRD DOG	*Everly Bros.*	*Cadence*
REBEL ROUSER	*Duane Eddy*	*Jamie*
LEFT RIGHT OUT OF YOUR HEART	*Patti Page*	*Mercury*
ARE YOU REALLY MINE	*Jimmie Rodgers*	*Roulette*
MY TRUE LOVE	*Jack Scott*	*Carlton*

[Figures in parentheses indicate number of weeks song has been in the Top 10]

HI-FI SHOWS ON STEREO KICK

George Avakian Joins WB Label As A&R Chief; Conkling Using Indies

George Avakian has joined the new Warner Bros. label as director of artists & repertoire. Although Avakian will be based in the east, James B. Conkling, diskery's prexy, stressed that there will be no distinct separation between east and Coast a&r functions.

The a&r plans, according to Conkling, include the appointment of an additional a&r director who will be based on the Coast but who, along with Avakian, will have a "wide latitude for creative production no matter what the locale."

Both Avakian and the Coast man to be named, will work with indie producers in the making of all WB product. Approximately 12 indie producers already have been employed by the company thus far.

Conkling also pointed out that he doesn't intend to saddle his a&r directors with the problems of the sales and accounting department. "The exercise of an a&r director's responsibilities should be completely free from the administrative, sales and promotional details as is possible," he said.

In addition to producing albums and singles under his own aegis, Avakian will direct and assign similar production to other producers of his own choosing.

Up until recently Avakian had been director of pop album repertoire for Columbia Records. Conkling, incidentally, had been prexy at Col up until a few years ago and Hal Cook, WB's sales chief held a similar post at Columbia. Avakian had a short-lived deal with World Pacific after leaving Col a few months ago.

On the distribution level, WB's regional operations will be supervised by Vic Chirumbulo, eastern sales division manager; Robert Summers, midwestern sales manager; Al Klein, southern sales division manager, and Stuart Woodruff, western sales division manager.

Frank Cosaro has been named disk rep in Boston and Donald Graham has been selected for the same post in San Francisco. Both reps will handle sales, promotion, publicity and a&r liaison in their respective districts.

George Wein, Brussels Jazz Impresario for U.S., Hits Lack of Press Agents

Chicago, Aug. 19.

Jazz impresario George Wein says there's nothing wrong with the Yank setup at the Brussels Fair that some public relations couldn't cure. American pavillion, opines the Bostonian, is the most successful one there, but you'd never know it from the few, and prejudicial stories in our press.

Wein, just back from Brussels, made his comments here en route to the French Lick (Ind.) jazz fest, which he helmed for the sponsoring Sheraton hotel circuit.

The musician-critic-producer-boniface contended that the State Department's press relations (there've been none at all at the fair) might have avoided the "anti" tone of dispatches to U.S. gazettes. New York Times critic Howard Taubman, for one, alarmed the Newport fest troupers (with Wein sitting in), yet "the Belgian press found it a complete success." Critic Taubman, in fact, didn't like anything musical at the Yank stand, and Wein feels that his reaction might have been combatted in part had a helpful flack or two been around for service.

As for the American pavillion as a whole, Wein feels it can certainly be criticized—"but as a successful exhibit, not as a failure." Wein insists that raps at the exhibit for its so-called cultural shortcomings aren't fair "because Europeans don't looks to us for culture. They're the most intellectual snobs" and don't expect us to compete in the longhair idioms.

JULE STYNE SETS UP TV MUSICAL PKGE. CO.

Composer Jule Styne is stepping into the tv musical picture with the formation of a packaging firm to be called Producers' Music Publishers Co.

On new firm's agenda is a musicalization of James Thurber's "The Wonderful O," with a score by Carolyn Leigh and Cy Coleman; "The Things We Did Last Summer," a tv original starring Tab Hunter, Shirley MacLaine and Peggy King and an as yet untitled show for Judy Holliday when she completes her run in the current Broadway tuner, "Bells Are Ringing."

3 Major British Labels Prep Bids For Stereo Market

London, Aug. 19.

A three sided stereophonic disk battle will be launched later this month when Decca and MI release their first directional sound platters and so join the Pye Group in the bid for sales.

Pye, which has been marketing stereodisks since June, has just announced a price cut for these records, which will bring them in line with the normal platters. Both Decca and EMI stated their disks, too, would retail at normal prices.

The most expensive directional platter in Britain will now retail at $5.60—the cheapest, 45 rpm singles at 93c. The keen rivalry with Pye will begin with 20 releases from Decca and 29 from EMI, but a Decca spokesman said that within a few weeks of the initial releases another 43 would hit the market.

Among Decca's first releases will be a proportion of RCA works including the new Glen Miller orch, Julie Andrews and Max Reiner. There will also be disks from Edmundo Ros, Mantovani and the Ted Heath orch which played a prominent part in the experimental stage of Decca's stereo program.

EMI will come out with eight

(Continued on page 64)

MFRS. AIM FOR 'BUG' MARKET

The heavyweight, multi-directional drum-beating for stereophonic sound is due to get under way next month when the audio fair season begins across the country. In New York, for instance, the annual High Fidelity Music Show, running from Sept. 30 to Oct. 4, has been themed to "The Age of Stereo" by the sponsoring Institute of High Fidelity.

As with previous developments in the sound reproduction field, the audio fairs have played a key role in educating the hi-fi "bugs" to the latest wrinkles in technique. For the first time this year, the audio fairs will be able to work with a wide choice of commercial stereo disks for demonstration purposes, instead of being limited strictly to stereo tapes as in the past. There is little question in the trade that stereo will first have to catch on with the hi-fi fanatics first before percolating down to the less knowledgable masses.

Extent of the interest in the hi-fi fair is indicated by the fact that over 40,000 paid to get into the New York show last year. Attendance has been increasing over the years despite the fact that an admission charge was imposed to keep out the just plain gawkers.

According to Joseph N. Benjamin, Pilot Radio Corp. exec v.p. and president of the Institute of High Fidelity, "stereophonic sound for the home represents the greatest advance in home entertainment since television. It is the show's objective to bring to the public an awareness and understanding of this latest development in home high fidelity."

For the first time this year, the entire Trade Show Building, opposite the Hotel New Yorker, will be occupied by the hi-fi show. About 135 exhibitors are expected to take space with 92 already having signed up. One floor of the building is being set aside for exhibits of educational, institutional and public service nature.

Similar shows sponsored by the same outfit will be staged in Philadelphia, Milwaukee, Los Angeles and San Francisco.

Vik's Rosner to Coast

Ben Rosner, general manager of Vik Records, headed for the Coast early this week for promotional chores.

During his Coast stay, Rosner will exploit Vik's September schedule of albums and pop singles.

CLIBURN LONGHAIR LP SELLS LIKE POP SINGLE

Van Cliburn's hot pace in the album market has created the unprecedented situation of a longhair artist contending for the top slot in the bestselling pop package charts. The Tchaikowsky Concerto platter by the Texas pianist, whose winning of the Moscow competition a couple of months ago made him a national figure over night, is now expected to hit the 1,000,000 marker by the end of the year.

When that happens, it'll be the first time that a longhair artist has come up with a 1,000,000-seller on an individual disk.

Coral Launches Fall Line Push With 36 Pkges.

Coral Records is launching its fall program with 32 LP's and four stereo disks. The fall push is being tied in with Coral's 10th anni.

Norman Weinstroer, Coral's general sales manager, hit the road last week to showcase diskery's "Sell-Ebration" presentation via a special LP and slides. The presentation disk contains comments and introductions by Weinstroer and such Coral diskers as Lawrence Welk, McGuire Sisters, Teresa Brewer, Barbara McNair, Eddie Lawrence and George Cates.

The plan for the fall program went into effect Monday (18) and will continue through Sept. 12. Back orders and deliveries will be made up to and including Sept. 30. A 10% discount is being offered to any dealer who places orders for the new releases, as well as catalog merchandise totaling $200 or more. As an added incentive dated billing is also available to accredited dealers, allowing payment in thirds with the first payment due Nov. 10, second-Dec. 10 and third on Dec. 26.

In the new releases for Coral are three Lawrence Welk sets, and albums by George Cates, Manny Albam, Barbara McNair, Steve Al-

(Continued on page 64)

Capitol Sales Soar to Peak $43,694,000, But Net Dips Slightly to $2,777,000

Hollywood, Aug. 19.

Capitol Records gross sales has skyrocketed to its highest peak in company's 16-year history, according to prexy Glenn E. Wallichs. Label's gross sales figure ending June 30, 1958, totals $43,694,818, a 24% increase over the fiscal year that ended June 30, 1957, when sales of $35,108,401 was reported.

The net income for the company, however, is down to $2,777,755 compared to $3,239,362 for this same period last year. The decline in the net income resulted largely from the launching of three new enterprises: Capitol Phonographs, the Capitol Record Club, and Angel Records, plus an increase in general operating costs.

Wallichs indicated that the increase in sales during the period covered in the shareholders report resulted from a higher volume of sales in every major line of the company. In view of this, company is meeting the increased production demands by developing a new Los Angeles plant on a four-acre site at Fletcher Drive and San Fernando Road on property purchased earlier this year for $403,000. An additional $500,000 is being spent to improve the site which is expected to be completed during company's current fiscal year.

Modugno's Decca Click Sparks Victor Release; Set Carnegie Hall Date

Domenico Modugno, the Italian crooner, is competing with himself on two rival U.S. labels. After disclicking with "Nel Blu Dipinto Di Blu" on Decca, RCA Vistor ran Modugno into market under its banner with "Musetto."

The Victor disk comes from an old Modugno tie with RCA Victor International. Platter was cut several years ago but was just released here to cash in on the "Nel Blu Dipinto Di Blu" gravy. Modugno is now tied to the Italian firm, Phonit, with which Decca has U. S. distribution rights.

Decca is now mulling the possibilities of recording Modugno during his current U.S. stay. Several wrinkles still have to be ironed out, however, before Decca can put him into the grooves here.

Even if a U.S. recording session doesn't work out, Decca won't be stuck for another Modugno release. Waiting in the Decca cans is another etching which he cut for Phonit in Italy. Decca, however, is sitting on the new release until the "Nel Blu Dipinto Di Blu" vogue peters out.

Modugno, who is currently in the U.S. for a short stay, will return again to this country Sept. 11. On Sept 18, he's been booked for a Carnegie Hall, N.Y., concert with a lineup of additional talent. Erberto Landi is handling Modugno in the U.S.

MORRIS STOLOFF ADDED TO COLPIX A&R STAFF

Hollywood, Aug. 19.

Morris Stoloff, head of Columbia Pictures music department, has been named musical director for Colpix Records, subsid of the Gower lot. Stoloff, winner of two Academy awards, has been with Col since 1936. He will work under Jonie Taps, general manager of the label.

Simultaneously, Stoloff has been awarded a gold platter by Decca for his recording of "Moonglow—Picnic" which has passed 1,000,000 sales mark.

NEW CAP CUSTOM REP

Hollywood, Aug. 19.

C. L. (Bud) Harden has been named sales representative of the custom services department of Capitol Records.

Prior to his new job, Harden was order service manager for the label. He will work under George R. Jones.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 13 cities and showing comparative sales rating for this and last week.

* ASCAP † BMI

National Rating This Wk.	Last Wk.	Title and Publisher	New York—(MDS)	Boston—(Mosher Music)	Philadelphia—(Charles DuMont)	San Antonio—(San Antonio Mus.)	Chicago—(Lyon-Healy Music Co.)	Detroit—(Grinnell Bros.)	Minneapolis—(Schmitt Music Co.)	Indianapolis—(Pearson's)	Cleveland—(Grossman Music)	Kansas City—(Jenkins Music Co.)	Los Angeles—(Freeman)	San Francisco—(Pac. Coast Music)	Seattle—(Capitol Music Co.)	TOTAL POINTS
1A	2	*Volare (Robbins)	1	1	1	8	1	7	..	5	1	3	1	1	2	100
1B	1	†Patricia (Peer Int.)	2	6	2	1	9	..	1	1	2	1	2	2	3	100
3	4	*If Dr'ms Came True (Korwin)	4	..	4	3	8	4	3	2	8	7	9		4	65
4	..	†Poor Little Fool (Eric)	3	8	8	..	..	1	7	..	3	..	..	5	1	52
5A	7	*Evy'b'dy L'ves L'ver (Korwin)	5	3	5	..	..	2	2	..	4	..	7	..	..	49
5B	8	*Enchanted Island (Korwin)	8	10	..	4	2	..	9	7	..	6	3	6	6	49
7	6	*A Certain Smile (Miller)	10	4	3	7	3	..	..	6	..	9	5	10	7	46
8	3	*Left Right Your Heart (S-B)	..	7	..	2	..	6	5	3	..	2	..	8	..	44
9	10	*Return To Me (Southern)	..	..	7	6	..	..	8	8	..	4	4	..	..	29
10	5	*When (S-Michele)	..	..	..	10	..	..	..	4	..	10	..	4	..	16
11	14	†Fever (Lois)	..	..	10	..	5	10	..	..	5	..	..	..	..	14
12A	..	†My True Love (S-Peer)	..	..	6	..	..	5	..	..	..	..	..	..	9	13
12B	..	*Born Too Late (Mansion)	9	..	..	..	4	..	..	..	7	..	..	..	..	13
12C	11	†Purple People Eater (Cordial)	..	..	..	..	..	..	4	..	..	5	..	..	..	13
15	..	*Are You Really Mine (P'tary)	7	..	..	..	..	..	..	..	10	..	..	..	5	11

BMI Slicing Publishing Operation But Denies Plans to Shutter Firm

Broadcast Music Inc. is cutting back the staff of its music publishing firm but has no plans to give up this phase of its operation at the present time. Carl Haverlin, BMI prexy, stated that the publishing company was only exercising normal economies at this time in reducing the number of its pluggers and shaving costs in the Los Angeles and Chicago offices where, plugging personnel will double in working for the publishing company and also do general work in behalf of BMI.

At the present time, Julie Stearns, who has been heading up the Broadcast Music publishing company since the beginning, is the only fulltime staffer with the firm. Indicative that the firm will continue to function is the fact that Stearns recently picked up two songs.

Reports of BMI's fold of its publishing operation stemmed both from the economies and the fact that the licensing organization had been under heavy attack from the ASCAP tunesmiths for running its own firm. Whatever the ultimate plans are regarding the BMI music firm, it's unlikely that BMI execs will move to dissolve it at this time when it may appear that the move was done under pressure.

Same strategy holds true for the divorcement of BMI from the networks. While it's known that the networks would like to divest themselves of any stock interest in BMI, they are reluctant to do so while the attack from the ASCAP songwriters is still under way, both in the courts and in the legislative chambers.

Disk Firms Saving Coin From 'Educ'l Matter' Tag Under New Postal Laws

The new postal act, which went into effect Aug. 1, represents a hefty saving to the disk companies. Under the new law, records have been put on the same basis as books and can be shipped as "educational matter" eliminating the fourth class parcel post classification calling for postage rate according to zones.

The postage rate on disk packages now calls for 9c. for the first pound and 5c for each additional pound. The rate will be the same for shipment to any part of the country. An example of the saving is pointed up in the instance of a New York-based disk manufacturer sending a pound package to another N.Y. mailing address and to a California station. Under the old law the N.Y. shipment would cost 18c while the Coast package would cost 32c. Under the new law both pound packages go for 9c.

It hasn't been cleared yet whether the "educational matter" tag is needed on the packages but some companies are playing it safe by affixing that legend on each package.

French Disk Bestsellers

London, Aug. 19.

All I Have to Do Is Dream Everly Bros. (London)
When ..... Kalin Twins (Brunswick)
Hard Headed Woman Presley (RCA)
Return to Me ..... Martin (Capitol)
Endless Sleep ..... Wilde (Philips)
Hands—Tulips Amsterdam ..... Bygraves (Decca)
Big Man ..... Preps (Capital)
Rave On ..... Holly (Vogue-Coral)
Twilight Time ..... Platters (Mercury)
Who's Sorry Now .... Francis (MGM)

TANGLEWOOD CONCERTS UP GROSS TO $366,943

Lenox, Mass., Aug. 19.

An increase of 5,837 in attendance, to 168,773, and of $9,174 in gross, to $366,943, marked the 21st season of Berkshire Festival concerts at Tanglewood, Lenox. A record-breaking crowd of 14,588 attended Tanglewood-on-Parade, the annual benefit for the Berkshire Music Center. Gross ticket sale amounted to $35,190.

In addition to concerts by the Boston Symphony Orchestra, 25,235 people were present at 41 student and other concerts open to Friends of the Center. Four weekend series of concerts by the full orchestra drew 86,045; grossed $315,603.

Inside Stuff—Music

Hank Fort, femme songwriter and performer, has cut a new Epic album which she hopes will ease the shock of Alaskan statehood for Texans. Among the songs (a few in collaboration with others) is "Tall Tales of Texas," which details the "mosts" of Texas but omits mention of its size when compared to the 49th state.

The album, called "Hank" and due for late-month release, includes "In Arkansas" (originally composed to salute her friend, Sen. John LL. McClellan), and other songs about Connecticut and Florida.

Listed in the local social register properly—as Mrs. Hankins Fort—she is well known to Washington political and social circles. She creates songs by the hundreds, many as special gestures for friends. She wrote "Happy Birthday, Uncle Sam" as a birthday present for House Speaker Sam Rayburn but has shifted the lyrics in the hope of marketing it as a July the Fourth number.

Paul Siegel, U.S. rep for several foreign firms, has piled up a lot of overseas material into American publishing hands. Included are "Scon War'n Die Tage Rosen" to Northern Musi; "Wenn Frauen Schwindeln" to Alan Freed's firm; "Tango Militaire" to Shapiro, Bernstein; "Giuvanne Cu A Chitarra" to Pincus Music," theme from the German pic "Red Lamps" to Stan Cooper's Sounds Music; "An Der Seine" and "I Tre Timidi" to Criterion Music; "Amore" and "Concerto To Love" to Abe Olman, "Ich Schliess So Gern Die Augen" to Chappell and Werner Mueller's "Trumpet Boogie" to Southern Music.

KITE, in San Antonio, has a novel tie-in with Columbia Records which is offering the teenagers of the city a choice of albums by staying tuned throughout the day to KITE. At various times throughout the hour, a Columbia record or track of a top Columbia album is played. The name of a local high school is called out and any member of the student body calling in first is awarded the album or the record played at the time.

The veteran Tobias cleffing family is being perpetuated on the hit lists via one of the younger members of the clan, Fred Tobias, who has come up with his first hit, "Born Too Late." Fred is the son of tunesmith Charles Tobias whose brothers, Henry and Harry, also have numerous hits to their credit.

Richard Maltby, bandleader on the Vik label, is staging a jazz concert tomorrow (Thurs.) at his hometown Syosset, L. I., High School for the benefit of the school's music department. Maltby is spotlighting new jazz works in extended form. Vibist Teddy Charles will be featured in one of his works as will be trumpeter Rusty Dedrick.

Texas College Cats Blow Ph. D. Jazz Sound At 2d Annual Concert

Austin, Aug. 19.

Trend of musical literacy among jazzists was underscored here in recent concert, with music school matriculators from two state colleges helping provide some of the best Texas-based jazz aired to date in this city.

Affair was the second annual Modern Jazz Concert sponsored by the summer entertainment committee of Texas U. Concert was held in university's music school Recital Hall, with over 500 fans overflowing into hallway. Plans are to expand the event to Newport-type proportions next year, making it a three day festival to which jazz musicians from over the country will be invited.

Exciting, polished and sometimes avante garde work was turned in by three varied groups: local quintet led by Bob Peck (tenor); the Contemporary Jazz Ensemble, from North Texas State Teacher's College (Denton); and The Houstonians, dance band composed of music scholarship students from Sam Houston State Teacher's College at Huntsville.

The Houstonians pinpoint fact that college bands are far-cry from stock aggregations of yore. Leader of group, Mickey Tull, is instructor in theory, brass instruments and jazz arranging. Band's successful purveying of the swinging Basie-type sound has brought it statewide acclaim. The group's overall mentor is Dr. W. F. Lee, now head of the Sam Houston school of music.

Westinghouse Sets Up Drive for Special BG LP

The Westinghouse Television-Radio Division, which bankrolled Benny Goodman's appearance at the Brussels Fair a couple of months ago, is parlaying its special LP Goodman package into a major promotion this fall. The 12-inch LP started out to be a $1.29 premium offered by Westinghouse dealers, but now the company is stepping up its local co-op advertising as well as planting spots on tv to plug the package.

On Sept. 8, Westinghouse is sponsoring a "Music: U.S.A." spectacular build around Goodman. Also on the show will be Johnny Green, Shelly Manne, Andre Previn and Sheb Wooley.

RETAIL ALBUM BEST SELLERS

VARIETY

Survey of retail album best sellers based on reports from leading stores and showing comparative ratings for this week and last.

National Rating This wk.	Last wk.	Artist, Label, Title	Long Island—(Arcade Assoc.)	Boston—(Jordan Marsh)	Albany—(Ten Eyck Record Shop)	Washington—(Disc Shop)	Philadelphia—(John Wanamaker)	Pittsburgh—National Record)	Chicago—(Lyon-Healy)	Miami—(Spec's Record Shop)	Dallas—(Titche-Goettinger)	San Antonio—(San Antonio Music)	Louisville—(Shackleton's)	Memphis—(Trent Wood Records)	Indianapolis—(Ayres)	Minneapolis—(Dayton's Dept. Str.)	Cleveland—(Higbee's)	Kansas City—(Katz Drug Co.)	Portland—(Hunters Records)	San Francisco—(Sherman Clay Co.)	Denver—(Denver Dry Goods)	Hollywood—(Wallich's Music City)	Seattle—(Frederick & Nelson)	TOTAL POINTS
1	1	**SOUTH PACIFIC** (Victor) **Soundtrack** (LOC 1932)	..	6	3	..	2	3	1	2	5	..	2	..	1	..	1	7	3	3	4	..	2	120
2	2	**JOHNNY MATHIS** (Columbia) **Johnny's Greatest Hits** (CL 1133)	4	4	..	..	6	1	4	5	8	7	..	1	5	3	2	4	9	4	..	2	3	115
3	3	**VAN CLIBURN** (Victor) **Tchaikowsky Concerto** (LM 2250)	2	1	6	5	..	..	9	6	1	..	1	3	6	..	4	2	..	..	1	..	1	106
4	4	**GIGI** (MGM) **Soundtrack** (E 3641)	3	..	..	6	1	2	5	1	2	..	..	..	4	..	7	..	1	1	8	..	..	91
5	5	**MUSIC MAN** (Capitol) **Original Cast** (WAO 990)	..	7	..	1	5	8	3	*3	7	..	..	..	..	4	6	6	7	7	2	..	6	82
6	6	**MITCH MILLER** (Columbia) **Sing Along With Mitch** (CL 1160)	..	3	5	..	9	..	2	4	..	..	..	..	2	2	3	..	..	10	..	..	4	66
7	8	**PAT BOONE** (Dot) **Stardust** (DLP 3118)	7	9	1	..	..	6	..	9	4	..	..	..	7	..	5	..	10	2	10	8	8	57
8	9	**SOUTH PACIFIC** (Columbia) **Original Cast** (B 2579-80)	5	2	..	..	..	..	..	..	..	..	4	4	3	1	10	..	6	..	..	..	..	53
9	7	**MY FAIR LADY** (Columbia) **Original Cast** (CL 5090)	..	10	8	..	4	..	6	..	..	8	..	..	..	6	..	..	4	..	6	..	..	36
10	15	**JONAH JONES** (Capitol) **Swinging on Broadway** (T 963)	8	..	..	9	..	9	10	..	3	..	..	8	..	8	..	..	5	..	..	..	5	34
11	11	**NAT KING COLE** (Capitol) **Cole Espanol** (W 1031)	1	..	..	2	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	3	7	31
12	12	**MANTOVANI** (London) **Gems Forever** (LL 3032)	..	8	..	..	..	..	..	10	..	..	7	2	..	..	8	5	..	..	..	7	..	30
13	13	**ELVIS PRESLEY** (Victor) **Golden Records** (LPM 1707)	6	..	..	..	4	7	..	..	..	..	..	..	..	..	..	..	..	6	..	5	..	27
14	10	**RICKY NELSON** (Imperial) **Ricky Nelson** (IMP 9048)	..	..	..	3	..	..	..	7	..	..	..	..	..	5	9	9	..	8	..	..	..	25
15	22	**RAY CONIFF** (Columbia) **S'Awful Nice** (CL 1137)	..	..	..	..	..	..	..	..	..	..	3	5	..	..	..	..	..	5	9	..	..	22
16	19	**KING AND I** (Capitol) **Soundtrack** (W 740)	..	..	2	..	..	..	..	..	..	5	..	..	..	..	..	..	8	..	..	..	..	18
17	..	**AROUND THE WORLD** (Decca) **Soundtrack** (DC 9046)	..	..	..	4	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	16
18	14	**OKLAHOMA** (Capitol) **Soundtrack** (SAO 595)	..	..	..	..	..	..	..	..	6	..	..	..	10	10	..	..	..	..	5	..	..	13
19	..	**PERRY COMO** (Victor) **Golden Records** (LOP 1007)	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	11
20A	17	**TENNESSEE ERNIE** (Capitol) **Nearer the Cross** (T 1005)	..	..	..	..	10	..	..	..	..	..	..	..	7	..	8	..	9	..	..	..	..	10
20B	24	**LESTER LANIN** (Epic) **Goes to College** (LN 3474)	..	..	..	..	7	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	10
20C	20	**AHMAD JAMAL** (Argo) **But Not for Me** (ARGO 5294)	..	9	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
23	25	**DAKOTA STATON** (Capitol) **Late Late Show** (T 876)	..	..	..	7	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	9
24A	..	**GLENN GRAY** (Capitol) **Sounds of Great Bands** (W 1022)	..	..	..	8	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	8
24B	..	**FRANK SINATRA** (Capitol) **Come Fly With Me** (W 920)	..	5	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	8

THE CREW-CUTS'

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RCA VICTOR
Tmk(s) ®
RADIO CORPORATION OF AMERICA

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

* ASCAP † BMI

						EAST													SOUTH									MIDWEST									FAR WEST									
Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	Stan Z. Burns—WINS—New York	Milton Q. Ford—WOL—Washington	Frank Sweeney—WLAM—Lewiston	Alan Dary—WBZ—Boston	Tru Taylor—WSAR—Fall River	Ted Eldredge—WKNE—Keene	Ray Harris—WKBR—Manchester	Jim Aylward—WWNH—Rochester	Danny Stiles—WNJR—Newark	Larry Brownell—WKBW—Buffalo	Ed Meath—WHEC—Rochester	Jerry Glenn—WARD—Johnston	Bill Wright—WIBG—Philadelphia	Dick Lundy—WTRL—Bradenton	Gene Weed—WQAM—Miami	Pat Chambers—WDAE—Tampa	Dick Pike—WNOP—Newport, Ky.	John Ademy—WBIG—Greensboro	John Wrisley—WIS—Columbia	Bob Larimer—WSIX—Nashville	Larry Kane—KXYZ—Houston	Beauregard Davis—WLOW—Norfolk	Mal Bellaris—WBBM—Chicago	Buck Leigh—WTRC—Elkhart	Bill Armstrong—WDGY—Minneapolis	Jack Merker—KOWH—Omaha	Frank Ward—WAKR—Akron	Bill Mertz—WVKO—Columbus	Bill Dawson—WLMJ—Jackson	Stan Robinson—WHIZ—Zanesville	Robb Thomas—WEMP—Milwaukee	Bob Furry—KTAR—Phoenix	Dick Gilbert—KPOK—Scottsdale	Al Badka—KFRE—Fresno	Frank Evans—KRHM—Hollywood	Andy Wilson—KREO—Indio	Dick Sinclair—KFI—Los Angeles	Russ Cathcart—KMYR—Denver	Russ Hickman—KLAS—Las Vegas	Bill Terry—KLUB—Salt Lake City	TOTAL POINTS
1	1	6	Domenico Modugno	Decca	*Nel Blu Dipinto Di Blu	1	..	3	7	5	3	..	1	..	1	2	4	2	1	..	1	4	1	9	1	7	4	3	6	..	..	1	1	..	6	2	2	..	3	6	1	8	2	1	2	251
2	2	9	Perez Prado	Victor	†Patricia	4	1	..	3	..	5	..	2	1	..	9	..	3	2	5	2	..	2	6	..	3	..	2	3	..	2	..	..	..	4	6	3	..	..	..	..	2	3	..	..	169
3	4	7	Doris Day	Columbia	*Everybody Love a Lover	6	4	1	6	1	..	8	4	..	8	3	1	..	4	..	4	..	5	..	2	..	..	8	..	..	..	..	7	3	2	8	9	4	7	3	..	..	5	5	6	162
4	3	6	Peggy Lee	Capitol	†Fever	3	7	9	..	..	..	..	3	5	..	4	9	..	..	6	..	3	3	10	..	..	..	6	5	9	10	..	2	1	..	1	4	7	8	2	..	..	..	4	4	139
5	25	5	Elegants	Apt	†Little Star	..	..	6	..	3	..	3	..	..	6	..	3	6	..	1	..	2	..	..	..	1	6	..	1	..	6	3	..	..	..	..	..	..	..	..	..	..	..	6	..	101
6	5	10	Ricky Nelson	Imperial	†Poor Little Fool	10	..	..	..	4	..	..	..	3	..	..	5	1	..	8	..	7	..	1	..	4	3	..	2	..	..	6	..	..	3	..	..	..	..	..	..	..	4	..	..	93
7	6	8	Pat Boone	Dot	*If Dreams Came True	..	..	2	5	2	..	..	..	..	..	8	2	..	..	..	8	..	4	7	..	..	..	7	..	..	..	..	..	7	1	..	..	..	..	9	..	6	..	7	..	79
8	15	5	Jimmy Clanton	Ace	†Just a Dream	..	..	..	..	8	6	..	7	..	4	..	10	..	..	7	..	..	..	..	..	..	1	..	8	1	4	2	..	..	..	..	..	..	..	..	..	..	8	..	..	66
9	24	3	Elvis Presley	Victor	†King Creole	..	..	..	..	..	4	..	..	..	2	1	..	..	..	2	..	..	..	..	..	..	..	..	..	3	9	..	..	..	..	..	1	..	..	..	..	..	7	..	..	59
10A	17	13	Four Lads	Columbia	*Enchanted Island	..	3	4	2	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	3	1	..	..	..	..	3	..	57
10B	20	3	Dean Martin	Capitol	*Volare	..	5	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	6	6	..	..	..	..	3	..	4	8	..	..	..	1	..	..	..	..	..	..	5	57
12	8	9	Patti Page	Mercury	*Left Right Your Heart	..	2	..	1	..	..	9	6	9	..	..	..	..	3	..	..	..	..	4	..	..	..	4	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	52
13	19	10	Jack Scott	Carlton	†My True Love	..	..	..	..	..	..	..	..	2	..	..	..	9	..	9	..	8	..	..	..	..	2	..	7	..	..	5	..	..	..	..	..	..	..	..	2	..	6	..	..	49
14	7	12	Kalin Twins	Decca	*When	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	7	..	..	5	..	..	5	..	10	5	..	..	..	..	8	..	..	..	6	..	..	..	..	..	3	45
15	9	8	Johnny Mathis	Columbia	*A Certain Smile	7	6	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	2	..	..	..	..	5	7	4	..	10	..	..	42
16	..	5	Tennessee Ernie	Capitol	*Sunday Barbecue	..	..	8	..	7	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	2	..	..	..	..	2	..	38
17	29	2	Jimmie Rodgers	Roulette	*Are You Really Mine	9	..	..	..	..	2	..	10	..	5	..	..	..	..	..	5	10	..	..	..	..	..	..	..	..	..	..	..	..	10	3	..	..	..	..	..	..	..	8	..	37
18	10	8	Bobby Darin	Atco	†Splish Splash	8	..	..	..	..	..	..	..	7	..	..	..	4	..	..	..	..	..	2	..	..	7	..	..	..	7	..	..	..	9	..	..	..	..	..	..	..	..	..	..	33
19	19	2	Four Preps	Capitol	†Lazy Summer Night	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	4	..	..	..	..	..	..	..	..	..	..	7	..	6	..	1	8	..	..	..	..	32
20	16	2	Everly Bros.	Cadence	†Bird Dog	5	..	10	..	9	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	5	..	..	..	8	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	27
21	12	4	Perry Como	Victor	*Moon Talk	..	8	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	9	..	..	8	..	..	..	..	..	..	..	7	26
22A	..	1	Everly Bros.	Cadence	†Devoted to You	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	4	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	25
22B	..	1	Betty Madigan	MGM	*Dance, Everyone, Dance	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	3	..	..	..	..	25
24	14	6	Nat King Cole	Capitol	†Come Closer to Me	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	5	..	..	10	..	..	10	..	10	..	9	9	23
25	21	5	Eydie Gorme	ABC-Par	*Gotta Have Rain	..	..	..	9	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	7	..	..	..	22
26	11	6	Ponytails	ABC-Par	*Born Too Late	..	..	..	..	..	8	..	..	..	3	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	5	8	..	..	..	..	..	..	..	..	..	..	..	..	..	21
27	..	1	Big Bopper	Mercury	†Chantilly Lace	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	19
28A	..	3	Harry Belafonte	Victor	*The Waiting Game	..	..	7	..	6	..	..	..	..	..	..	6	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	18
28B	41	3	Connie Francis	MGM	†Stupid Cupid	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	3	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	18
30	27	4	Frankie Avalon	Chancellor	†Ginger Bread	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	4	6	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	17
31	13	9	Elvis Presley	Victor	*Hard Headed Woman	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	7	..	..	..	10	..	..	..	..	..	..	16
32A	28	9	Kirby Stone Four	Columbia	*Baubles, Bangles, Beads	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	15
32B	23	8	Johnny Otis	Capitol	†Willie & Hand Jive	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	15
34	22	8	Duane Eddy	Jamie	†Rebel Rouser	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	5	..	..	..	..	..	..	9	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	14
35	..	1	Robin Luke	Dot	†Susie Darlin'	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	13
36A	..	3	Frank Sinatra	Capitol	*Same Old Song & Dance	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	12
36B	45	9	Danleers	Mercury	†One Summer Night	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	8	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	9	..	..	12
38	..	1	Roger Williams	Kapp	*Near You	..	10	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	10
39A	..	1	Perry Como	Victor	*Beats There a Heart	..	..	5	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
39B	..	1	Buddy Holly	Coral	*Early in the Morning	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	9
41A	38	2	Imperials	End	*Tears on My Pillow	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	8
41B	43	2	Olympics	Demon	†Western Movies	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	8
43A	..	1	Little Willie John	King	†You're a Sweetheart	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	6
43B	..	1	Something Smith	Epic	*Set World on Fire	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	6
45	36	2	Jimmie Rodgers	Roulette	*The Wizard	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	5

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SRO FOR IRA!

Rather unusual... not precisely what one would expect from American music. Decidedly clever and captivating!
LONDON GUARDIAN

Music circles abroad are buzzing with the name of Ira Ironstrings. First-niters delighted to scoop the USA... his next stop. Expect a new Ironstrings and SRO nitely!
DICK JAMES

Ironstrings is solid boffo! Some say the greatest talent to tread the boards since Jolson. Look for a smash when Ira hops back to the U.S. next month!
MARQUEE MAGAZINE

Ira Ironstrings displays an uncommon talent for creating the unusual in good musical taste. His style is commercial, but this reviewer finds it refreshingly pleasant. A long stride forward for popular music.
DAVID JACKSON

Magnifique! Ira Ironstrings c'est un grande artiste!
REVUE DU FRANCAISE

Musical expressions in metallic sharps and flats, the most pleasing new sound since Miller. Ira shows unlimited range with the most vibrant, resonant sounds this listener has ever heard.
SAM T. WILLSON

A powerful performance by one of our most versatile musical talents. Ira's music tingles the spine...soothes the soul...leaves audiences spellbound!
BOB BURNSTEIN

The hippest! Ira wails a storm... a wild new sound that could lose only the dead. Wait till you hear his 12-bar choruses...flip-music!
JAZZ JOURNAL

Ira Ironstrings shows still another side to his remarkable versatility. His performance is inspired from start to exhausted finish, and he moves his audience every note of the way. The production is imaginatively conceived, brilliantly staged and masterfully executed.
WENDELL W. WHYTE

A new sound rocked the music world last week. Its creator: Ira Ironstrings, an American instrumentalist now appearing in London. By week's end, his stirring solos and orchestrations had drawn superlatives from a traditionally conservative London press. Our verdict: a long run for American music lovers.
WORLD WEEKLY

Eileen Farrell to Col in Opera Kick; Morgana King to UA; Other Signings

As part of a buildup of its operatic repertoire, Columbia Records has tagged dramatic soprano Eileen Farrell to a longterm pact. She's set to be cut this week in a recording of Cherubini's "Medea," the opera she has performed in concert version for three years. Miss Farrell will open the San rancisco Opera Co. season Sept. 12 in the first American performance of "Medea."

Morgana King To UA

Morgana King, jazz songstress who has been working the nitery circuit, has joined the United Artists Records' talent roster. She's being spotlighted in an album titled "Let Me Love You."

Leslie to Liberty

John Leslie has joined the Liberty Records label. Crooner previously etched under the ABC-Paramount and Epic banners. His first release is due this week. It will be a coupling of "Summer Rain" and "Guilty."

Colpix's Hathaway

Thrush Ann Hathaway, who's etched in the past few years for several Coast indies, has joined Colpix Records. Diskery is the new subsid of Columba Pictures. Miss Hathaway opens a two-weeker at El Rancho Vegas, Las Vegas, on a bill starring Joe E. Lewis.

King's Additions

King Records, Cincinatti based firm, has been building its subsid rosters. Added to the DeLuxe label were Reggie & Jimmie, teeners from New York, and the Swinging Phillies, a quartet from Philadelphia. Joining King's Federal label subsid last week were nine-year old Faith Taylor and former gospel singer Kenneth Tibbs.

CAP NIX OF SANDS STINT KILLS 'MARDI' TRACK LP

Hollywood, Aug. 19.

With Capitol Records refusing to allow Tommy Sands voice to be heard in the soundtrack score of the Jerry Wald production, "Mardi Gras," Randy Woods, prexy of Dot Records, has abandoned plans of releasing a soundtrack lp of "Mardi" on his label. Instead, Wood will release a special Pat Boone "Mardi Gras" package which will be cut this week.

At one time Dot was considering releasing a score of the film minus Sands voice, which would be dubbed in with another singer, but Wood and Boone both nixed the idea in deference to Sands. In addition to the LP, Boone will cut the Sammy Fain and Paul Francis Webster "Mardi Gras March" as a single. Gary Crosby, who records for Verve Records, is also costarred in the "Mardi" film.

Mike Todd Legituners Due for Belock Pkge.

Hit tunes from the late Mike Todd's Broadway musicals will be compiled into a stereo tape and disk on the Everest label under the title of "Michael Todd's Broadway." Deal was set by Michael Todd Jr. and the Belock Co., Everest's parent firm. Artists and tunes for the package have not yet been selected. The disk and tape will be distributed by Decca which recently firmed a distribution deal with Belock.

Meantime, Belock has taped the London Philharmonic under the direction of Sir Adrian Bolt, as well as the London Symphony with Walter Susskind and Eugene Goosens as conductors, for their first stereo etchings. A Belock engineering crew is now putting the orchs into the grooves.

Suspect Hoodlums In 50G Vt. Dancehall Fire

Lake Dunmore, Vt., Aug. 19.

Disgruntled hoodlums are suspected of setting a fire which destroyed the Cove Point Pavilion, a dance hall here for nearly 30 years, with an estimated loss of $50,000.

"We had some hoodlums at the dance," declared the owner, Ellsworth Johnson. "I called the police to lock one of them up in county jail for making trouble. I suspect that some of the gang returned after the dance. The fire was definitely set. I feel the whole thing was done out of spite or revenge."

RCA BROADENS INT'L TIES VIA PHILIPINES CO.

In a continuing expansion of its international department, RCA Victor has made a deal with the Filipines Record Corp. to manufacture and distribute Victor platters in the Phillipines.

The Filipines comany is owned by the Villar family which have been in the disk biz over 25 years. They recently build a new factory in Quezon City, near Manila. Manuel Villar, prexy of the company, plans an immediate push on disks by such pop Victor artists as Elvis Presley, Harry Belafonte, Eddie Fisher and Perry Como, all of whom have large followings in the Islands. George Prutting, disk manager for RCA International, made the deal. It brings the number of RCA Victor manufacturing associates around the world to 23.

Indie Forms Indies

Hollywood, Aug. 19.

Demon Records, coast indie label headed by Si Aaronson, is forming two subsidiary companies.

The new labels, which make their bow later this month, will be tagged Swing Records and Valor Records. In addition to Aaronson, company toppers include Joe Greene, veepee and a&r head, and George Brown, sales-promotion chief.

Holland Disk Bestsellers

Amsterdam, Aug. 12.

River Kwai March .... Miller (Philips)
Melodie D'Amour ..... Ros (Decca)
Buona Sera ..... Prima (Capitol)
Silvery Moon ..... Vaughn (London)
Nel Blu ..... Modugno (Fonit)
Word Wakker ..... Butterflies (Philips)
Return to Me ..... Martin (Capitol)
Fraulein ..... Howland (Columbia)
Boerinnekensdans .... Zusjes (Philips)
Verloren Zoon ..... Gesona's (CID)

Court Orders Halt Of Local 47 Sept. 4 Ballot

Hollywood, Aug. 19.

Officials of Local 47, AFM, have agreed under court stipulation to halt their plans for the scheduled Sept. 4 election to name six directors of the Musicians Club, upon being granted a 10-day continuance so they can go to the District Court of Appeal to have Judge Bayard Rhone decreed "prejudiced" in litigation over the club.

Simultaneously, they agreed to deposit in a blocked bank account all moneys collected on behalf of the club, a corporation controlling the Local's headquarters and other assets, and refrain from transferring any funds from the club to the Local.

On The Upbeat

New York

Marion Colby, Capitol Records new pactee, guests on the Dick Clark Show (ABC-TV) out of Philly Sept. 3. She's currently appearing at the Fontainebleu, Miami Beach . . . **Art Schwartz**, ad director of Columbia Records, getting an "Ad Man Of Year" citation from the Midwest Advertising Executives Club . . . Kapp Records holding a sales incentive contest with emba mink stoles going to three first prize winners. Contest runs through Sept. 30 . . . The new **Horace Silver Quintet, Morgana King** and the **Sam Most Quartet** heading up current bill at the Village Vanguard.

Jack Lee, currently appearing at Dot's Spot, Wildwood, N. J., cut two sides for Arcade Records. "Jumpin' Jackie" and "Hong Kong" . . . **Richard Himber** playing noonday concerts every Wednesday and Friday at Madison Square Park until Labor Day . . . Allied Records will press and distribute the indie Del-Fi label . . . **Izzy Grove** is no longer associated with **Alan Freed.**

London

Songstress **Doris Steele** inked to a three-year contract by the Oriole label . . . Singer **Frank Holder** to the South of France where he has a number of cabaret dates lined up . . . **Shirley Bassey**, the Negro British thrush, will have the past five years of her life unfolded in an ABC-TV program on September 7 . . . The **Edmundo Ros** orch lined up for a 13-week Radio Luxembourg series starting Sept. 2 . . . Yank songwriter **Harold Adamson** spending time in Scotland, before heading South to London prior to sailing home next week.

Hollywood

David Rose may wax his entire pops concert at the Santa Monica Civic Auditorium Sept. 14 for MGM Records . . . Decca's **Joe Perry** shot a hole-in-one at the Crystalaire Country Club with a 155 yard drive . . . **Ned Washington** and **George Duning** are penning album score for Screen Gems' "The Naked City" vidpix series, which will also be released by Colpix Records, subsid of Columbia Pictures. **Bob Marks** was feted here at a Music Men's luncheon prior to his transfer to the N.Y. office of the Edward B. Marks pubbery . . . **Bob Crosby** is prepping a Dixieland jazz version of "Porgy and Bess" for Dot Records.

Chicago

Dizzy Gillespie does a week at the Ebony, Houston, Oct. 10, and goes to Tulsa's Rose Room Oct. 17-19 . . . **Lionel Hampton** set for Roberts Show Lounge here Nov. 19, with a Dec. 5-7 date at the Tulsa bistro . . . **Pepper Pots** are on a sixweeker at the Ranch in suburban Lyons . . . **Marian McPartland's** trio, plus mate Jimmy, to Milwaukee's Brass Rail for a single frame Oct. 6 . . . Folksinger **Eve Lill**, a prep school teacher, current at the Gate of Horn here . . . Chirper **Peggy King** missed several Mister Kelly's shows with bad throat.

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 21 cities and showing comparative sales rating for this and last week.

National Rating This wk.	Last wk.	Artist, Label, Title	Long Island—(Arcade Assoc.)	Boston—(Mosher Music)	Albany—(Van Curler Music Co.)	Washington—(Super Music)	Philadelphia—(John Wanamaker)	Pittsburgh—(Stedeford's)	Miami—(Spec's Record Shop)	Memphis—(Trent-Wood)	Louisville (Variety Records)	Dallas—(Titche-Goettinger)	San Antonio—(San Antonio Music	Chicago—(Hudson-Ross Music)	Detroit—(Grinnell Bros.)	Indianapolis—(Ayres)	Minneapolis—(Don Leary Music)	Cleveland—(Custom Distrib Co.)	Kansas City—(Jenkins Music Co.)	San Francisco—(Columbia Music)	Hollywood—(Wallich's Music City)	Denver—(Denver Dry Goods Co.)	Seattle—(Sherman-Clay)	TOTAL POINTS
1	1	**DOMENICO MODUGNO** (Decca) **Nel Blu Dipinto Di Blu**	1	1	1	1	1	10	8	3	9	2	1	2	..	1	..	2	..	1	1	7	1	145
2	2	**PEREZ PRADO** (Victor) **Patricia**	3	..	..	2	2	..	3	..	3	1	7	1	1	..	..	3	..	3	3	1	5	116
3	3	**RICKY NELSON** (Imperial) **Poor Little Fool**	4	6	..	3	4	..	4	1	4	8	..	3	..	7	..	1	6	4	..	..	..	88
4	5	**ELEGANTS** (Apt) **Little Star**	2	2	3	7	5	..	2	..	..	..	4	..	6	..	6	..	1	6	4	..	..	84
5	4	**DORIS DAY** (Columbia) **Everybody Loves a Lover**	8	9	..	..	9	1	9	6	7	..	..	..	4	2	8	4	4	5	..	5	8	76
6	7	**PEGGY LEE** (Capitol) **Fever**	7	5	..	5	8	7	10	4	8	..	..	5	3	10	5	..	3	..	10	..	7	68
7	20	**EVERLY BROS.** (Cadence) **Bird Dog**	..	..	6	..	..	6	1	..	..	..	..	..	..	..	1	..	5	2	2	..	2	63
8	6	**JIMMY CLANTON** (Ace) **Just a Dream**	..	4	4	6	..	..	..	8	..	4	2	4	..	..	..	..	2	..	..	..	..	54
9	10	**JOHNNY OTIS** (Capitol) **Willie & Hand Jive**	..	..	..	..	..	..	..	..	5	..	..	..	..	6	3	..	..	..	..	..	2	4	35
10	9	**PAT BOONE** (Dot) **If Dreams Came True**	9	..	..	..	..	2	..	7	..	..	10	7	..	8	9	..	..	10	..	6	..	31
11	8	**KALIN TWINS** (Decca) **When**	..	..	..	..	..	..	..	..	1	..	9	8	..	..	2	..	7	9	..	..	..	30
12A	21	**EVERLY BROS.** (Cadence) **Devoted to You**	..	..	5	8	..	..	..	..	..	..	6	..	5	3	..	..	..	..	..	..	..	28
12B	19	**JACK SCOTT** (Carlton) **My True Love**	..	..	..	..	..	..	5	..	6	6	..	..	..	..	..	..	..	..	6	4	..	28
14	14	**DEAN MARTIN** (Capitol) **Volare**	..	..	2	..	..	..	..	..	..	..	..	..	2	..	..	..	9	..	5	..	..	26
15	11	**ELVIS PRESLEY** (Victor) **King Creole**	..	..	10	..	..	..	..	..	..	3	..	..	..	..	..	..	..	8	..	3	6	25
16A	..	**PONYTAILS** (ABC-Par) **Born Too Late**	..	..	..	..	..	8	..	..	..	..	5	6	8	..	..	..	8	..	..	..	9	22
16B	12	**DUANE EDDY** (Jamie) **Rebel Rouser**	..	..	..	7	..	..	2	..	9	..	..	..	..	..	..	8	..	7	..	..	..	22
18	..	**JIMMIE RODGERS** (Roulette) **Are You Really Mine**	6	..	..	..	..	9	6	..	..	..	..	..	..	4	..	..	..	..	9	..	..	21
19A	13	**BOBBY DARIN** (Atco) **Splish Splash**	..	..	..	7	5	..	..	10	..	..	..	10	..	..	..	6	..	..	..	..	..	17
19B	22	**JOHNNY MATHIS** (Columbia) **A Certain Smile**	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	9	3	17
21	15	**COASTERS** (Atco) **Yakety Yak**	..	..	..	4	6	..	..	9	..	..	..	9	..	..	..	..	..	..	..	..	..	16
22	..	**CRICKETS** (Mercury) **Think It Over**	..	..	..	..	..	..	..	..	2	5	..	..	..	..	..	..	..	..	..	..	..	15
23	16	**FOUR LADS** (Columbia) **Enchanted Island**	..	..	..	..	..	3	..	..	..	..	..	..	..	9	..	..	..	..	..	8	10	14
24	17	**ELVIS PRESLEY** (Victor) **Hard Headed Woman**	..	8	..	..	..	..	..	..	7	..	..	..	..	..	7	10	..	..	..	10	..	13
25	25	**PATTI PAGE** (Mercury) **Left Right Out of Your Heart**	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	12

A SMALL NOTE (♪) OF

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"THE CALIFORNIA STORY"

60% of Pops Via Indie Labels

New York.

Editor, VARIETY:

Being in the throes of making and marketing independent pop masters, based on a careful market study, the following facts that I have learned, may not be accepted by those with set, pre-r&r notions, but here they are and I believe 'em wholeheartedly.

1—Based on over-the-counter single pop record sales in the past six months, over 60% of the records reaching a bonafide listing in the top 40 bestsellers were independently-made masters, either released on small labels or sold to large labels intact. This 10% advantage over a 50-50 sales chance puts me on the side of independent masters in a racket where any plus, percentagewise, can't be sneezed off.

2—What did the majority (the above 60%) have that the carefully arranged and professionally produced masters lacked? Simple: A spontaneous sound, achieved with mere "head arrangements," a reckless disavowal of the old rules (there's no fool like an old rule!), and enough dissonance to appeal to the youthful record buyers who feel more at home (as I did at their age) when sounds aren't too parlor-perfect. Remember, they're buying records now mostly to dance to and a single title-lyric idea, just enough to identify the record saleswise, does the trick. Is this bad? One of the great old classic hits was titled "Ja-Da" and that's about all the lyric said. Compared to that, "Yakety-Yak" (one of last week's over-the-counter favorites) is verbose!

3—I'm too old in the biz to argue with those who see r&r a forerunner of the Black Plague, and being in the pop music field for financial security, with no interest in a Nobel Prize, I feel quite proud since trying to speak their language (mainly because there are 15,000,000 of 'em with 98c in their little hot hands) I find the kids now call me "Pat" instead of "Mr. Ballard."

Pat Ballard

The HIT! OF THE WEEK
CONWAY TWITTY
IT'S ONLY MAKE BELIEVE
K 12677
M-G-M Records

VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).

TALENT

POSITIONS This Week	POSITIONS Last Week	ARTIST AND LABEL	TUNE
1	2	DOMENICO MODUGNO (Decca)	Nel Blu Dipinto Di Blu*
2	1	PEREZ PRADO (Victor)	Patricia†
3	3	RICKY NELSON (Imperial)	Poor Little Fool†
4	4	DORIS DAY (Columbia)	Everybody Loves A Lover*
5	6	ELEGANTS (Apt)	Little Star†
6		EVERLY BROS. (Cadence)	Bird Dog† / Devoted To You†
7	9	PEGGY LEE (Capitol)	Fever†
8	5	KALIN TWINS (Decca)	When*
9	8	JIMMY CLANTON (Ace)	Just A Dream†
10	10	PAT BOONE (Dot)	If Dreams Came True*

TUNES

POSITIONS This Week	POSITIONS Last Week	TUNE	PUBLISHER
1	2	*NEL BLU DIPINTO DI BLU (VOLARE)	Robbins
2	1	†PATRICIA	Peer Int.
3	3	†POOR LITTLE FOOL	Eric
4	5	*EVERYBODY LOVES A LOVER	Korwin
5	6	*IF DREAMS CAME TRUE	Korwin
6	9	†FEVER	Lois
7	7	†LITTLE STAR	Keel
8	4	*WHEN	S-Michele
9	8	†JUST A DREAM	Ace
10		†BIRD DOG	A-Rose

British Stereo

Continued from page 57

classical works and 11 pop platters, including an LP of music from "My Fair Lady" with the Norrie Paramour orch, as a 10-inch LP featuring the George Melachrino orch.

From Pye will come disks by Lonnie Donegan, the Bill Shepherd band, Marion Ryan, and a disk entitled "A Christmas Carol," which is initially scheduled for overseas release and later for the home market. It will feature Petula Clark. The diskery also claims that it will score a first by putting the London revue "For Adults Only," out in stereo—the first musical show to go out on directional.

The three waxeries are also backed by electronic divisions which manufacture household appliances. They are all bringing their own playback equipment into the stores. Pye has been doing so for the past few months with favorable results, with several types of equipment ranging in price between $84 and $323. Decca will have three sets of equipment, the cheapest of which will be under $140, while EMI will stick to one model retailing at $244.

Coral

Continued from page 57

len, Dorothy Collins, Eddie Lawrence, McGuire Sisters, Joe Newman, Carolyn Hester, Teresa Brewer, Eddie Costa Quartet, Colette Renard, Jerry Carretta and Alan Freed presenting the King's Henchman among others.

For the stereo kickoff Coral is issuing "Champagne Dancing Party" by Lawrence Welk, "Kane Is Able" by Jack Kane, "Lawrence Welk Presents Dick Kesner," and "A Gallery of Gershwin" by the First Modern Piano Quartet.

Coral also is adding to its "Citation" series (a $4.98 LP), with "Reunion in Hi Fi," a package of the former Glenn Miller Singers—Marion Hutton, Ray Eberle, Tex Beneke and The Modernaires.

Rank-Toff Firm Reps Anthony's Co. In U.K.

London, Aug. 19.

The Ray Anthony publishing operators, Starlight Songs and Moonlight Music, are to be represented here by the Filmusic Publishing Co.

The deal was set by publisher David Toff, who owns a 50% interest in Filmusic, the company in which the Rank Organization has the remaining stock.

WELK READIES YOUTH BAND: 'NOT A BAD LIFE'

Minneapolis, Aug. 19.

Lawrence Welk revealed he's organizing another band also to appear on television the ensuing fall and winter. "It's name will be Lawrence Welk's Juniors, Freshmen or Teenagers and it'll be a young six or eight-piece band playing a clear, simple melody that people can understand," says Welk.

He said: "Too many young musicians are led to believe that my kind of music is corny and wrong. They end up playing for themselves, instead for the people. My kind of musicians can make $15,000 to $30,000 a year and have three days off every week. It's not a bad life."

Welk says his sponsors have given him the okay for the young people's band and he plans to have it make its debut alongside his regular band on the Aug. 25 television show.

Westminster Cuts Cast Set of 'Cathedral' Opera

Westminster steps into the original cast opera field with Ildebrando Pizzatti's "Murder In the Cathedral."

Opera gets its American preem tomorrow (Thurs.) at the Empire State Music Festival, Ellenville, N. Y. The cast will be headed by Nicola Rossi-Lemeni. The package will be released in October on monaural and stereo disks.

LOMBARDO PLAYS FOR AHEPA

Boston, Aug. 19.

Guy Lombardo and his Royal Canadians have been booked by the Ahepa national convention ball here Thursday (21) in Hotel Statler Hilton. More than 5,000 Americans of Greek descent are expected to attend.

UA Label Forms Its Own Subsid

United Artists Records has now set up a new division, Unart Records, which may become the nucleus of a new label for the picture company. Unart's initially is operating as a distribution company for other labels and kicked off last week with a release of a XYZ disk featuring The Rays singing "Elevator Operator." XYZ is owned by Slay & Crew, a disk producing team which have supplied several masters to the UA label in the past.

Setting up of subsid platter outfits has become a common practice in recent years with every size of company having one and more labels to its credit. Subsid labels permit more releases and a greater sales flexibility since the subsids are generally handled through a different network of distributors.

Roulette Bowing Fall Line at Distrib Meet

Roulette Records will launch its fall program with three regional distributor meetings. It's the firms second annual distrib go-'round. Meets have been scheduled for Coast distributors at the Beverly Hilton Hotel, Beverly Hills, Aug. 23; midwestern distribs at the Ambassador East Hotel, Chicago, Aug. 26, and eastern distribs at the Warwick Hotel, N. Y., Sept. 6.

At the meets, the Roulette brass will unveil product scheduled for release during September, October and November. Confabs will also include plans for CoStar Records, the new Roulette subsid, as well as Tico Recordse, diskery's Latin-American line.

From the 20th Century-Fox Film "A CERTAIN SMILE"
A CERTAIN SMILE
MILLER MUSIC CORPORATION

ANOTHER SMASH by
MARTY ROBBINS
on COLUMBIA RECORDS
SITTIN' IN A TREE HOUSE
FAMOUS MUSIC CORPORATION

Exciting New Renditions of—
• STRAIGHTEN UP and FLY RIGHT
Do John Sisters
— Sunbeam —
• ALL MY LOVE
Caterina Valente
— Decca —
MILLS MUSIC, INC.

3 HITS
THE OLD MAN AND THE SEA
DIMITRI TIOMKIN — COLUMBIA
BAISEZ-MOI (KISS ME)
TEDDY KING — VICTOR
IT'S ALL IN THE GAME
TOMMY EDWARDS — MGM
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NICE WORK IF YOU CAN GET IT

Vegas' Tropicana Casino Back In Action After Brief Closing

Las Vegas, Aug. 19.

All departments of the Tropicana Hotel including the casino and show starring Carol Channing are functioning smoothly according to new casino manager J. Kell Houssells Sr., and Phil Long who took over after the former casino boss closed down the operation for eight hours Monday (18) in an "unprecedented and unauthorized" move. The former casino manager, Mickey Colohan, ordered the casino closed at 3:30 a.m. because he said he felt that the hotel was short of funds. He explained that he made the move "rather than risk any major wins and a loss of integrity."

Hotel prexy T. M. Schimberg, who was away in Reno, reopened the casino at 11:40 a.m. Monday and, Houssels, a longtime figure in Las Vegas gambling, took over the management of the casino, replacing Colohan who was fired.

Houssels brought with him funds to "operate, pay creditors and employes. We are definitely open and will continue to remain open."

He revealed that new financing was raised for the $12,000,000 resort's gambling operation last Wednesday (13) at a meeting of the stockholders in Chicago. He said he personally financed the casino, pending arrival of the funds from Chicago. Though the amount of the money put into the casino was not revealed, informed sources put the amount is close to $500,000.

Houssels, operator of El Cortez and Showboat Hotels, was casino director of the resort when the Tropicana first opened and has remained on the board of directors of the hotel.

Colohan's action in closing down the casino was termed by Houssels as "unauthorized and unprecedented."

Hotel officials said that "for the past few weeks," there have been some consistent winners at the hotel gaming tables.

Sheriff W. E. Leypoldt, chairman of the County Gaming Licensing Board, said that "as far as I know the Tropicana has no financial problems.' He said he checked with both the U. S. Internal Reve-

(Continued on page 68)

Blinstrub's, In Boston, On Name, Disker Kick, To Be Booked by Owner

Boston, Aug. 19.

Blinstrub's 1,700-seater here, which opens its season Sept. 8 with Cathy Carr and will be on a big name and hot disk artist kick, has dropped its longtime booker, George McMichael. Owner Stanley Blinstrub plans to do his own booking clearing the contracts through Frank Snell, a licensed manager.

Top name snagged so far for the upcoming season at the South Boston boite is Sophie Tucker, who was an annual event in Hub when the Latin Quarter was in action. She hasn't been seen here in several years.

Inked for the spot, Blinstrub said, are Nat (King) Cole, Johnny Mathis, Nelson Eddy and Bob Crosby. Mike Gaylord will baton the orch again and Lou Weir will return at the organ. George Moro will have the Moro-Landis line again, which was introed at the nitery two seasons back.

Royal Variety Show At Coliseum, Nov. 3

London, Aug. 19.

Nov. 3 is the date selected for this year's Royal Variety Show, which will be attended by the Queen and the Duke of Edinburgh. It will be staged at the London Coliseum.

This is the first time for five years that the Coliseum has been honored with the biggest vaude event of the year.

Alan Gale Gives Up Own N.Y. Spot for Dates

Alan Gale will skip his own operation of niteries in the New York area again. He's set to open at the International (nee Old Romanian) on Sept. 30 for four weeks. His previous date in this area had been at the Town & Country Club, Brooklyn, a contract that was mutually cancelled.

Hitherto, Gale had come into niteries that had been abandoned making a four-wall deal with the landlord and becoming his own bonifface.

Town & Country To Delay Preem

The Town & Country Club, Brooklyn, is seeking to delay its Sept. 5 opening to Oct. 10. Ben Maksik, spot's operator, had signed Davis & Reese for the preem bill. A previous booking, "Havana Mardi Gras," topped by Diosa Costello, had been inked, but was cancelled in favor of using acts in the middle earning bracket. Tommy Leonetti set for Sept. 19 was also blotted out.

Maksik recently asked the N. Y. Federal Court for right to reorganize. It's being operated under the direction of the court. Under the reorganization plan, the talent budget is expected to be around $3,500 weekly and court has to okay every major move.

Reason for the delay wasn't explained, but it's believed that the court asked for a later opening inasmuch as business starts hitting a peak around Oct. 10.

Cool June Chills N. E. Resort Take

Boston, Aug. 19.

An abnormally cool June cut fun spots' take in New England, according to the Federal Reserve Bank of Boston. The bank, reporting on the second quarter of 1958, said the region's resort ops had 8% more guests in May than a year ago. But less ideal weather reduced June occupants 5% below June, 1957.

Scattered signs of a business revival in New England were seen by the bank, which cautioned that "the first favorable statistics do not restore a business boom." The bank said it found "scattered evidence of brighter business performance in orders, production employment, income and retail sales."

ACTS TOLD TO BE REASONABLE

A growing competition among acts is becoming increasingly discernible. With a lessening number of niteries, and quite a few, possibly waiting out the fall season before deciding whether it's all worthwhile, a situation has developed where a great number of acts and their agents are fighting it out for bookings.

While the recession is in a great measure to blame for this state of affairs, the major reason for this situation lies in the fact that talent agencies are facing the realities of the present time, and have told the acts to take what salaries are being offered them and not to worry about maintaining present price levels, but to look at annual earnings and to take a hand in having the cafe industry.

The competition has, naturally enough, extended itself to offices. Some are now seeking exclusive booking arrangements, which were discarded some years ago because of the fact that it was felt that no one office could sufficiently service an account. Also the mode of commission collections didn't make it worthwhile. When a booker had to buy an act from another office, he got no commissions on the deal. However, exclusive bookings are now coming into vogue solely as a means of being able to provide more outlets for their own acts.

The agencies are even telling acts not to demand increases every time they're asked to repeat at a nitery. The performers are being told that there is a difference between doing a good act and bringing in business. The turns are being informed that they wouldn't be working if they didn't do well, and to take repeat dates as the same salary, if necessary, if only to keep on working.

This attitude on the part of agencies doesn't carry over to names. The offices still take the viewpoint that the toppers who can bring in lotsa trade, can still command whatever they get because an operator, they say, they bring in enough business to justify their salaries. Bonifaces are arguing that point as well.

The inter-agency competition has made it advisable to try to line up a complete season for cafes in advance. Where moderate priced acts are concerned, it's necessary to sew up dates before the competition gets there. This is generally done by the option method whereby an owner, seeing that the performer is doing well, bottles the act up for next season. He's sure, in this way, of geting suitable talent far enough ahead so that he cannot be stampeded into buying acts re's doubtful of or overpaying.

For example, John Crofft, operator of the Beverly, Cincinnati, has acts signed up as far as next July.

20% Cabaret Tax Would Stand Chance Of Repeal If Monicker Were Changed

Washington, Aug. 19.

What's in a name? Taxes, for instance.

If the cabaret tax were more aptly called the "live music tax," it would have been wiped out long ago.

This is the point which Senators Paul Douglas (D.-Ill.) and George Malone (R.-Nev.), who seldom see eye-to-eye on anything, agreed as the Senate debated the possibility of cutting back excise taxes on cabarets from 20 to 10% recently, in its last days.

"Is not a good deal of the opposition to reducing the tax due to the rather unfortunate title given to it; namely, the cabaret tax?" asked Douglas. "The use of that name conveys to many persons the impression that a cabaret is a wicked place of vice and sin, and therefore, should be taxed heavily to discourage it."

Senator Malone said that could be true, although, fortunately, he comes from Nevada where the term "cabaret" is not held in disesteem "because we in Nevada accept entertainment in a better spirit."

The ridiculous thing about the whole tax, Senator Douglas continued, is that it is a tax on the place that hires live musicians.

"When there is a restaurant with a live orchestra that plays Strauss waltzes or Bach concertos, the 20% tax is levied, whereas if the restaurant uses only a jukebox to play "The Purple People Eater," the tax is not levied," Senator Douglas moaned.

Many of these jukebox-using restaurants would hire live orchestras if they didn't have to pay the tax, argued the Illinois Senator, so, he concluded, the tax is really a tax on musicians' jobs.

With this, Senator Malone whisked out a memorandum he received from the American Federation of Musicians which estimated that repeal of the cabaret tax would 1) increase by 65% the working hours of 41,000 musicians now employed in tax places, thus increasing their earnings annually by $2,000; and 2) increase by 35% new employment by adding 15,000 new jobs.

Senator Homer Capehart (R.-

(Continued on page 68)

This Is Your Alibi

Regina, Sask., Aug. 19.

Charged with vagrancy in a Saskatoon court, an 18-year-old carnival worker came up with a novel excuse and it got him off. The lad was arrested after he had tried to enter several homes during the late afternoon of the Saskatoon exhibition's last day.

He said he just wanted to get into a house where he could see the Wild Bill Hickok television show.

Fla. L.Q. to Open With Betty Grable

The Latin Quarter, Miami Beach, will continue operation this year. It's definite that E. M. Loew, who owns the property, will open the nitery, having already signed Betty Grable to initiate the season around Dec. 20. Loew has also signed Sophie Tucker for a later date and there's a deal cooking for Kathryn Grayson for the same spot.

There had been reports that a deal was in the making whereby Lou Walters, who operates the Cafe de Paris (nee Copa City), and Loew would get together on the operation of a single nitery Plan, however, wasn't finalized and both spots are expected to be in operation.

As yet, Walters still convalescing in Florida, hasn't moved to open the Cafe de Paris, but he's reportedly due to make preparations shortly. It's anticipated that he'll continue with a name and production policy.

Dorothy Collins Rates 2½ Week Pitt Booking

Pittsburgh, Aug. 19.

Dorothy Collins will get the longest booking for a headliner in the history of the New Arena and its predecessor, New Nixon, when she comes in Sept. 12 for two-and-a-half weeks. She'll reopen the big downtown room after a summer shutdown of nearly two months.

Several factors were involved in the Collins engagement. She was a big hit in Civic Light Opera production of "Oklahoma!" here at Pitt Stadium last month and the additional publicity upon her return to tv's "Your Hit Parade" is expected to count, too. Miss Collins will go straight from the New Arena into "Parade," which resumes at that time.

Stardust Casino, Vegas, In Money, Takes Over Hotel Division, In Red

Las Vegas, Aug. 19.

The debt-ridden hotel division of the Stardust, which opened on July 2, has been taken over by the prosperous casino.

Creditors of the Stardust Hotel were offered a new plan of payment over the weekend when it was disclosed that the Desert Inn, already operating the casino and entertainment facilities of the plush resort, would take over lease of the 1,065 rooms.

The lease was negotiated in advance of a meeting attended by 100 creditors where Beverly Hills attorney Jerry Ralston, Stardust prexy announced that the new agreement would allow immediate repayment for creditors owed $500 or less, and payment of two-thirds of major claims within a year or 16 months.

TVer Jack Barry Set For Chez Paree Stand

Chicago, Aug. 19.

Jack Barry, the tv quizmaster, brings his nitery layout to the Chez Paree Aug. 27 for a one-week stand. Singer Nick Noble, locally w.k. joins the package, which includes Betty Colby, Doris Greb, Lotti Brunn and Jim Shelton.

Next for the Chez are Johnnie Ray and dansapator Perez Prado, on Sept. 3, with Nat Cole and Henny Youngman due Sept. 25.

General Motors' Curbstone Spectacular Dimmed By Mangement-Labor Row

By PATRICK D. HAZARD

Flint, Mich., Aug. 19.

General Motors was 50 and its president, Harlow Curtice, was 65 and there was an 89-unit, three-hour Golden Milestone Parade in this town last week. Long-planned, the celebration was dampened by a number of adverse factors: (a) this is only a 4,300,000-car sale year and despite the 4,000 performers in the parade, and the 16 bands and 26 floats, there wasn't a trace of participation or cooperation from the United Automobile Workers.

The absence of the car-builders spread to the gigantic souvenir edition of the Flint Journal which had only token references to the labor union, and its role in motordom. The Governor of Michigan, G. Mennen Williams, took his cue from the bad feeling between management and labor and did not grace the curbstone spectacular.

The half-century commemoration of one machine—the gasolene combustion buggy—seemed to run second to the glamour of another invention, television, whose visiting figures, Pat and Shirley Boone, Phil Silvers and Guy Williams ("Mark of Zorro") proved the big excitement.

Phil Silvers confined himself to two jokes, minimizing any hazard of over-exposure. But the jokes were "gaspers" in an industrially-depressed burg. He flipped that he was pleased to be in the home town of Oldsmobile—which shocked the Buick patriots here. Then he reminded Harlow Curtice that at 65 he was eligible for social security. That gag went sick on the spot since perhaps 50,000 of those viewing the Golden Milestone Parade were living on unemployment compensation.

Flint wanted badly to live it up, despite the hard times, the possibility of a strike against General Motors. The hometown reaction was not entirely cordial to visiting emcee and CBS alumnus, Bob Russell. Veteran of 11 Miss America and five Miss Universe events, Russell was considered too "New Yorkey" and "patronizing" for this auto factory burg.

Curiously enough pure fantasy topped the whole civic whoopdedo, television's "Mark of Zorro." Guy Williams found his float a little crowded for derring-do; he settled

(Continued on page 68)

Church Rap Scares Off El Rancho Vegas Nudes; Two Others Stand Pat

Las Vegas, Aug. 19.

The trio of hotels involved in the raging "Battle of the Bosoms" has lost one member of the bare-breasted team—but one of the remaining two has strengthened its forces. El Rancho Vegas capitulated with the announcement that all showgirls henceforth will be covered.

But at the Dunes, where six girls were nude in the show which closed Wednesday (13), the new "Minsky's Follies of 1959" has not only the original six, but has added five more. It needs one more to catch up with the stardust Lido de Paris show, which features 12 bra-less babes.

In telegrams sent to Bishop Robert Dwyer of the Catholic Diocese of Reno and all Las Vegas clergymen, El Rancho Vegas prexy Beldon Katleman promised that future shows would be bare of nudity and expressed hope that the action "will be followed by others."

It was El Rancho which started the current controversy July 30 when stage director Barry Ashton said that the show opening that night would feature six nudes because the public "demanded" it.

Up to that time, nudity had been featured in shows at the Dunes and Stardust without comment from any civic or religious leader.

Katleman urged church leaders "please accept my personal reassurance that it was at no time the intention of El Rancho Vegas to offend the public conscience or moral standard with our show presentations. If the clergy is in agreement that such entertainment policy conflicts with their expressed ideas it behooves every person connected with entertainment to reconsider his standards of show production."

M. A. Riddle, prexy of the Dunes, which pioneered nudity in floor shows here last year, says he has no intention of changing show policy because he doesn't feel that criticism of nudity is "just."

Officials of all three hotels have reported "sensational" business since the nudity issue erupted. It was noted that nudity was not without its supporters. The Stardust reported that it had received letters from all over the country from recent visitors who said they thought the show was "in good taste."

SCANS SCANTY GARB, FINES STRIPPER $250

Fall River, Mass., Aug. 19.

During the trial of Jean Damon, who dances professionally as Julie Gibson, on charges of participating in an immoral show, Judge George Potter made a personal examination of the scanty costume worn by the exotic while doing the "Dance of the Basnful Bride," which the gendarmes said wasn't sufficiently bashful.

After examining the costume he slapped a $250 fine on the dancer and an additional $50 for failure to register her true name at the trial Thursday (14). The dance took place at the Hi-Way Casino and was halted by a state policewoman at the climax throwing the nitery into an uproar because the stripper thought the policewoman was part of a hypnotist's act on the same bill.

The emcee at the roadside nitery, Robert C. Walsh, known as Bobby Charles, was convicted of the same charges and the same fines were imposed. Both appealed and were held in $600 bail each.

Sam E. Mark, owner of the nitery, was convicted of presenting an immoral show and was also fined $250. He appealed and was held in $500.

Brit. Canine Turn Heads for Dunes, Vegas

Glasgow, Aug. 19.

Alma Michaels, currently at Alhambra Theatre with her Excess Baggage canine act, is set to open in mid-October at the Dunes Hotel, Las Vegas, for a 12-weeks' season.

Act has recently toured Europe in 'La Nouvelle Eve" revue. It is big click in "Five-Past Eight," Stewart Cruikshank summer production here at Glasgow house.

Steve Lawrence Added To Texas Fair Lineup

Dallas, Aug. 19.

Eydie Gorme and Steve Lawrence have joined the "Shower of Stars" to be presented during the 1958 State Fair of Texas in October. They will appear in the Cotton Bowl. The Gorme-Lawrence show is to be sponsored by KLIF and the State Fair.

The "Shower of Stars" is a series of special entertainment events on the State Fair calendar starting Oct. 5 and closing Oct. 15. Tennessee Ernie Ford will appear on opening day, Oct. 5; Tito Guizar, Oct. 6; Meredith Wilson, Oct. 7; Eydie Gorme and Steve Lawrence, Oct. 9; Sky King and Penny, Oct. 10; Lavern Baker and the Buddy Johnson band, Oct. 13; George Gobel, Oct. 14, and Red Foley show, Oct. 15.

Wildwood Hotels Aim To Perk B.O. In '59 Via Convention Hall, Names

Wildwood, N. J., Aug. 19.

The decline in summer business here this season already has had two results. The hotel and motel association has demanded that the city fathers build a new convention hall this fall and they will also petition prominent local night clubs to concentrate on bigger name talent for the 1959 season. They point out that last season's business was capacity for seven weeks due mainly to the concentration of big name stars in the Wildwood clubs.

The first name singer to be hired here for a monthlong engagement is Charlie Gracie. Gracie gained the assignment at the Hurricane room, operated by Sylvan Rosenfeld and Gertrude Berkowitz.

Harry Roesch's Beachcombers club received a break when they were able to pick up the rest of the season contract for Steve Gibson's Red Caps when the Martinique club burned down in a mid-season fire.

Ed Townsend has joined the Treniers at the Club Bolero with the Diamonds and Joe E. Ross of the Phil Silvers show due in next.

Henny Youngman, the Harmonica Rascals and Judy Scott follow Jonathan Winters into the Diamond Beach club. Denise Darcel bowed out of this show when she received a show offer.

Kathryn Grayson has just closed at the Manor Hotel supper club after a none-too-successful engagement. Mickey Shaughnessy, the De John Sisters, Joni James and Danny and the Juniors will try their luck next.

Rocco and the Saints have joined the show at the Emerald Show Bar.

Local spots plan to operate at least until mid-September when the American Legion conclave moves in to boost late summer business.

LONDON'S THEATRE-CAFE

Hipp Corner Sets opening Bill for Sept. 11

London, Aug. 19.

London's new theatre-restaurant, Hippodrome Corner, is scheduled to open on Sept. 11 with a show entitled "Talk of the Town." The layout, produced by Robert Nesbitt and presented by Bernard Delfont, will present Harrison and Fisher; The Charlivels; the Ballet Trianas; Steve Arlen; Maggie Fitzgibbon; Valerie Walsh; Jean Muir; The Cliff Adams Singers; The 28 Girls About Town; The 10 Boys About Town; and two orchestras—one Latin American and the other straight — both supplied by Geraldo.

The new venue, on the site of the London Hippodrome, will be able to accommodate 650 people, and will present a two part revenue nightly. It will be open between 7:30 p.m. and 2:30 a.m. The show goes into rehearsal this week.

Belafonte's English Dates

London, Aug. 19.

Harry Belafonte will play two matinee performances at the Opera House, Blackpool today (Tues.) and tomorrow (Wed.) under the Harold Fielding banner. The singer was skedded to leave for the Continent almost immediately after making his British tv bow via the BBC last Sunday (17), but a spokesman for the Fielding office said negotiations had been going on for several months.

Belafonte had been appearing for the Rank Organization at the Gaumont State, Kilburn, in a seven day eight concert stint which closed last Saturday (16).

Atlantic City Comeback As Swank Center Sparked By Oldtime Biddle Brawl

Atlantic City, Aug. 19.

Atlantic City is seeking a comeback as a social centre. Long ignored as a swank watering spot by the Main Line the Philadelphia as well as the chic neighborhoods of other estern cities, the party sponsored by Mary Flagg Biddle (of the Philadelphia Biddle) for Mary T. Roebling, the nation's most prominent femme banker as well as member of the Roebling Steel clan whose antecedents number the builder of the Brooklyn Bridge, gave the town a look at the combined forces of show biz and society seeking to rehabilitate the city as a swank spot.

The two-day soiree which started Saturday (17) and wound up at Sunday noon when a chartered Alleghany airliner took some of the assemblage back to Trenton and New York, gave the resort a type of excitement it hadn't seen in some years. One of the catalysts creating the upbeat aura was a roster from show biz which included Sophie Tucker, Elaine Stewart, Ilona Massey, Gloria De Haven, the Burt Balabans, Ceil Chapman Rogers, Peter Duchin (son of the late bandleader) John B. Kelly, (father of Princess Grace) and society folk including Ethel du Pont, Princess Ann Maria Del Drago, and diplomatic figures including the wives of the British and Finnish ambassdors to the UN.

The party at the Sheraton Ritz-Carlton started Saturday ayem in New York when a chartered Alleghenv airliner took a party of newsmen and socialites, stopping off at Trenton, to pick up another batch. Unfortunately, the party at the Atlantic City racetrack had to be cancelled because of the late arrival of the plane, held up by the weather. The costume ball in the Sheraton's ballroom, themed around the gay '90s and the '20s, was one of the more colorful events, and probably got a bigger press coverage locally than any event except the Miss America pageant.

In recent years, Atlantic City has been getting a mass trade almost exclusively. The name elements which used to maintain large houses in the area and entertain rather lavishly, have gone elsewhere. With the absence of the more elite, went the shore resort's potential as a haven for the big money, and with it, it's possibility as a name-entertainment centre. With a track and hard core of first-line hotels, Atlantic City toppers still haven't given up the task of rebuilding the city from the top down. The birthday soiree for Mrs. Roebling did much to prove that the resort has much to offer the monied elements. The parlay of Mrs. Roebling and Mrs. Biddle was strong enough to entice some of the top names and society editors from a wide area.

Society has taken the view that plane travel has destroyed exclusivity. There are no chic resorts, anymore, what with the tax and help situations. The Atlantic City hoteliers are hopeful that what the carefully invited list saw was good, and maybe such buildups may ultimately restore the dimmed prestige of the town. *Jose.*

HOVELER HOOFERS TO P.R.

Ottawa, Aug. 19.

Winnie Hoveler Dancers inked for Sept. 19 opening at Club Flamboyan at San Juan, Puerto Rico.

Terp quintet closes record (for this area) six months at the Chaudiere Club to open the Caribbean booking.

AGVA Trust Fund Kills Bright Move to Bring in New Counsel

The latest move to change counsel for the AGVA Welfare Trust Fund was voted down unanimously by the employers representatives last week. Jackie Bright, national administrative secretary of the American Guild of Variety Artists, appeared at the confab to make a strong pitch for the substitution of Harold Berg, who is also AGVA counsel, for the law-firm of Silverstone & Rosenthal, who wrote the charter for the Fund and who have been attorneys for the body since its inception.

Bright emphasized the fact that Silvertone & Rosenthal have been doing an excellent job for the Fund and that the union really has no criticism of them. However, Bright pointed out, AGVA felt that it wanted its own counsel to represent both bodies.

However, the Fund trustees, voting against the proposal declared that under no circumstances would they want the same counsel to serve both AGVA and the Fund, and would strive to prevent the creation of such a situation.

The meeting was expected to be bitter. Bright was sharply questioned by the employer trustees, one of whom Arnold Kaufman, RKO veepee, ws attending his first confab. Nat Abramson, of the WOR Artists Bureau also vehemently opposed the move and George A. Hamid prexy of GAC-Hamid went along with the majority. Attorney Milton Goldman, an alternate emloyer rep, also attended the powwow and participated in the questioning.

Representing AGVA were alternate trustees Joe Smith (& Dale) and Frank Ross.

Facelifted Steuben's Bows Sept. 12 in Hub

Boston, Aug. 19.

Steuben's nitery opens Sept. 12 with Jack Mandell booking the shows, which will hold for two weeks. Entrance to the 450-seater has been given a facelift, as part of the overall new decor in the room above the club operated by Joe and Max Schneider.

Don Dennis will be back as emcee at the nitery with a singing spot and Tony Bruno Orch will back the shows as last season. A new cocktail lounge and dining room has been built over the club and will be formally opened on same date. Cafe Midnight, an after hours celebrity curtained nook, where reviews of legit tryouts are procured by Dennis, who passes the proofs around, will continue upstairs.

New Hub Auditorium, With 6,000-Seat Capacity, Skipping Ballet, Opera

Boston, Aug. 19.

Plans for Hub's new auditorium were unveiled last week by Mayor John B. Hynes. The aud will be in the Prudential Insurance Co.'s $100,000,000 Back Bay project and plans call for a $10,500,000, three-story split level structure, but it will not be adaptable for opera or ballet.

It will contain a 50,000 square-foot aud hall and over 160,000 square feet of space for exhibitions. The aud to face Boylston St., near Dalton St., will be 400 feet by 300 feet. Two of the three stories will be above ground. The aud hall will seat 4,200 on the floor and 1,800 in a balcony. Exhib space will be on two floors. The Auditorium Commission voted to purchase 160,00 feet from the Prudential Center for the project. A budget allowance of $12.5 million has been made by the commission.

Atcual construction contract will be let a year from Thursday (7), the mayor said. Completion date has been targeted for Aug. 7, 1960.

The announcement that the structure will not be adaptable for opera or ballet was a blow to opera groups as Boston is now without housing for operas, ballets and similar large scale productions which formerly went into the Boston Opera House, now demolished, after having been sold by the Shuberts to a wrecking company.

Under 15 Yrs. in Mpls. Is Temporary Booking

Minneapolis, Aug. 19.

When they like a performer here he or she apparently doesn't wear out a welcome. In this connection, dancer Janet Charles soon will start her eighth consecutive year at the Alibi nitery. During her engagement the spot's name has changed twice and it has been moved once under the same management.

Music Corp. of America booked Don McGrane into the Hotel Radisson Flame Room, the Twin Cities' only swanky supper club, for a single month. In October he'll start his seventh straight year at the spot.

Songstress Sophie Parker played five years consecutively at the local Gay '90s five years before moving to the New York Village Barn. She's back now.

But the local record is held by the late Dick Long who with his orchestra played for 15 years at the Hotel Curtis right up to the time of his death.

Oregon Fair Lineup

Portland, Ore., Aug. 19.

Oregon State Fair outdoor stage show, set for 10 days starting Aug. 30, will have Jimmy Rogers as headliner the first six days with Vaughn Monroe moving in for the next four days.

Supporting acts include The Boginas, The Sportsmen, Dwight Moore's Mongrel Revue, Lisa, Malione Dancers, Paul Desmond, Ken Card and Jack Seltenrich orch.

TEXAS FAIR SKEDDING NAMES FOR FREE SHOWS

Dallas, Aug. 19.

James H. Stewart, general manager of the Texas State Fair, scheduled for Oct. 4 through 19, has booked George Gobel, Tito Guizar, Tennessee Ernie Ford and Meredith Wilson shows.

"Shower of Stars" productions will open with the Ford Oct. 5 in the Cotton Bowl. On the following night, Guizar will be featured in the Fair's "Mexico Day" program. Meredith Willson will take starring role at the high school music festival Oct. 7 at the Cotton Bowl. "Elementary School Day" will be observed Oct. 10, when Kirby Grant and Gloria Winters will be featured.

An "Achievement Day" program starring Buddy Johnson's band and singer LaVern Baker will be held on Oct. 13 and comedian George Gobel will take top billing on Oct. 14 in that production. On Oct. 15 Red Foley will put on a show featuring performers in his "Ozark Jubilee" tv program."

Most of the "Shower of Stars" shows will be free.

Ringling Circus Pulls 35G in Memphis Stand

Memphis, Aug. 19.

Ringling Bros., Barnum and Bailey circus drew a gross of $35,000 in five performances staged here last week at Russwood Ball Park, home of Memphis Chicks baseball team.

Attraction here, sans big top, was promoted by Super Shows. Park was scaled $3 top. Circus moved from here to Ft. Smith and a series of one nighters through Missouri, Oklahoma and Kansas.

Kathryn Grayson Reopens El Morocco, Mont., Sept. 5

El Morocco, Montreal, is slated to reopen Sept. 5 with Kathryn Grayson topping the layout. Spot was severely damaged as a result of a fire several months ago, and refurbishing has been going on since.

Second show, starting Sept. 12, will be topped by Gretchen Wyler.

Hotel Mapes RENO·NEVADA

CHARLES W. MAPES, JR., OWNER, GENERAL MANAGER

August 14, 1958

Mr. Edgar Bergen
6536 Sunset Boulevard
Hollywood 28, California

Dear Edgar:

I would like to take this opportunity to express our delight on your recently concluded engagement here at the Mapes Hotel. With the nightclub business off throughout the country and more competition than ever for patronage, it is a truly remarkable accomplishment that your two-week engagement here broke an eleven year record for attendance.

In addition, the number of people you played to on Saturday, July 26, and Saturday, August 2, were the greatest Saturday night attendance totals in the history of the Mapes, with SRO for all three shows both evenings.

It was a great pleasure having you here, and we hope that you will return again and again as your schedule permits.

Continued success and my warmest personal regards.

Sincerely,

Charles W. Mapes, Jr.
President and General Manager

direction: m.c.a. public relations: hanson and schwam

Vaude, Cafe Dates

New York

Anna Maria Alberghetti goes into the Latin Quarter in November . . . **Betty Madigan** booked for the Boulevard, Sept. 19 for three days and repeats for the same time period on Sept. 26 . . . **Patachou** lined up for La Porte St. Jean, Quebec, Oct. 3 . . . **Martha Raye** inked for a nine-day stand at the Tidelands Hotel, Houston . . . **Carroll & Gorman** to the Roostertail, Detroit, Aug. 25 for five weeks . . . **Pamela Dennis** signed for the Astor, London, Sept. 1 for four weeks . . . **Domenico Modugno** pacted with the Music Corp. of America . . . **Tony Charmoli** to choreograph **Lisa Kirk's** act at the Persian Room of the Plaza which opens Sept. 17 . . . **Four Voices** to the Town House, Pittsburgh, Aug. 25 . . . **Judy Scott** set for a date this winter at the Colony Club, Omaha . . . **Jimmy Nelson** now at the Jolly Roger, Canadensis, Pa., follows with a date at the Holiday House, Pittsburgh . . . **Jo Ann Campbell** signed for the **Johnny Mathis** show at the Carter Barron Amphitheatre, Washington, Aug. 24 . . . **Eagle & Man** preem at the Interlude, Los Angeles, Aug. 22. . . . **Martha Errolle** renewed at the Latin Quarter.

Lilo, opening at the Americana, Miami Beach, tomorrow (Thurs.), follows with the Riverside, Reno, Aug. 28, and the Shamrock, Houston, Sept. 18 . . . **Harrison & Fisher's** date at the Hippodrome, London, for **Bernard Delfont**, postponed to Sept. 11.

Chicago

Palmer House signed **Marguerite Piazza** for a month Oct. 23 . . . **Phil Foster** pacted by Eddy's K.C. restaurant for a pair starting Nov. 28. . . . **Della Reese** returns to Mister Kelly's here Nov. 24 for three weeks . . . Singer **Dodi Green** signed by same club for a Sept. 23 entry . . . **Tito Guizar** set for a pair by Radisson Hotel, Minneapolis, Aug. 21.

Hollywood

D'Vaughn Pershing set as regular 88er at Chick Masi's Toluca Lodge in Burbank . . . **Matt Dennis Trio** holding forth at Johnny Walsh's 881 Club . **Christine Callas** opened a two-week singing stint at Marshall Edson and Mike Garth's Ye Little Club yesterday (Tues.).

Edgar Bergen headlines a two-week engagement at the Bellvue Casino in Montreal beginning Nov. 21 . . . **Jeri Southern, Page Cavanaugh Trio**, and comic **Dave Ketchum** open a four-week stand at Maynard Sloate's Avant Garde Friday (22) . . . **Lis Carroll** holding forth at the Jamaica Inn, Corona Del Mar for two weeks.

Dallas

Susan Johnson singing at Club 3525 for two frames . . . **Marty Robbins** heads a show Sept. 16 at the Sportitorium . . . **Eddie Barnes**, singing comic and 88'er, into King's Club for three weeks—his third date there . . . **Wynn Warner**, violinist, now at Vick's Continental Restaurant . . . Colony Club has **Mark Dinning** Aug. 25, followed by **Frankie Capri**, Sept. 1 . . . Tree Club, privatery, reopens with comedian **Don Adams**, Sept. 4-17; also dated here are **Ken Welch**, Nov. 15-29, and **Dorothy Loudon**, Dec. 6-20 . . . Cipango Club inked **Teal Joy** for Nov. 4 opening and **Jon & Sondra Steele** for Dec. 26-31 . . . Statler-Hilton Hotel has dated **Nino Nanni**, Aug. 21; **Ford & Reynolds**, Sept. 4; **Dolores Hawkins**, Sept. 18; **Marie MacDonald**, Oct. 2; **Myron Cohen**, Oct. 16; **Johnny Puleo's Harmonica Gang**, Oct. 30, and **Hildegarde**, Nov. 13 . . . Pianist **Tomm Watson** moved into new Trader Hank's . . . Adolphus Hotel's newly refurbished Century Room reopens Friday (22) with **Don Cornell** and **Joe Reichman's** orch. **Bill Tieber**, exbandleader, rejoins Reichman to double on sax and violin . . . **Johnny Cola** orch plays Neiman-Marcus' annual fashion awards shows Sept. 4-5 at the Statler-Hilton here, and the Houston showing Sept. 22 at the Shamrock-Hilton.

Houston

Genie Jones has opened a two week stint at the Terra Club with **Bill Gannon** at the piano weekdays during the cocktail hour . . . The **Norfleet Bros.** and **Maggie Baker**, vocalist, signed for weekends at Ray's Lounge . . . Jill Corey, the songstress, headlined the floor show for the Texas Liquor Dealers Association convention at the Shamrock Hilton Hotel . . . **Sandu Scott**, vocalist, is currently at the Cork Club wih **Freddie Gibbons** orch on bandstand.

Kansas City

Roy Rogers and troupe will play a two-day benefit here Aug. 26-27 for the Kansas City Museum. Prices are scaled down from $3. **Dale Evans** and **Sons of the Pioneers** are scheduled as part of the troupe . . . **Granada Dancers** follow their current date in the Hotel Muehlebach with Montreal and El Morocco, opening there Sept. 4 and staying at least 12 weeks . . . They'll be followed in the Terrace Grill by **Marguerite Sierra** in her first date in town. She opens Aug. 29. . . . Comic **Peter Wood** follows the Muehlebach with the Gatineau, Ottawa, for a week early in Sept., then to England and some BBC shows.

Atlanta

Exotic **Tana Leigh** bowed Monday (18) at Imperial Hotel's Domino Lounge, on same bill with pair of male comics, **Wells & Carr**, plus comedic-emcee **Mark Sanders** and music by **Tokye Trio** and trumpeter **George Bruton** and his **Brutnoes** (3) . . . Club Peachtree's new show is headed by **Miss Texas**, plus Latino dancers **Alvarro & Aurora**, and terping-emcee **Jack Edwards** with music for dining and dancing by **Nat Foster Trio** and **Harry Thomas' Orc.** Pianist **Eddie Lee** has returned for an engagement at Zebra Lounge in Howell House's Lobby . . . The singing **Majestics** (5), exotic **Naja Karamarn**, comedy m.c. **Buster Raye**, with music by the **Charley Snyder Trio**, make up the show at the Harem Club.

New England Ballrooms In New Promotion Push, Book Disk Names, Orchs

Boston, Aug. 19.

McGuire Sisters, have been booked into Hampton Beach Casino Aug. 30 as part of a new accent on names in New England ballrooms. The Surf, in Nantasket, has Lester Lanin booked for Saturday (23) at tab of $2 per person for advance tickets.

The Commodore ballroom in Lowell opens its fall season with Stan Kenton on Sept. 3. Baron Hugo's orch is playing on the Wilson Line cruises out of Boston Harbor. The newly organized New England Ballroom Operators Assn. is promoting dance biz by sponsoring cartoon panel adverising in Boston newspapers aimed at getting birthday and anniversary celebrants to go ballroom dancing.

Ballrooms participating in the promosh push to get Bostonians to go dancing are: Canobie Lake, Commodore, Convention, Hampton Casino, King Philip, Lincoln Park, Moseley's, Nantasket Surf, Rhodes, Roseland, Taunton, Totem Pole, Varsity Dance Club.

Saranac Lake

By Happy Benway

Saranac Lake, Aug. 19.

Ray Tietjen backstager formerly at the Winter Garden, N.Y., in for the general o.o. and rest period. Ditto Benjimin Garber, staffer at Utica Theatre Brooklyn, he took to the routine like a veteran.

Clifton (IATSE) Byrd originally from Nashville, and lately from Norwalk, Conn., strickened with a serious relapse and was emergencied back here to the Will Rogers.

Bob (Mello Lark) Smith and Elna Oliver, Roxy Teatre, Clarksville, Tenn., both graduated here with top honors, so they went and got married. Stogies are being passed around announcing the arrival of a daughter.

The Sisterhood of the Jewish Community Center gave the gang from the Will Rogers and the Raybrook hospital an outing with a boat ride in Lake Placid followed by a luncheon at the Howard Johnsons eatery.

Audrey Lumpkin, daughter of James Brennan, v.p. of IATSE, is now located here in one of the Lake St. cottages.

Write to those who are ill.

Cabaret Tax

Continued from page 65

Ind.) said that musicians will be helped most by repeal. "Many musicians have been hit hard as a result of the advent of phonographs, radio, and television. The reduction of the tax would help musicians get jobs," he said.

But when the Senate roll was called, the tax stayed on. Senators from the "Bible belt" stood fast, and the vote was 39 for the tax reduction and 51 against.

Ironically, the only real "Bible" in the Senate—Senator Alan Bible—voted to remove the tax. Like Sen. Malone, he comes from Nevada.

Tropicana

Continued from page 65

nue Service and with creditors of the hotel.

Leypoldt believed that there may have been some partnership difficulties at the hotel. He confirmed Houssels' statement with respect to the shutdown decision resting solely with Colahan who owns a 1% interest in the Tropicana.

Leypoldt said that if the hotel "bosses" had not been out of town the incident never would have happened. "I don't foresee any trouble at the Tropicana at all," Leypoldt added.

GM Flint Spectacular

Continued from page 65

for zinging "Z's" at the crowd with his epee and occasionally giving Sergeant Garcia a jab in his Falstaffian behind. "Zorro," however, was the smash of the celebration. Some hundred screaming teenagers serenaded their favorite swordsman as he saluted them for over an hour from his second storey room in the Hotel Durant. Garcia had the corner room below Zorro on the first floor and spelled his TV antagonist for the tireless teenagers.

Ice Rink on Float

Olympic figure skater Tenley Albright offered a unique kind of "soft-skate shuffle" to "Has Anybody Seen My Gal" on an 8x11 ice rink as her float slowly passed down Flint's main drag.

Most of the imported New York talent was disappointing in its reluctance to put out full acts, a few local participants took up the slack with sparkling displays of enthusiastic skill. Especially interesting, and worth network tv exposure, was the Flint Elks Junior drill team. Combining hambone and close-order drill in an exciting way, these colored teenagers shuffled and syncopated their way to a top audience reaction of the parade.

There were also dazzling trampoline and parallel bar performances. And while the abstract theme of "Yesterday, Today and Tomorrow" was hard to nail down (except in the entertaining displays of antique, contemporary, and experimental cars), the parade was a colorful and winning climax to a year's festivity that began with the widely heralded NBC-GM spectacular on "The Pursuit of Happiness" last November.

There were plenty of good looking girls—Miss America, who doodled "Tea for Two" and "Tenderly" on a Hammond organ (Russell unnecessarily observed she hadn't touched one in seven or eight months!); five GM divisional queens (in order of sales: Chevrolet through Cadillac); Miss Golden Milestone, who blew out the corporate birthday cake by switching off a highly visible Delco-Remy battery; a good looking Woman's Open Golf champ—Betsy Rawls; Cadillac's "Goddess of Beauty" Marie Wallace—who is also Miss Color TV, an ugly portent for the sales department; the Dairy Princess; Sharon Eckart, Miss Satellite, and the eight Hinote dancers who wiggled interestingly in space suits with lots of spaces; Shirley Black, Miss Sky Queen, accompanied by five musicians in a convertible playing the GM divisional theme songs at each stop of this curbside spectacular; not to mention many marching groups featuring drum majorettes, that particularly American crossbreed between a legshow and close order drill.

A New Yorker striking a happier note to Flint ears was Commissioner Robert Moses. Dedicating Flint's new and impressive $7,000,000 Municipal Center, he struck a high-minded tone and quoted Vachel Lindsay's verse on Springfield, Ill, as apropos Flint's birth of "culture," to wit: *"Little Athens was the Muses home; Oxford is the heart of London still; Florence gave the Renassisance to Rome."*

There were high school bands from small towns as far as 75 miles away; some of these small town groups were as big as 100 pieces, indicating how the football marching units at Michigan State and the University of Michigan have developed a farm system for their band shows. Their polish is amazing at times and comes from training that starts as low as the fourth grade.

General Motors brought public relations and showmanship together to mark the 50 first years though the present slumped market and the bad blood with Walter Reuther's camp made the gala less than satisfying gay. In the quip that the auto industry of 1958 prompts, slow business is like no business.

Army May

Continued from page 2

talked back, Maj. Bailey slugged him and kicked him while he was down. Bailey then took over the role of emcee of the show. After getting first aid treatment, Rogers drove to Wiesbaden where he was admitted to the hospital and discharged six days later.

Although Maj. Bailey declined to discuss the case, witnesses said that the entire affair resulted from a misunderstanding over the time show was scheduled. The major believed that the show was to go on at a quarter hour to midnight instead of a quarter hour past midnight. Otherwise, Rogers said that he had encountered no discriminatory treatment on his six-week tour of the Army and Air Force bases. Rogers said that he would lose about four weeks work and rated his salary at $1,000 weekly. The National Assn. for the Advancement of Colored People got a report on the incident.

Rogers' attorney, Charles E. O'Connor of Frankfurt, said that he had not yet received a reply to a letter sent to Maj. Bailey and the officers' club in which he stated his intention to seek damages. Claims, said O'Connor, will be filed with the U.S. Claims office, but no satisfactory reply was received. Private citizens cannot enter suit against Government Agencies.

Thrush Into Tenn. Spot

Memphis, Aug. 19.

Mickie Milan, N.Y. thrush here cutting a few sides for Sun Records, has been signed for the Rivermont-East Club by skipper Joe Jaffee.

Singer is featured in four shows nightly at the plush local private club.

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currently
CHAT NOIR CASINO
Oslo, Norway
Direction: WILLIAM MORRIS AGENCY
Pers. Mgr.: ED KIRKEBY

Tom Ball Scouting Nippon Talent For 2d U.S. Edition of 'Geisha Revue'

Tokyo, Aug. 13.

Night club show producer Tom Ball, who scored last year with a Geisha Girl Revue, is back for a month to cast a second edition which would open at the Saxony in Miami Beach at the end of December for the winter season and then move to the Thunderbird Hotel in Las Vegas for six or eight weeks followed by a stint at the Riverside in Reno with possible additional dates.

Ball will also survey the local field for girls and acts to fill out a China Doll Revue which bows at the Thunderbird in October. Repping interested parties including Beverly Hills real estater Sandy Adler, Ball has ogled the Takarazuka Girls' Opera Troupe and filed reports on same. Interests will now see if they can guarantee sufficient U.S. bookings to make it practical for import, although Ball conceded that with its 65 people and estimated $75,000 round-trip transportation costs just to the West Coast, "It's an enormous undertaking."

On his brushbeating trip last annum, Ball rounded up baritone Tony Toyoda, Misao Shuree and her Kabuki Team, including eight girls and male dancer Junichi Hamada, plus five other girls culled from various spots, U.S. Oriental acts were added to round out a cast of 30 and the Geisha Girl Revue opened November 1 at the Desert Inn for eight weeks. Boffo success extended show to an eight-and-a-half month circuit run including bookings at the Riverside, Saxony, Lotus Club in Washington, D.C., repeat at the Riverside, Amatos Supper Club in Portland, Ore. and a shot on the Ed Sullivan Show.

This year's package expects to repeat Toyoda with Miss Shuree and some of her girls plus some new girls. Strongly being weighed by Ball now is a child musical act called The Gay Little Hearts which is solid on the U.S. military circuit here. Ball wings to Korea for a few days this week to o.o. the singing Kim Sisters who are reported to be the top act on frozen Chosen.

Having taken a successful show to the U.S. and delivered them safely back, Ball has eliminated from himself the cloak of suspicion that surrounds foreigners in these parts who coo promises into performers' ears about mazdaing their names. For same reason, he's also getting more reasonable price demands from acts who want to showcase their wares in the U.S.

Although Ball says the emphasis here is still on strong production rather than strong acts, he thinks the presentation of local vocalists has been upgraded. "They are now getting a little more Americanized, especially in delivery."

Already Mulling Fates Of Brussels Pavilions

Brussels, Aug. 12.

October will seal the fate of the Brussels Fair, and already speculations are going on about what will happen to the different pavilions when the gates close behind the last visitor.

Many will be pulled down while others will be dismantled and rebuilt in their country of origin. That will be the case of the USSR pavilion which will be reerected in Moscow and serve as an exposition showcase. Germany will take its to Cologne, Yugoslavia to one of the great cities. Austria intends to transform hers into a museum and Turkey is toying with the idea of making its handsome little building into a permanent hall in Ankara.

Only part of the very large Congo Pavilion will survive and remain where it presently stands.

Most pavilions will be for sale and dismantled by their future owners.

It is said that the American Theatre of the U. S. Pavilion will be presented to the Belgian Government.

Clean Burley Ads For L.A. Papers

Los Angeles, Aug. 19.

Burlesque admen here are looking for new ways to titillate prospective customers as a result of a cleanup campaign currently underway in local newspaper ad departments.

Clothes are going back on the girls in the art work and their postures are being improved. "Look Ma! No Bra!" and similar exclamations are disappearing from the copy as an offshoot of the newspapers' campaign to clean up motion picture advertising.

The Los Angeles Newspaper Publishers Assn. started the pix drive about two weeks ago. The burley campaign started quietly last week after the discrepancy was pointed out. LANPA has four member papers—the Mirror News, Herald-Express, Examiner and Times. The Times is aloof to burlesque ads.

Suspects in Izzy Grove Attack to Stand Trial

The trial of two men who allegedly beat up talent promoter Izzy Grove a couple of weeks ago at the Shell House, Island Park, L. I., gets under way in Mineola country court Aug. 27. Defendants are Eugene Berkowitz and Dave Kaufman, now out on bail.

Both are charged with mauling Grove after the latter asked for a receipt for a restaurant tab. He had been waiting at the Shell House for singer Ed Townsend who was appearing there at the time. Grove, an ex-fighter, claimed he was unable to defend himself because his arm was in a sling due to a previous accident.

Plan Reopening Hub's Bradford Roof Nitery

Boston, Aug. 19.

Plans to reopen the shuttered Bradford Roof, 450-seater atop the Hotel Bradford, were being made here this week by owner Ralph Snyder, Al Taxier, boniface and Harry Drake, booker.

The Bradford Roof gave up last season, and the hotel opened its Carousel Room below the street level on a calypso kick which lasted several months then was replaced with the same straight entertainment format as the roof had. Plans for the rooftop nitery for the upcoming season call for change in format with a name act to be featured "who can do 40 or 50 minutes."

Law Now Limits Havana Casinos

Havana, Aug. 19.

The number of casinos in Cuba is now expected to be stabilized. With the new legislation it's felt that it will be impossible to open new gaming spots, and holders of casino licenses will have a monopoly in the industry.

The major change is a requirement that Havana hotels be worth at least $8,000,000 before they can be granted a casino license. Previously a hotel had only to be worth at least $1,000,000. Hotels in the interior of Cuba need be worth, however, only $3,500,000 in order to obtain a gambling license.

Cabarets, clubs and other similar entertainment places must be worth at least $1,000,000 before being eligible for a license. This is for cabarets in Havana. In the interior, they must be worth a minimum of $500,000.

According to the new regulations, passed by the Cuban cabinet, the monthly fees paid by casinos to the government is doubled. This applies to new casinos. The fees paid by existing casinos will only be doubled after two years have passed.

The cabinet ordered that if a casino closes down, it must continue to pay half its regular fees during the period of inactivity. If after renewing its activities, a casino closes down again, it will lose its license.

Earlier, the government, in an unexplained move, had ordered a ban on the importation of slot machines. Those on the docks awaiting entry into the country were ordered returned to the U. S.

Neb. Fair Sets Lineup; Roy Rogers In Kickoff

Omaha, Aug. 19.

Roy Rogers' show, with Dale Evans, Pat and Nelly-Belle, Trigger & Trigger Jr., an eight-horse act, and the tumbling Rudells, will headline this year's grandstand program at the Nebraska State Fair in Lincoln. Western presentation is slated for first four days of the Fair, Aug. 30 through Sept. 2.

Following Rogers will be Sam Howard's Water Show on Sept. 3 mattinee; and a variety show with the Andrew Sisters, Shep Fields Orch, Hal Sands Manhattan Rockets, Vernon Bumpy & Co., Trio Cottas, Three Leggers, Mariners and Kari-Karo the evenings of Sept. 3 and 4. Aut Swenson's Thrillcade will wrap up matters the night of Sept. 5.

Cleveland Nitery Wins Key Battle Vs. 20% Tax in Bankruptcy Court

Cleveland, Aug. 19.

Herman Pirchner, Cleveland nitery owner, finally won his long battle against U.S. Internal Revenue Bureau which had slapped a $31,000 cabaret tax claim against him and his Alpine Village last year.

Fight is not over yet although Federal lawsuit was quashed in a bankruptcy court decision earlier this week. Carl D. Friebolin, bankruptcy referee in the Cleveland district, ruled that the Government had not proven its claim. He also awarded judgment of $1,854 to trustee for Pirchner's club, now operating under new ownership, since that amount had been already paid on the tax claim.

Government probably will battle this important ruling all the way up to U.S. Supreme Court, Friebolin predicted, since his decision will affect thousands of cabaret operators throughout country.

Internal Revenue Service contended money was due for period from Dec. 1, 1953, to Nov. 30, 1954, when Pirchner operated Alpine Village which he now manages for a corporation.

At that time the nitery had two methods of billing patrons. Diners who did not stay for floor show had checks stamped "no show" and did not have to pay 20% amusement tax on dinners. It was only charged to those staying for first 9 p.m. show or midnight performance, the ex-owner testified.

System was immediately changed by him when tax agents squawked he was violating the law. Following their edict, he started to open his club at 7 p.m. two hours later than usual, collecting the tax for entertainment immediately from all diners.

Friebolin ruled Pirchner had acted within the excise tax law which he said was "lacking in clarity and precision." Judge also said method of estimating used by Federal agents during a three-month test period was "unreliable, unrealistic and inaccurate" even if there was a real claim for taxes.

Nitery was thrown into bankruptcy by Internal Revenue brass in August, 1957, on a lien claiming $51,309 due in cabaret and withholding taxes, of which 20% amusement tax amounted to about $47,755. Later the Government recovered $20,000 from the place.

Rock 'n' Roll Vaudery Relights in Hartford

Hartford, Aug. 19.

State Theatre, local vaudfilmer, relights for the 58-59 season on Sept. 6 with a weekend policy. House, a 3,000-seater, is believed to be the only vaudery left in New England. Last season it was mainly on a rock 'n' roll kick.

In addition to r and r, top recording artists are featured. The three Harris brothers, Ted, Morris and Martin, are expected to follow through on their successful r and r and top recording format. Most of latter are of the best kick variety.

Similar policy is due this year. Pencilled in are Frankie Lyman, Buddy Holly, the Crickets, Bobby Freeman, Big Maybelle, the Kodaks, Cheryl Slade, and "Red" Prysock band. House got into trouble a couple of seasons back when kids created several disturbances in and outside the theatre. It almost resulted in loss of license by the house. Operators since then have toned down billboard and newspaper advertising.

3 Hub Niteries Ready Fall Bow

Boston, Aug. 19.

Hub niteries are readying for the upcoming season with Blinstrub's 1,700-seater inking Cathy Carr for opening Sept. 8. Three supper clubs will be going in Hub again this season, Blinstrub's, Steuben's and the Bradford, and one across the bay, the Frolic in Revere.

Stanley Blinstrub will have the George Moro-Landis line back, and has signed Gogi Grant for Oct. 6 week, with Nat (King) Cole for Oct. 13 week. Blinstrub's will continue with Monday night openings and format of hot record names.

The Bradford will open either its downstairs room or the roof. Plans are being readied and talk is of glassing in the rooftop boite.

Don Dennis, singing emcee at Steuben's, returns to intro the shows and take a spot in the shows in the 450-seater, which is having an entrance face lifting.

The Frolic in Revere will continue its policy of name and semi-name singers and supporting acts. The Gilded Cage will continue its gay '90s format, set this summer, into the fall-winter season.

Paris Natives

Continued from page 2

staple Folies-Bergere, Casino de Paris, and Concert Mayol. Rarely do these shows do badly. Perhaps the tourists are cooled by undraped femmes. Whatever it is, nudes remain the main warm weather show staple.

Film houses in many instances are playing better known oldies and trying to capitalize on the Yank influx by showing oldie Brigitte Bardot pix with Anglo subtitles. They advertise that one can now see and understand what is cut out in America.

Jerry Lee Lewis Draws Only 600 in Ottawa Aud

Ottawa, Aug. 19.

Jerry Lee Lewis' one-nighter (15) in Ottawa's Auditorium drew an estimated 600 customers to a spot able to accommodate more than 8,000.

Prices were scaled to $2.50.

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500 Club, A. C.

Atlantic City, N.J., Aug. 17.

Sammy Davis Jr., Damita Jo, Jack Curtiss, Pete Miller Orch directed by Dick Stabile; $4 minimum; $2 admission.

It's a cinch that Sammy Davis Jr. will break the house record now held by Frank Sinatra before he completes his week at Paul (Skinny) D'Amato's Vermillion room in the 500 Club. The enlarged supper room was packed to capacity as he opened, and the waiting line for his second show stretched from the door down through the club's first bar and out into the street as vacationists fought for a chance to get in.

This little fellow seems to improve, if improvement is possible, every time he plays this spot. This time around during most of the 60 odd minutes he is devoting only a portion of his act to the impressions which in other years took up so much of his turn.

Vocally he scores heavily with "Where Is My Bess" from "Porgy and Bess" which will be his next motion picture; "Yiddisher Mama," "Hey There," "Little Girl," "Then I'm Happy," "Ain't Gonna Change," and "Birth of the Blues," done as he sits atop the concert grand.

His satirical impersonations of the greats of the entertainment field include takeoffs on Sinatra, Cole, Jolson, Jerry Lewis, Vaughn Monroe, Frankie Laine, Billy Eckstine. Here he is best in the Sinatra number, coming on stage with cigarette in lips, drink in hand, trench coat over a shoulder, and the standard Sinatra topper, to do "That's Why the Lady Is A Tramp," and then follows up as the others would do it, for a big click.

This time Uncle Willie Mastin is brought on for a brief soft shoe routine, disappearing from scene shortly thereafter. After this stint, Davis goes into his well known and well mitted tap routine. Davis is backed by the Pete Miller orchestra directed by Dick Stabile. His pianist is George Roads who lends an able assist.

Only other act is Damita Jo, who has moved over from Larry Steele's Club Harlem show. Attractive singer wins payees quickly with such as "It's So Nice," "Little Spanish Town," and a medley when she pours on with "Evening Sun" and "St. Louis Blues."

Walk.

Dorchester, London

London, Aug. 12.

Lucille & Eddie Roberts, Konyots (2), George Birch & Cyril Grantham Orchs; $5.60 top.

During this month the dancing line at this Park Lane hotel is on vacation, but the two acts in the present layout provide a neat contrasting entertainment which should please the late night diners during its two weeks' run.

With their opening spiel Lucille and Eddie Roberts have a tough job in trying to crack the ringsiders' reserve but once they get into their main mind-reading act the audience is quickly won over. Although not new in London, their show fascinates as the femme partner, blindfolded onstage, identifies articles handed to her husband by the customers. Among the articles she was asked to name on opening night were lighters carrying advertising slogans, driving licenses, details of a passport, etc. A particularly intriguing bit was the way in which she gave the details of a customer's car, revealing that it had been smashed up and was out of commission.

The Konyots' knockabout comedy dancing makes a fine opener. They have a well-paced routine which includes some difficult acro stunts and it's all good for plenty of laughs.

Opening act is neatly showcased by the Cyril Grantham orch. and, with George Birch's orch., they take good care of the dance sessions.

Myro.

Dunes, Las Vegas

Las Vegas, Aug. 14.

"Minsky's Follies of 1959," Lou Costello, Chiquita & Johnson, Seven Ashtons, Chili Pepper, Vera Vera, Jack Hilliard, Sharon Randall, Barbara Esko, Betsy Mills, Murray Briscoe, Liz Graham, Sid Fields, Vicky Dennas, Minsky Girls (32), Cee Davidson Orch (11); produced by Harold Minsky, staged by Madame Komarova, musical arrangements by Joyce Brown, lighting by Gordon Beck, stage direction by Edward Lynch, sets by R. L. Grosh & Son; $3 minimum.

Lou Costello's nitery bow sans Bud Abbott put him in familiar surroundings — the former burlesque performer headlines Harold Minsky's newest girly-burly revue, "Minsky's Follies of 1959." On opening night, Costello didn't appear to be very comfortable in the ancient skits which include "crazy House," but a few shakedown performances should put him in strde.

Because of the current controversy here about nudity, there was some speculation as to whether the bra-less babes would be eliminated or dressed up a bit for this show. Apparently, as far as the Dunes (which pioneered nudity in Vegas) is concerned, the nudes are here to stay. There were six nudes in the previous show, and this one has 11, counting the featured exotic, Chili Pepper.

Strongly balancing Costello in the overall production are acrobatic terpers, Chiquita & Johnson, and The Seven Ashtons. Personnel of the latter tumbling team has been altered since its last stint here, now consists of five males (one small boy) and two femmes.

Jack Hilliard, a welcome returnee to the Vegas scene, is a handsome singer who robustly handles the production songs with competent canary Sharon Randall. Production numbers by Madame Komarova featuring 32 Minsky showgirls, models, and dancers, are backed by the Cee Davidson orch (11). Show is in for an indefinate run.

Duke.

Statler, L. A.

Los Angeles, Aug. 8.

Eddie Peabody, Professor Backwards, Skinnay Ennis Orch (12); $2-$2.50 cover.

Eddie Peabody, whose some 30 years in show business haven't dulled his flying hands or hair, banks on reminiscence for his greatest stir, and the stable Statler patrons go for it all the way. Medleys which include "Stardust," "Somebody Stole My Gal" and "Some One of These Days" are good for a memory, with Peabody's technical skill most evident when he mutes his shining banjo or when he's plucking the Dixie tunes. Whether one goes for the banjo or not, it's refreshing to watch Peabody who seems grateful for every plaudit.

Professor Backwards, relying less heavily and during some shows not at all on his ability to write and pronounce "antidisestablishmentarianism" from back to front, breezes through a laugh-laden monologue that goes well at the Statler. With southern accent and nasal stuffiness, he quickly delivers, and the fun is compounded by a dry, immobile face. The jokes come fast, as do their punchlines, and his backwards word sense still is good for an amazing stint.

Skinnay Ennis and his orch (12) continues to back the show and add fine music for dancing. Show, each one running some 50 minutes, continues through Aug. 20, with the Wilder Bros. moving in on Aug. 21.

Ron.

Chateau Madrid, N. Y.

Laureanne Lemay, Lucio & Rosita, Jose Marquez & Maria Alba, Ralph Font and Panchito Orchs; $4 minimum.

Current revue at Angel Lopez' Chateau Madrid is an infectious one guaranteed to cement solidarity of the citizenry of South, Middle and North America, not to overlook parts of Spain. Show opens with Jose Marquez and Maria Alba in superb examples of flamenco dancing, a particular highspot being a vivid demonstration of agility on the part of Marquez in a solo turn.

Lucio & Rosita, the dancing team from Cuba, make their Gotham debut here in a spirited assortment of South American dances. Miss Rosita in a flaming red gown, and her partner in a tight, cream-colored dancing suit, demonstrated Pan-American trends and in a solo bit, Lucio displayed equally fantastic steps and jumps. Both are handsome individuals with fine stage presence and perform with evident enjoyment and polish.

Laureanne Lemay, Canadian chanteuse, is also making her first appearance at this Spanish-designed night spot. Miss Lemay, curvaceous 19-year-old gal with golden hair, comes on swathed in a gown of purple lace over peacock blue that breaks in a floor-length firecracker flounce starting above the knee. It is a stunning costume for the singer of French and English melodies, both of which she delivers with alternating tenderness and gusto. Her impression of a drunken French singer, rendered in French, is a sock number, as is her French-English version of "I Love Paris" and her Spanish-English interpretation of "You Belong to My Heart." She has a captivating way with the audience and her novelty numbers, in particular, scored heavily with patrons.

The Ralph Font and Panchito orchestras alternate the bright show and dance music at the comfortable Chateau Madrid.

Rans.

Sands, Las Vegas

Las Vegas, Aug. 13.

Marguerite Piazza, Louis Armstrong, Bill Norvas Singers (4), Texas Copa Girls (12), Antonio Morelli Orch (15); staged by Jack Entratter, choreography by Bob Gilbert and Renne Stuart; $3 minimum.

Jack Entratter's answer to the question of nudity in Strip shows is his newest production—a top quality, highly entertaining package which is geared to please all tastes. Marguerite Piazza and Louis Armstrong co-headline a neatly balanced opera and jazz festival, punctuated by lavish production numbers featuring the gorgeously gowned Texas Copa Girls (12), and the smooth songology of the Bill Norvas male singers (4).

Miss Piazza's delightful turn brought generous bravos from first-nighters, and the star seems to thoroughly enjoy her field day of singing and terping. At one point, she applies clown makeup while onstage, and segues into a stirring "Vesti La Giubba." She gets yocks and warm mitting with her bowoff circus number, in which she not only sings but plays miniature band instruments. Repertoire for act includes "Sposolizio," "La Spagnola," "Sorrento," "Quanna Femmena Vo," 'Witchcraft" (in Italian and English), 'Hush-A-Baby" (written by her conductor-arranger Jerry Bresler), "I Could Have Danced All Night," "I'll Never Walk Alone," "Zip," "Look For the Silver Lining," and "I Always Wanted To Be The One Who Played In The Circus Band." Latter number was written especially for her by Bresler and Lyn Duddy. Sets by Gary Smith and choreography by James Starbuck are first-class.

Armstrong's act is a completely separate unit, designed for both hipsters and non-hipsters. Satchmo's All Stars consist of Armstrong on trumpet; Billy Kyle, piano; Mort Herbert, bass; Trummy Young, trombone; Peanuts Hucko, clarinet, and Danny Barcelona, drums. All get a chance to solidly solo, and chirper Velma Middleton scores with "St. Lou's Blues." The group's numbers include "Now You Has Jazz" (with classic stylized vocal by Armstrong), "Indiana," and "Tiger Rag."

"Double feature," skillfully backed by the Antonio Morelli orch (15), is booked through Sept. 2.

Duke.

Fack's II, San Francisco

San Francisco, Aug. 14.

Teddi King, Joe Volino, Tommy Conine, Chris Crist, Herb Barman Trio; $2 admission.

Teddi King is surely one of the finest jazz singers extant, with an excellent voice, remarkably clean phrasing, tasteful material and a warm personality which brings a glowing crowd reaction.

She opens her 25-minute stint with "It Could Happen to You," goes into "A Room with a View," does Jimmy McHugh's "Porgy" belts "Lady Is a Tramp" robustly (and changes "Hate California, it's cold and it's damp" to more easily digestible sentiments for Californians), and knocks out a sock version of "Let's Face the Music and Dance," croons "Little Girl Blue" caressingly and winds up with a genuinely funny Beat Generation version of "All the Way." In addition, she uses her hands expressively, wears a low-gown to the advantage of her curvy figure and demonstrates a savvy and professionalism which better-paid singers might well envy. This is very top-drawer, and crowd eats it up.

Joe Volino has a big, good voice in a small frame and rates a fine hand on his 22-minute stint, mostly standards. He is still a trifle unsure of himself and needs a little comic material to relieve a diet consisting largely of ballads and blues. But he figures to develop.

Tommy Conine in a fine tap-dancer with a great sense of comedy and a marvelously relaxed manner. Chris Crist opens 90-minute show with a record act—'nuff said. Herb Barman Trio is excellent. Show's booked through Aug. 23.

Stef.

Hurricane, Wildwood, N. J.

Wildwood, N.J., Aug. 13.

Charlie Gracie, Day Bros. Sextette, Dynatones (4); no cover or minimum, $1 admission weekends.

In order to hypo a lagging box-office, Sylvan Rosenfeld and Gertrude Berkowitz's Hurricane Room has signed Charlie Gracie to an unprecedented month-long engagement. This marks the only time that any name singer has been pacted for so long an engagement in the Wildwoods.

And the size of the crowds and the talent indicates that no mistake has been made. With wavy hair, sparkling eyes and good looks, Gracie is socko from the word go.

An adept guitarist, Gracie concentrates on selling every song out to the rim. His offerings include "Butterfly," "Eeony, Miney, Mo," "Why Don't You Write Me A Letter?," "Hound Dog," and a sexy offering with French overtones named "La, La."

The Dynatones back the star up and offer their own brand of animated rock 'n' roll. Replete with gold lame jackets, the Dynatones beat a frenzied cowbell tattoo to "Fandango." Saxophonist Frankie Day is a standout.

The Day Bros. sextette blend comedy with rock 'n' roll. Their best offerings are "Splish, Splash" and "Fever." Their terp work is especially good but they must temper the brashness of youth to gain their full potential. Their original numbers display the group at their best and their carbons of Treniers numbers are too familiar to obtain results for this group. All in all, this stacks up as a solid show for rock 'n' roll fans, albeit puzzling to some of the oldsters that wind up in the audience.

Math.

The Cloister, Chi

Chicago, Aug. 12.

Lennie Bruce, Lurlean Hunter, Ramsey Lewis Trio. $2.50 minimum.

Refurbished Cloister Inn is just The Cloister now and bidding for chichi trade with a name policy. Liquor's the only other fare, so the 200-seater has got to rely on its revamped identity and the stimulus of its marquee for nut-cracking. Preem layout, in for a month, is a worthy debuter, but with tough opposition in town, it figures to need beaucoup word-of-mouth succor, especially for the mid-week market.

Slender comic Lennie Bruce is first-timing in Chi—and man, he's out there! Caustic viewpoints and sometime coarse verbalizing are raw meat for the hipsters, and rate strictly for the cerebral smalleries. Delivery's disjointed, which is not to say out of control, and dotted with a "bug me" throwaway that typifies the Bruce jargon. Comic's perception is acute, and he bites clear to the nub of an issue. Tablers who don't dig him are apt to be traumatized by the nakedness of his Ike-Sherman grilling on the links. But especially divisive outfront is his conclave of pulpiteers, which—take your choice—is irreligious or a devastating indictment of theological sham. It's tightrope stuff, though for what it says, adroitly put across.

Jazz chirper Lurlean Hunter is a local fave, and a familiar sound in this cellar, who's somehow never hit the heights thought by buffs within reach. Whatever the absent quality, it's not on any technical count. Her phrasing and beat, in fact, are virtually flawless through a catalog that includes "Simple Life," "Darn That Dream," "Lady is a Tramp" and "Detour Ahead," among others. Singer's ably backed by Ramsey Lewis trio, onstage also for intermission sets.

Mickey Shaughnessy and Meg Myles move in Sept. 8.

Pit.

Club Harlem, A. C.

(FOLLOWUP)

Atlantic City, Aug. 14.

The big voice of Arthur Lee Simpkins fills this spot with a different kind of music, and some times a different kind of payee, as the singer joins Larry Steele's "Smart Affairs of 1959" for what has become his annual August appearance in this resort.

Simpkins offers a varied program, with pops, spirituals and selections usually found on the program of concert singers rather than in night clubs. While he clicks with all, it's in the field of the more serious music that his voice is most effective. "Sorrento," "O Sole Mio," "Granada," etc. are especially to point.

He does "Down By the Riverside" with payees taking up the beat with wooden clappers found on tables here to make enough noise to drown out a less powerful voice. "I Believe," "Just A Wearying for You" silence a usually noisy audience.

"Ave Maria" is his final number and one which is seldom heard in clubs, but here it is well received with Simpkins only getting away as house lights are dimmed for the Steele show finale. Singer gets big assist from his arranger and accompanist, Charlie Prime.

Mauri Leighton came in from Miami to join "Affairs" for last four weeks. Her husky voice keeps them happy with "Anything Goes," "Cimilo," "I Wanna Be Loved," and finally the ribald "Too Many Men."

Walk.

Fairmont Hotel, S. F.

San Francisco, Aug. 14.

Tony Bennett, Ralph Sharon, Alan Mack, Bill Exiner, Candido, Ernie Heckscher Orch (11), $2 cover.

Tony Bennett is a terrific showman, has a great group led by Ralph Sharon behind him and gets tremendous applause in his 50-minute show.

Bennett sings 16 songs, far above par, in his stint and gets great audience reaction. Most of his numbers are standards, such as "It Had To Be You," "Without a Song," "One More for the Road," "Our Love Is Here to Stay," "Blue Moon," "Pennies from Heaven," "Lost in the Stars," "Lullaby of Broadway," "Always" and "Ol' Man River."

His voice seems rather tight, but he uses a handmike very dextrously, hops around the stage enthusiastically, smiles and gives an impression of vast sincerity.

Sharon on piano, Alan Mack on bass, Billy Exiner on drums and Candido on conga drums are top-flight, and Candido takes a drum solo during "Ol' Man River" which contributes to flipping audience. Show's booked through Sept. 3.

Stef.

Riverside, Reno

Reno, Aug. 14.

Diahann Carroll, Johnny Haymer, Riverside Starlets (8), Bill Clifford's Orch (10); $2 minimum.

Diahann Carroll offers one of the most distinctive and versatile voices heard from the Riverside theatre-restaurant in many bills.

First-nighters were scattered, but enthusiastic with approval. Miss Carroll's two-frame stint will suffer because she's relatively unknown in the west on the bistro circuit.

Working the opening night show like a pro, she showed range with titles varied as "This Can't Be Love" and "Nobody Knows The Trouble I've Seen," the latter with no accompaniment. The sepia songstress, svelte and lithe, makes mood with "Boy Next Door," and in seconds flits to a throaty rendition of "Be A Clown." Miss Carroll shows good histrionics with a commanding version of "You'd Better Go Now." On the blues and the jazz she also has authority. At 19, she's well on the way.

Playing with Miss Carroll is comic Johnny Haymer, debuting in Reno. His bits in French accent rate scattered mitting, but improves with English and Brooklyn bar impreshes. Some of the older lines could be omitted. Turn is slow in spots, but is generally well-received. He's at his best with the leather jacket-motorcycle offering.

Starlets open show with a Moro-Landis production perfected in precision and timing. In briefs and West Point toppers, terpers command midterm approval with intricate drill routine with rifles. Mannequins take second turn in fashion parade. Backing entire show is able music of Bill Clifford's orch. Closing date set for Aug. 27.

Long.

Mr. Kelly's, Chi

Chicago, Aug. 11.

Peggy King, Jorie Remus, Marty Rubinstein Trio; $2.50 minimum.

Peggy King proves herself an effective little performer, as much for her breezy, witty patter as for her sweet thrushing. Her "pretty, perky" billing is fully realized, and her half-hour songalog avoids the chestnuts for the less familiar. Miss King, however, should settle on a concept. She is naturally the ingenue, yet sports a chic colf and black cocktail dress that seem to clash with the image.

Her tunes further show the efficacy of playing it winsome and wistful. "Someone in Love," "So Do I" and "Is It Love" are more believable than a too-sophisticated (for her) "Blame It On My Youth." Chirper's "Lonesome Road" also indicates that jazz isn't her most becoming idiom. But such lapses don't deny Miss King's ability to pick up on an audience for fast, lasting rapport.

It's Jorie Remus' second stint at this intimery, and comedienne orbits on the satire-parody axis mostly for chuckles. She registers spoofing various classes of chirpers, and with several bits on telephonic insincerity that point up, besides the act's subtlety, a fine sense of comedic timing. Her thrushing of "My Bill" and "Cooperation" show, among other things, a firstrate musicomedy flair. Her funniest moments find her horizontal on the piano—an unoriginal device, but deftly done to good response. A mobile face and sack dress abet her mirthy ways.

Pit.

Largo, Hollywood

Los Angels, Aug. 15

Bobby Breen, Arte Johnson, George DeCarl Orch (5); $1.50 cover.

Word-of-mouth, and plenty of it, will have to be the primary reason patrons will be drawn into Chuck Landis' Largo nitery during current booking of Bobby Breen and Arte Johnson. Although it's true that Breen, onetime juve singing star, may attract those patrons that dig nostalgia it's questionable whether he has a strong enough marquee pull in today's market to keep this sunset nitery bustling.

Breen, who hit national fame as a discovery of Eddie Cantor in the mid-30s, still exhibits much of the talent that he displayed as a child star when he captured filmgoer hearts in such films as "Rainbow On the River," "Let's Sing Again" and "Fisherman's Wharf." The goodlooking singer, now a tenor and making his first local appearance in five years, possesses a natural flair of showmanship. His repertoire is balanced with songs of past and present—all of which are delivered in good fashion. Numbers included "Lonesome Road," "It's Just the Nearness of You," Shadrach," "My Baby Just Cares For Me," "Dixie Melody," well done in a rock-a-billy style, "Return To Me" in both English and Italian, and of course, "Rainbow On the River" from the RKO pic.

Arte Johnson, a young energetic comic, new to the Coast, is not a funnyman for everybody. His unique style of material will appeal only to a certain segment who like offbeat humor. Strength of his routine is the opener, a double-talked takeoff on "Little Red Riding Hood" which he refers to as "Little Red Flethrick." It takes a few minutes to get into Johnson's groove, but once done, he can be appreciated.

Comic's brand of humor is backed with a fair voice which he uses while singing novelty types tunes with original lyrics. Best of the latter group was "Lassie" which he warbles a la Billy Eckstine. Also a tune tagged "Gopher the Gus" deserves mention. His satire on Russian soap operas and commercials was also a laugh getter.

George De Carl's orch (5) continues supplying this spot with top backing for the acts and some danceable music. The Novelites open Friday (22). *Kafa.*

Hotel Muehlebach, K. C.

Kansas City, Aug. 15.

Granada Dancers (5), Peter Wood, Danny Ferguson Orch (8) with Kay Houston; $1-$1.50 cover.

The five Granada dancers featuring Estrellita & Raoul are making one of their first night club engagements at the Terrace Grill of the Muehlebach, coupled with funny man Peter Wood in his first date in town.

Hour-long show gets a heavy flavoring of Spanish dances and eye-catching costuming from the dancers for the first 30 minutes. Then its Wood's turn and he proves suave and sophisticated with his round of stories in dialects and his impressions of famous personages. He's strong on the satire, smooth with it all, and lifts customer interest to a high pitch.

The Granada Dancers have been in the making several months. It broke out recently to the public with Cugat and the Steve Allen show, and now is having one of its first dates in a hotel-night club. Playing the Terrace Grill of the Muehlebach, with comic Peter Wood, troupe does 30 minutes of a nearly hour-long show and comes off with handsome applause.

Basis the troupe is Estrellita & Raoul, noted Spanish dance team on their own for several years. Now they have surrounded themselves with another threesome and have a group of handsome people, excellently costumed and expert on the Spanish dances.

The list includes a classic Andalusian flamenco with all five stomping away, a paso doble and the fantasy of a bull fight, a gypsy flamenco with Raoul and Angelillo almost battering out the floor, an 18th century Spanish bolero with Estrellita leading the troupe, the La Jota from Aragon, the Venezuelan joropo featuring maracas on the shoes, "It's the Same" as a bit of comic production, and a modern mambo to close.

The earmarks of hard work and knowhow are here, the dances are authentic and rhythm catching, and the entire presentation is colorful and eye-filling.

Margarita Sierra opens Aug. 29. *Quin.*

Cabaret Concertheatre, L. A.

Los Angeles, Aug. 5.

Jean Arnold, Margarita & Clark Allen, Don Sheffey; $1.50 cover.

Working with its combination night club-concert hall blueprint, Cabaret Concertheatre has laid out an offbeat show that's on-beat all the way, the kind of unique entertainment that can be digested by more than the avant garde.

Jean Arnold, back from New York for her first local appearance in five years, stars in the package, and there's ample proof here that she's a proficient comedienne with a touch that ranges above subtlety and punch and grabs hold of each in a most engaging way. Miss Arnold, who has a strong, pleasant voice and appropriate personality for this sort of thing, also scores heavily with the more sentimental and dramatic lyrics, picking a quartet of selections from "Threepenny Opera," a show she did for two years while in N.Y. Tops in her 35 minutes of song are a doped-up version of "Minnie the Moocher" and a clever exercise taken from her latest show, "Take Five," which describes suburban sex. Pianist Don Sheffey is fine in backing up her quick-paced act.

Openers are Margarita & Clark Allen, Spanish dance exponents who take the trouble to explain what they're doing during their 30-minute stint. Education has not always been at home in a nitery, but it's a pleasure here. Romping through medieval folksongs, Mexican song stories and flamenco, the team divides its work with the male member flicking the Spanish guitar and singing, while she clicks her castanets and heels with remarkable timing. Skilled technique is evident. So is the humor: "Latins always are dying of love, but they never quite make it. It's sort of a death wish with a safety catch."

Show is in for four weeks with options, and if opening night enthusiasm carries over, even in part, the options looks to be picked up. *Ron.*

Diamond B'ch, Wildw'd

Wildwood, N.J., Aug. 14.

Jonathan Winters, Millie Vernon, Poodle Symphony, Sally & Joe Novell, Ann Henry, Daisy Mae & Her Hepcats (5); Three Cleffs, Charlie Spivak Orch (10); no cover or minimum, $1 admission.

Surprise hit of the season here is Jonathan Winters who is attracting capacity and near-capacity crowds to Wildwood's 3,000-seat Diamond Beach club. The only other star to garner "ropes-up" crowds here this season was Martha Raye.

Winters, however, gives more sparingly of his talents than any other headliner to appear here. With his almost trademarked sound imitations, Winters forgets all about old jokes and breezes his bombastic way through tv westerns, service station and baseball pitcher woes.

A sexy songstress named Millie Vernon uses her powerful pipes and spirited dancing to warm up the audience. A cute redhead, she shows flashes of comedy ability and might profitably add a few more such touches to her act.

She offers impressions of Jo Stafford, Billie Holiday and Judy Garland. Her songathon includes "Imagination," "It's A Sin To Tell A Lie," "I've Got You Under My Skin," "St. James Infirmary," and "Someone To Watch Over Me."

Sally & Joe Novell offer the best novelty act of the season with their Poodle Symphony. Black and white French poodles along with pink - and - blue dyed minature French poodles form the basis for a socko novelty turn. They do everything from rock'n' roll dance steps to tooting on a harmonica. A refreshing, excellently trained turn.

Singer Ann Henry, house singer for the summer, makes the most of big stage terp space and the Spivak orch backing, to beg off to big plaudits.

Vivacious Daisy Mae and her Hepcats offers songs with spice and rock 'n' roll to round out a show in which all the ingredients jell almost perfectly. *Math.*

Alma Cogan to So. Africa

Morecambe, Eng., Aug. 12.

Alma Cogan, topping in a holiday show here, will play dates in South African niteries in October.

Singer planes to Johannesburg Sept. 26 for dates at the Bal Tabarin and Latin Quarter. She opens her two-weeks' stint Oct. 1, with her own pianist, Stan Foster.

Barclay Hotel, Toronto

Toronto, Aug. 12.

Del Ray, Wally Dean, Craig Daye Dancers (5), Bob Carter, Jimmie Amaro Orch (8); $1.25 cover.

For a 58-minute floor show, Al Siegel has whipped together a diversified layout with balance and pace that is okay on entertainment. For a shot-in-the-arm at his Indigo Room proceedings, Siegel has assembled Del Ray, the magic'an; Wally Dean, teller of tall tales; a tryout here of the Craig Daye Dancers; with Bob Carter on for his own tenor stint of singing, plus Carter's emceeing of the bill. All acts are excellent on customer response.

In top hat, tails, and white gloves, Del Ray is expert in pantomimic style on a sight-act with his produced cigarets; his palming, card manipulations; the disappearing and transferred appearances of caged canaries; his tricks with white doves and colored scarves. Outstanding is Del Ray's bit with his baby panda. This is an hilarious finish, though it's done by electronics. Whole is a slick and puzzling act to the audience.

Wally Dean is also tops on storytelling, plus his impression of a drunken wife soliloquizing with an imaginary bartender about an errant husband; with Dean later doing the soused spouse in another monolog. Dean is a funny jokester.

Interspersed throughout, plus their opening as temple girls of Shangri-la, are The Craig Daye Dancers, complete in Oriental costumes and bearing fire-torches for a symbolic opening before a giant figure of Buddha. On strobe lighting, this is a fine flaming effect. Girls are also graceful in their waltz impressions, this time in variegated evening gowns, tiaras and mink muffs; with Bob Carter singing his "Falling in Love" and "Lover, Keep on Dancing."

McStay.

Beverly Hills, Cincy

Cincinnati, Aug. 15.

Ted Lewis, Beverly Marshall, Eddie Chester, Cathy Basic, Eddie Laurence & Connie, Lindsay-Sapphire Dancers (9), Bill Raymond, Gardner Benedict Orch (10), Jimmy Wilber Trio, Larry Vincent, $3 minimum, $4 Saturday.

Ted Lewis, record holder for engagements at Swank Beverly Hills, uncorks a sparkling revue for this fortnight visit. Firstnight overflow typifies the ever agile master minstrel's popularity with Greater Cincy nightclubbers.

Except for Cathy Basic, soprano, Lewis is supported by different talent than on his date here last October. Featured newcomer is Beverly Marshall, captivating comedienne. She highlights the 65-minute proceedings with record panto bits of "Cocktails for Two," "Old Philosopher," "St. George and the Dragon" and "Dragonet."

Back after 25 years is Eddie Chester, who was the original Lewis shadow of his "Me and My Shadow" song and dance classic. Diminutive Chester doubles with Lewis on surefire "Call of the South" and "Who's Sorry Now" routines and takes over briefly on his own before the rousing ensemble finale.

Lewis carries on as vigorously and pleasingly as ever, singing, talking, clowning, dancing and scoring with clarinet on "Tiger Rag," the tune he recorded in 1917. He teams with Miss Basic on a cute "I'm a Lover" specialty. She solos "Could Have Danced All Night" to big returns. Rounding out the Lewis package are Eddie Lawrence & Connie, young and smart tap and softshoe artists.

Supplementing the Lewis troupe are the Lindsay-Sapphire Dancers and the location orchestra, joined by a Lewis pianist. *Koll.*

Harrah's, Lake Tahoe

Lake Tahoe, Aug. 15.

Mickey Rooney with Joey Forman, Lois Ray, Del Courtney Orch (10); $2 minimum.

Mickey Rooney, always the showman, clicks through a 37-minute turn of fast and varied comic bits that keeps patrons all the way with him from opener. Working like a longtime team, Rooney adds Joey Forman to his bill as a perfect foil. Two show near-perfect timing, and auditors give unreserved endorsement.

The presentation of the "Annual Lake Tahoe Awards" is tops. Forman as a waiter and Rooney as a chef rates heavy. Take-off on "River Kwai" nip and candid camera bit scored solid with South Shore Room set.

Adding femme touch is Lois Ray, who is not only a real looker, but shows talent in terping dept. In beautiful red costuming, Miss Ray at time uses props to assist. Marionette in one sequence, dressed identical, deftly matches terping step for step. Mannequin could fill a stronger spot. *Long.*

Unit Reviews

Barnes-Carruthers Revue
(AK-SAR-BEN, OMAHA)

Omaha, Aug. 15.

Curly, Byrd & Leroy, Konyot's Chimpanzees, Dann Bros. (2), Odette de Paris, Nip Nelson, Ned Smith & June Sayer, Dorothy Hild, Dancers (19), Norman Walsh Orch (10); at Ak-Sar-Ben Field, Omaha, August 11-13, '58.

Traditional season closer for Ak-Sar-Ben members is the Barnes & Carruthers "Cavalcade of Stars" (No. 2 unit) Revue, and this year the Chicago agency came up with a sparkling presentation for the 22,000 families belonging to the Omaha civic org.

High spots of the show came in the four production numbers, with the Dorothy Hild Dancers, 16 girls and three boys, displaying talent, looks and excellent costumes in "On With Show," "Stepping High," "Fandango de Espionole" and "Trolley Car." Singers Ned Smith and June Sayer are okay in background, but the Norman Walsh orch was sad.

Individual acts are very good, although the Curly, Byrd & Leroy comedy dancers had much more adult appeal than for the moppets. Konyot's chimpanzees are a Grade-A offering, with a collie dog working with the three chimps for unusual sight values. While chimps aren't as clever as several others seen here, the fine presentation marks this act up considerably.

Dann Bros are good unicycle balancers and wind up on a low wire for a head-to-head stand while one lad is on the unicycle. Nip Nelson handles emcee chores capably and does a long 18-minute stint with impresses. Guy has clever takeoffs on Lucky Strike commercials, Hitchcock, Welk, Como and Spike Jones, but could sharpen his turn by dropping the his Ed Sullivan, Godfrey, Liberace and Presley bits that seem to be musts with all impressionists. Odette de Paris is under new acts. *Trump.*

Moscow State Variety Theatre
(KING'S, GLASGOW)

Glasgow, Aug. 5.

Focus on high standard of acro, musical and dance acts in the Soviet Union is spotlit in this unit layout, currently at this legit house before returning to Russia. Each act has vitality and confidence, plus an individual skill, and artistes exit to strong mitting from interested outfronters.

Openers are Valentina Skvortsova & Nikolai Sirai, with easy-on-the-eye acro routine that has lotsa poise. Another duo, Lydia Ustinova & Eugene Morozov, the former gaily garbed in blue, follow with unusual combo of dancing to their own accordion music; this is a spirited act in the Russian tradition.

Standout act is Fedor Savchenko, blond juggler of a high order, assisted by his partner Claudia. He instantly commands attention with an act of exceptional high standard worthy of pronto attention by bookers (See in New Acts). It wins solid palming.

Musical oldies, such as "Smoke Gets In Your Eyes," are brightly dispensed by an instrumental quartet, consisting of Vyacheslav Semonov on accordion, Nikolai Nazaryuk on clarinet, Nikolai Istratov on double bass, and Vassili Riskov on guitar.

Next to Savchenko in commanding attention is the puppet act of Sofia Mey & Igor Divov, assisted by Natalie Stepanova and Natalia Tyuleneva. Their doll characters have many subtle shades of expression, even to smiles, grimaces and action of smoking a cigaret.

Natalia Tyuleneva offers piano solos for worthwhile reaction, and Loretta Ovnanyan registers with gay Armenian folk dance. A femme magician, Veronica Malinovskaya, is a novelty, aided by her "pupil," Konstantin Zaitsev. Russian songalog is by Lyudmila Isayeva, attractive distaffer, who wins strong local reaction with the Scot ballad, "Loch Lomond," sung in excellent English. *Gord.*

Industrial Show Review

Oldsmobile Show
(BROADWAY THEATRE, N.Y.)

Oldsmobile presentation of "Good News" with Bill Hayes, Florence Henderson, Frank Fontaine, Patricia Marand, Lee Cass, Jim Hutchison, Wisa D'Orso, Hugh Lambert, Betty Rhodes; choreography, staging, Carol Haney; music direction, Sherman Frank; sets, Donald Oenslager; costumes, Alvin Colt; lighting, Klaus Holm; special songs, Luther Henderson, Bill Hayes; executive producer, Frank Egan. Based on the musical play by Laurence Schwab & B. G. De Sylva; music and lyrics by De Sylva, Henderson & Brown.

Now that the battlelines have been drawn for one of the toughest selling jobs in history—the fight for supremacy of auto sales—virtually every strategem in the book is being dusted off for active duty in this war. A major weapon, one utilized by the entire General Motors automotive family, has been the touring shows to educate the dealers on the new selling points.

In this field, Oldsmobile has picked up a new first—the utilization of an existing musical comedy. Although out of print for many years, "Good News" still has the lively De Sylva, Brown & Henderson. Score and the traces of the Lauarence Schwab-De Sylva book can be seen through the sales talks. It's lively and entertaining even with the commercials.

The new 1959 Olds (the gingerbread on the side has been eliminated) has, according to the prospectus, 188 changes. A dealer would have a rough time learning about these new items. However, the salesman and dealers assembled at the Broadway Theatre, N.Y., where the show preemed, were given a pretty thorough indoctrination on the key points. They were presented rhythmically, forcefully and entertainingly. Key words were subtly provided in the songs and scenes, and the points that would meet resistance were knocked down, through straw men perhaps, but at least they showed how it could be done.

The production of an industrial show is a rough assignment. It not only has to sell, but to entertain. It's a show of the most functional kind and a difficult asignment.

The "Good News" book shows its age of course, and some of the business is reminiscent of the flapper and racoon coat era. However, the melodies still retain the bounce even under the changed circumstances.

In this instance, the football player has flunked a course in salesmanship, and this condition must be made up before he can play in the big game. Bill Hayes is the grid great and Florence Henderson is the cranial coed. She teaches him salesmanship among other things, and the sales spells seem to have a touch of cynicism, which somehow gives them more force.

Probably the best scene in the show is the rhythmic sales talk by Hayes which gets the sales force at a fever pitch, and then the hero of the show—the new Olds—is presented, and the place goes into a virtual bedlam.

There are good performances by Hayes and Miss Henderson, who are special pets of the Olds sales force who have appeared in all their video shows as the charm jobs on the salesforce. They are personable, appear at ease and seem pleased to help put the new car over the top. Frank Fontaine does a pro job on the comedy as the football coach, and Lee Cass does well as the understanding professor who passes Hayes. The support by Patricia Marand, Jim Hutchinson, Wisa D'Orso, Hugh Lambert, and Betty Rhodes contributes to the commercial success of the evening.

The D. P. Brother Agency has done well with the show. They have mounted it handsomely with Donald Oenslager sets; the choreography and staging by Carol Haney eliminated the oldtimey aspects of the book, and the Alvin Colt costumes provided a suggestion of the '20s, but had the modern touch. Sherman Frank handled the orchestra flawlessly. Max Hodge did the book revisions and Luther Henderson did a special tune to plug the Olds features. *Jose.*

VARIETY BILLS

WEEK OF AUGUST 20

Numerals in connection with bills below indicate opening day of show.

NEW YORK CITY

Music Hall 21
Gaston Palmer
Eileen O'Dare
Raphael & Model
Corps de Ballet
Rockettes
Paige Orc.

AUSTRALIA

MELBOURNE
Tivoli
Merry Macs
Susanne & Escorts
Max & Cherie
Arnley & Gloria
Terry Scanlon
M & S Davis
Simone Monin
Marge Glancy
Kuban Cossack Co.
Sally Richardson
June Burke
Norman Yemm
Deidre Green
SYDNEY
Tivoli
Rolly Rolls
Douglas & Priscilla
Herrie Dargie 5
Billy Baxter
Najas
Alcettys
Dorothy Costello
Dairays
Bill French
Rae Morgan
NEW ZEALAND
Timaru Royal
Larry Griswold
Johnny Lockwood
Anny Berryer
Medlock & Marlowe
Winnetou & Squaw
Hayes & Faye
Williams & Shand
Barton & Stuchb'r'y
Edit Juhasz
Frank Ward

BRITAIN

ASTON
Hippodrome
Desby & Grant
Johnnie Hambley
Beulah Condon
Peter Raymond
Renee Dymott
Gloria
Lynette Nibor
Cleo Romaine
Klifts
Kelwyns
Naughtigals
BRADFORD
Alhambra
Marty Wilde
Nancy Whiskey
Maureen Gabriel
Sonny Roy
Speedacs
Allen & Albee Sis
Les Martell
BRIGHTON
Hippodrome
Frankie Vaughan
Jimmy Wheeler
Fayne & Evans
Elizabeth Larner
Fraser Hayes 4
Ron Parry
N & P Delrina
Ugo Frediani
Murray Campbell
George Mitchell Co.
George Carden Co.
EDINBURGH
Empire
Dickie Valentine
McAndrews & Mills
Carmel Gowan
Roy Castle
Tassi & Prinar
Hal Roach
Dorothy Reid
Kid & I
GLASGOW
Empire
Connie Francis
Dennis Bros.
Dowie & Kane
Dallas Boys
Taylor & Valerie
Gaby Grossetto
Barbour & Billie
LIVERPOOL
Empire
Russ Hamilton
Ronnie Collis
Jill Day
Johnny Stewart
Mike Coyne
Garth Meade
Lardelles
Mandy & Sandy
Alain Diagora
NEWCASTLE
Empire
Jackie Dennis
A. & V. Shelley
John Barry 7
Lidell Triplets
Larry Grayson
Bela & Shan
Eric Mason
Emerson & Jayne

Cabaret Bills

NEW YORK CITY

Chateau Madrid
Laureanne Lemay
Marques & Alba
Ralph Font Orc
Panchito Orc
Candi Coriez
Copacabana
Jill Corey
Gene Baylos
Bev & Jack Palmer
Joni Roth
Ronnie Hall
Dewshairs Room
Alice Ghostley
Don Evans
No. 1 Fifth Ave.
Bob Downey
Harold Fonville
Joan Bishop
Hotel Roosevelt
Lenny Herman
Bill Snyder
Hotel Taft
Vincent Lopez Orc
Hotel St. Regis
Milt Shaw Orc
Ray Bari Orc
Latin Quarter
Tina Robin
Paul Gilbert
St. Leon Troupe
Gena Genarde
Martha Errolle
Queti Clavejo
Jo Lombardi Orc
B Harlowe Orc
International
Lenny Kent
Ann Weldon
Corinne & Ravel
Mac Pollack Orc
D'Aquila Orc
RSVP
Mabelle Mercer
Savoy Hilton
Emile Petti Orc
Viennese Lantern
Monica Boyar
Nejla Iz
Ernest Schoen Orc
Paul Mann
Village Barn
Belle Carroll
Tex Fletcher
Flash Mason
Karen Thorsell
Mickey O'Malley
Bobby Meyers Orc
Village Vanguard
Morgana King
Sam Most 4
Horace Silver 4
Waldorf-Astoria
Ximinez Varzas
Ballet Espanol
Emil Coleman Orc
Bela Babai Orc

CHICAGO

Black Orchid
Jack Carter
Pat Morrisey
Joe Parnello (3)
Blue Angel
Osborne Smith
Anita Del Rio
Ame Astra
Ann Shelton
Dane Beaumont
Lord Christo
Blue Note
Count Basie Orc
Chez Paree
Zsa Zsa Gabor
Joey Adams
Al Kelly
Lou Monte
Geo. Cook Orc
Chez Adorables (9)
Cloister Inn
Lenny Bruce
Lurlean Hunter
Ramsey Lewis Trio
Conrad Hilton
Glenn & Coleen
Mercedes
Gate of Horn
Gateway Singers (4)
Eve Lill
London House
Joe Bushkin (4)
Mister Kelly's
Peggy King
Jerie Remus
Marty Rubinstein 3
Marx & Frigo
Palmer House
Yonely
Norma Smith
Hal Loman & Playmates
Ben Arden Orc

LOS ANGELES

Avant Garde
Jeri Southern
Page Cavanaugh 3
Dave Keichum
Band Box
Billy Gray
Patti Moore
Ben Lessy
Leo Diamond
Bert Gordon
Bob Bailey's orc
Ben Blue's
Ben Blue
Buddy Lester
Sammy Wolf
Joan Kayne
Dick Bernie
Joy Lane
Richard Cannon
Phyllis Applegate
Ivan Lane Orc
Coconut Grove
Liberace & Co.
Freddie Martin Orc
Crescendo
Mort Sahl
Frances Faye
Jack Costanzo
881 Club
Johnny Walsh
Matt Dennis
Interlude
Earl Grant
Largo
The Novelites
George DeCarl Orc
Moulin Rouge
Johnnie Ray
Clark Bros.
Donn Arden Revue
Dick Stabile Orc
Slate Bros.
Don Rickles
Joyce Collins Trio
Dick Kallman
Statler Hotel
The Felder Bros.
Skinnay Ennis Orc
Ye Little Club
Nino Temoo
Christine Callas

LAS VEGAS

Desert Inn
Anna Maria Alberghetti
Johnny O'Brien
Art Johnson
Donn Arden Dncrs
Carlton Hayes Orc
Dunes
"Life Begins At Minsky's"
Pinky Lee
Gautier's Steeplechase
Martine Vargas
Eva Pavlova
Gillian Grey
Bruce Yarnell
Cee Davidson Orc.
El Cortez
Dubonnet Trio
Don Baker 4
Three Al's
El Rancho Vegas
Joe E. Lewis
Marilyn Maxwell
Candy Barr
Barry Ashton Dncrs
Dick Rice Orch
Flamingo
Ritz Bros.
Dolores Hawkins
Don Kirk
Flamingoettes
Jack Cathcart Orc
Dick Contino
Fremont Hotel
Nitecaps
Mark Wayne 4
Make Believes
Golden Nugget
Turk Murphy
Ish Kabibble
Flo Dreyer
Carmen Le Fave 3
Riviera
Red Skelton
Ann Mason
Double Daters
Dorothy Dorben Twins
Shecky Greene
Billy Williams
Ray Sinatra Orc
Sahara
Betty Hutton
Saharem Dancers
Louis Basil Orc
Louis Prima—
Keeley Smith
Beachcombers with Natalie
Sonny King
Sands
Louis Armstrong
Marguerite Piazza
Texas Copa Girls
Antonio Morelli Orc
Showboat
Shirley Scott
Garr Nelson
Showboat Girls
Vic Artese Orc
Silver Slipper
Hank Henry
Sally Rand
Barbary Coast Boys
Sparky Kaye
Red Marshall
Danny Jacobs
Annie Maloney
Geo. Redman Orc
Stardust
Lido De Paris
"Can't Magnifique"
Billy Daniels
Happy Jesters
Dianne Payne
Tropicana
(Carol Channing
Neonan & Marshall
Elaine Dunn
Georga Tapps
Lizanne Truex
Mary Ellen
D. Williams Singers
Nat Brandwynne Orc

MIAMI-MIAMI BEACH

Americana
Jack Barry
Lee Martin Orc
Maya Orc
Balmoral
Charlie Farrell
Billy Mitchell
Mickey Gentile
Jose Curbelo Orc
Carillon
Carmen Amaya Co.
Dick Sterling
Jacques Donnet Orc
Deauville
Los Chumbeles
Jose Fernandes
Mirivi Ruiz
Mario Rey
Joselito Cruz
Freddy Galo Orc
Eden-Roc
Al Martino
Geo. Hopkins
Soler & Sorca
Mal Malkin Orc
Sonny Kendis Orc
Fontainebleau
Les Paul
Mary Ford
Johnny Conrad Dcrs
Murray Solamm
Sacasas Orc
Pupi Campo Orc
Lucerne
Havana Mardi Gras
Diosa Costello
Miles Velarde
Don Casino
Tonia Flores
Tony & Fuscella
Juan Romero
David Tyler Orc
Murray Franklin's
Murray Franklin
Ray Carroll
Dolores Leigh
Dick Haviland
George Karroll
Snuffy Miller
Eddie Bernard

HAVANA

Capri
Sheila Reynolds
Mitsuoko & Roberto
Miguel Herrero
Somavilla Orc
Calvet Orc
Hilton
Los Romeros
Faxos
J. Moreno Orc
Fajardo Orc
Nacional
Celeste Mendoza
Gina Romand
Manolo Torrente
Ana y Julio
Monica Castell
Manteca
Dancing Waters
W Reyes Orc
Riviera
Martha Perez
Ramon Veloz
Elena del Cueto
Felix Guerrero Orc
Casino Playa Orc.
Sans Souci
Teal Joy
San Souci Follies
Victor Alverez
Miriam Barreras
La Serie Orc
Ortega Orc
Tropicana
Leonella Gonzalez
Henry Boyer
Blanquita Amaral
Daniel Riolobos
Tropicana Ballet
S Suarez Orq
Romeu Orq

SAN FRANCISCO

440 Club
Larry Winters
Blackhawk
Cal Tjader
Easy Street
Turk Murphy
Hall's
Teddi King
Joe Volino
Chris Christ
Tommy Conine
Fairmont Hotel
Tony Bennett
E. Heckscher Orc
Gay 90's
Bee, Ray & Ray K.
Gomez
Joy Healy Dncrs 6
Wally Rose Orc
Hangover
Earl Fatha Hines Orc
Muggsy Spanier
Joe Sullivan
Hungry I
Irwin Corey
Kingston 3
Kiki Paige
Jazz Workshop
Mastersounds
Purple Onion
Phyllis Diller
Ronnie Schell
Betty Wilson
365 Club
Ming & Ling
Moro-Landis Dcrs
Bill Weir Orc

RENO

Golden
Art Engler
Sulmas Bros.
Harolds Club
Twin Tunes
Page Cavanaugh
Phyllis Inez
Harrah's Club
Woodsons
Denis & Rogers
Kings IV
Red Foty
Shari Long
Holiday
Nick Lucas
Gaylords
Chuck Leonard
Axidentals
Signaturers
Mapes
Myron Cohen
Ink Spots
Esquires
Skylets
E Fitzpatrick Orc.
Riverside
McGuire Sis
Jackie Kahane
Starlets
Bill Clifford Orc
Bob Braman 3

LAKE TAHOE

Cal-Neva
Geo. Gobel
W. Osborne Orc.
Deedy and Bill
Galliona
Don, Dick and Jim
Harrah's Club
Mickey Rooney
Jerry Colonna
Bachelors
Idiots
Del Courtney Orc
Nevada Lodge
Carl Ravazza
Victor Vincent
Frank Moore Four
Wagon Wheel
Freddie Bell
Knockabouts

Capital Circuit

Continued from page 2

New York stations provokes a raging debate among his viewers. Half of them want him to stick to a bowtie, his original trademark when he first came to Congress, a sizeable mail on the subject discloses. The rest prefer the four-in-hand which he sometimes wears on his programs.

Are "a loft of bread, a jug of wine, and thou" confined to Omar Khayyam of San Francisco? That world-famed restaurant is in the District of Columbia Court seeking to bar the Omar Khayyam restaurant here from using the same name.

Politics make strange bedfellows!

When Secretary of Agriculture Ezra Taft Benson celebrated his wedding anniversary, he found himself being visited by 75 visiting Mormons, and by a troupe of 35 visiting Hawaiian dancers.

Rep. Brooks Hays (D-Ark), noting the growing power of American women in business, recalled the time a woman went into the office of a cemetery manager with this complaint: "I can't find my husband's grave. I know he's buried here."

"What is his name?" asked the manager.

"Thomas Jackson," she replied.

Referring to his card index, he said, "We have no Thomas Jackson. We have an Elizabeth Jackson."

"That's him," she said. "Everything's in my name."

Modugno

Continued from page 2

past Friday (15) reached him. Lee Zeiger, Casino Royal operator, filed suit rather than face dark week and $6,000 loss. Zeiger reportedly softened blow by adding expenses to agreed $4,500 for week's stint.

MCA's Larry Gengo said Ed Sullivan has made offer for three shows in addition to skedded Sept. 14 appearance. Other nitery bookings for Modugno are Sept. 12, Elegante, New York; Twin Couches, Pittsburgh, Oct. 3; Town Casino, Buffalo; Blinstrub's, Boston; and Latin Casino, Philadelphia. He is also being tapped by Dinah Shore and Perry Como for their television shows.

Battle of Names

Continued from page 1

starting to pressure now for dates. The Latin Quarter has already tied up a couple of names (see separate story) and the hotels are now looking into the name situation quite seriously.

For a time it was believed that the hotels would like to escape the name wars entirely, taking the cue from the disaster of last year, when the cold weather killed off the bulk of the season. They reasoned that there's no insurance from this kind of disaster and it could conceivably happen again. However, the Diplomat's move has forced the rest of the innkeepers to move rapidly, and the name wars are expected to start momentarily.

New Acts

TRONDA'S (2)
Chimpanzees
27 Mins.
Gatineau, Ottawa

Apparently there are limitations on what a chimp can do but not on how well. The anthropoid duo trained and staged by the Tronda's, male and femme out of Germany, go through w.k. chimp routines but a handful of gimmicks are interspersed to set the stint on a higher plane than some other similar stanzas. From their antics, the animals give the impression they have a sense of humor, particularly the smaller male chimp, and appear to be having a ball throughout. Customers latch on to this happy atmosphere and, with clicko training and routining added, the session collects big returns.

Tronda's chimps have appeared in pictures and on television and the act is solid for niteries and stage. *Gorm.*

ODETTE DE PARIS
Doves
11 Mins.
Ak-Sar-Ben, Omaha

A pretty girl with an unusual act, Odette de Paris should have a bright show biz future. Her presentation concerns about a dozen of different-colored doves who walk wires, carry flags, ride carrousels and go-carts, etc. Finale has one large bird, dubbed "The Sultan," who propels a large globe down and up a spiral wire.

Gal herself is a striking brunet with plenty of French charm. She always has a big smile and busses the birds when they do their duties. A good bet for the big tv novelty shows as well as outdoors. *Trump.*

House Reviews

Music Hall, N. Y.

Leon Leonidoff production "Parisienne" with Eileen O'Dare, Gaston Palmer, Raphael & Model, Carol Wilder, Mary Hensley, John Alexander, Richard Ames, Rockettes (choreographed by Russell Markert), Corps de Ballet (directed by Margaret Sande), Music Hall Symph directed by Raymond Paige; sets, James Stewart Morcom; costumes, Frank Spencer; lighting, Eugene Braun; special lyrics, Albert Stillman; "The Reluctant Debutante" (MG), reviewed in VARIETY *Aug. 6, '58.*

Radio City Music Hall has unveiled one of its more dazzling stage exhibits as stage accompaniment to "The Reluctant Debutante." Leon Leonidoff, presumably an ardent Francophile as can be evidenced by this show, has fabricated a colorful and fast layout that moves at a high rate of speed and gathers a good applause momentum.

For the Gallic goings-on, there are appropriate acts to carry out the theme. Gaston Palmer, a juggling import; Raphael & Model who create some stylish millinery out of sundry objects, and Eileen O'Dare who may not be French, but her can-can style terp falls in the Gallic groove.

Palmer has a fetching line of small talk to accompany his juggling. He deliberately misses tricks for the comedic values and provides a strong segment of the show. Raphael, recently at the illfated Cafe de Paris, is also effective in this show. He works rapidly and entertainingly and also makes his mark. Miss O'Dare similarly gives an upbeat tone to the session. She has modified her regular routine to fall in with the Frenchy atmosphere, but gathers a lot of applause with her acro work. Miss O'Dare, a frequent visitor to this house, fills the requirements with her terp and acrobatic work.

The production is particularly effective. The Rockettes, as Les Girls, are introed as the group which won international dance honors in Paris and proceed to give good reasons why. The Russell Markert routine is colorful and applause-provoking, and costuming accentuates the visual values in this solid phalanx of cheese cake.

The Corps de Ballet, choreographed by Margaret Sande, also has a tasty routine. There's a flowing pace to this session and a pleasant relaxing mood to this number. The electric lights hookup concealed the coryphees' skirts, however, seem out of character with the number.

For the ballet segment, the scenic background is by Dancing Waters, the fountain display which is making its fifth appearance here in an equal number of years. The play of lights and water and music give this component of the show a grandeur all its own and added to the generally excellent ballet piece, it's an entertainment extra that's highly appreciated.

There's an operatic sequence in which the quartet from "Rigoletto" is given strongly by Carol Wilder, Mary Hensley, John Alexander and Richard Ames. The symph, helmed by Raymond Paige with harpist Ann Sacchi soloing, does a creditable arrangement of tune from "Faust." *Jose.*

Gaumont State, London

London, August 11.

Harry Belafonte with Millard Thomas, Vic Messer, Daniel Barajanos, Norman Keenan, Gaumont State Orch; $3.50 top.

The Rank Organization is working hard to build a reputation for this large nabe picture theatre as a live show spot. The venue is slightly off the beaten track, but with a name such as Harry Belafonte there is ample incentive to mark the short journey from town.

Belafonte's 100-minute stint proves to be slick, but at the same time, has its roots in simplicity. The show is split into three acts—the first encompasses the moods of the American Negro; the second, songs of the Caribbean; and the third, music of many nations. The singer, in fact, has something to please all tastes, and uses his personal attributes of charm, good looks, and not least, his fine artistic ability, to score big.

His initial appearance on stage does, however, leave the audience in doubt as to his personality. It is something like 15-minutes before the singer smiles, but at the first flash of teeth the crowd puts out its friendship flag at the top of the mast and keeps it there for the rest of the show.

Staging dispenses with tabs and instead uses lighting made-outs at the conclusion of each number. Decor is simple but effective with filtered lights illuminating a large screen backstage to capture the mood with color. Show opens with the Belafonte quartet, comprising two guitars, string bass and conga drums, silhouetted against the screen. Belafonte appears in slacks and open necked white shirt to go straight into a powerful rendering of "Did You Hear About Jerry?" The next 30-minutes are devoted to several other American Negro songs. Belafonte breaks away from the serious vein during this act to demonstrate how "When the Saints Go Marching In" might sound as an English madrigal. The routine is not very funny but brings the yocks which demonstrates the warmth of the audience.

The second act is the most popular, with Belafonte, this time in a red shirt, singing some of the numbers that clicked for him on disks. He opens with a ditty entitled "Where Did The Naughty Flea Go," which is good for laughs, and goes on to render "Mary's Boy Child," "Islapd In The Sun," "Jamaica Farewell," and a number of comedy numbers. He takes time out for some banter in a pretty lifelike cockney accent, which is a popular entry.

Finally, with songs from around the world, he demonstrates his versatility by singing in several languages. He begins with a melodic French Partisan song, and works through an Israeli Hora, Irish standard, and a few more different parts before getting the audience to join in on "Matilda."

Throughout the show, he is excellently backed by his quartet, which on occasions lends its voices for effect. *Bary.*

Alhambra, Glasgow

Glasgow, Aug. 13.

Stewart Cruikshank's "Five-Past Eight," with Stanley Baxter, Kevin Scott, Rikki Fulton, Fay Lenore, Alma Michaels' Excess Baggage, Jack Kodell, Ross Taylor Dancers (10), with Irene Claire, Keith Little, Peter Johnston; George Mitchel Singers (8), Geraldo Orch under Danny Walters. Staged by Dick Hurran; choreography, Ross Taylor.

Three new acts (one a replacement) hypo interest in this already successful layout, ensuring its continued near-capacity run at the plushy Howard & Wyndham house where recent Royal Variety Performance was held. Kevin Scott, U.S. singer, has been added to replace singer David Hughes, and overcomes first-night nerves to receive warm welcome from outfronters.

Scott is launched into this lavish show with opening gags from comedians Stanley Baxter and Rikki Fulton about his American lingo, transpires he can speak as guid Scotch as either of the duo. Later, he is garbed in kilt for a "Music of Scotland" first-half finale, and registers later in "When You Walk Through A Storm" and other tunes, backed by the George Mitchell Singers. Scott has modest but pleasing personality, and his shy approach pleases customers.

Standout item is by Alma Michaels and her excess baggage pooch act, which brings heavy mitting. Colorful presentation plus slickness of the canine performers garner heaviest palming seen in this house for many months.

Third new act in layout is Chicago's bird magician Jack Kodell, who performs slickly with his disappearing love-birds in a "Tropicana" set, and exits to good palming; act, however, comes late in layout, and is of the quiet type that would fit better into earlier segment.

The two leading comedians, Stanley Baxter and Rikki Fulton, maintain busy pace of fun-making, the former scoring with a Yul Brynner travesty. Fulton works well with his femme Ethel Scott in a comedy mime item. Ross Taylor Dancers are stylish hoofers, and there is good principal dancing work from Irene Claire, Keith Little and Peter Johnston. Fay Lenore, chestnut-haired soubrette, is an asset.

The Ross Taylor choreography and Dick Hurran megging maintain high quality associated with this coin-happy layout, which continues to put other local shows to shame. Danny Walters batons the Geraldo orch. *Gord.*

Philly Booms With Fall Bookings, Subscription Rise, Theatre Parties

Philadelphia, Aug. 19.

Philadelphia, already the top try-out town in the country, is continuing to expand as a legit center. That's evident in the rapidly growing list of Theatre Guild-American Theatre Society subscribers, and the increase of theatre party trade there.

It's figured that by next season the local playing time for TG-ATS shows will be hiked from two to three weeks. The subscription tally is now about 12,500, a jump of around 1,000 over last season when a total of 40 shows racked up a record $2,384,800 gross during 92 playing weeks.

At its present rate of increase, the subscription list may get back to the 14,000 high hit in the 1954-55 season when "South Pacific" was included in a six-play series. The number of shows offered in recent years has been 10.

Indications are that the volume of plays getting local bookings is also increasing. In line with that, 31 tryouts and touring entries have already been slated for the town's five theatres this season. That, incidentally, is also the first semester in which the booking situation here involves a three-way competitive battle.

Vying for product are William Goldman, Sam Schwartz and the Shuberts. Schwartz represents a Minneapolis syndicate. The situation stems from the consent decree requiring the Shuberts to sell two of their four Philly theatres. One, the Locust, was picked up by Goldman, while the other, the Shubert, was acquired by the Minneapolis group.

Goldman, who operates a string of film houses, also runs the Erlanger here, which normally books musicals but which has several straight plays on tap for next season. The same situation exists at the Forrest where the bookings are divided between tuners and straight plays.

Goldman, who previously refur-

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Olney Wins Actors And Influences Its Audiences With 'Package' Appeal

Washington, Aug. 19.

The way to a man's heart may be through his stomach, but for an actor it may be by providing him with a part he's always yearned to play.

"If that doesn't work, we put a priest after him," chuckles Arch Lustberg, of the Catholic Univ. summertime Olney Theatre. "Or we tell him about our pastoral attractions — the tree growing through our roof, the bat in our belfry."

The "package" arguments has won four established Broadway players to appear in Olney's five productions this summer. They are Walter Abel, who'd always wanted to play Caesar in Shaw's "Caesar and Cleopatra"; William Prince, who sought the Dylan Thomas narrator role in "Under Milk Wood" (12 actors wrote offering to play this part); Laurence Hugo for a featured part in "King of Hearts," and Margaret Phillips, who will play in" The Enchanted," opening tonight (Tues.) for the final two week's of Olney's 10-week summer schedule.

"Players, Inc., the equity group organized and run by CU's faculty, students, and alumni, and headed by manager-director William H. Graham, offers better-than-equity salaries to name actors. "But we know they could get more elsewhere," Lustberg admits.

It's a labor of love of the role, or not being able to say no to Rev. Gilbert Hartke, director of CU's speech and dramatics department, and the inspiration for the four

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Val Parnell to Stage Next Palladium Panto

London, Aug. 19.

Val Parnell is to stage "Sleeping Beauty" as this year's Palladium pantomime. Casting for the show has already begun.

Signed for the Christmas production thus far are Charlie Drake, Bernard Bresslaw and Edmund Hockridge.

Marie Wilson to Tour Strawhats in 'Blondes'

Marie Wilson will tour the stock circuit in September in a package of "Gentlemen Prefer Blondes." The actress, who costarred in the tuner with Vaughn Monroe at the State Fair Music Hall, Dallas, last July, will head a unit slated to be sent out by Harry Rigby and Hugh Fordin.

The musical is booked for a Sept. 1 opening at the Cincinnati Summer Playhouse, then goes to the Miami Music Tent for two weeks beginning Sept. 16. Paul Godkin is doubling as director and choreographer of the production, with J. C. McCord as his assistant. The vocal and musical direction is being handled by Buster Davis.

Hub Schedules Busy September

Boston, Aug. 19.

Boston legit is apparently due for a lively fall season. Five shows are booked for the three local theatres during September. That's the biggest schedule in years. Indications are that October will be even busier. Opening night curtains will be at 8 o'clock for the benefit of the critics.

The fall influx starts Sept. 2 with the arrival of "Howie" for a two-week tryout at the Wilbur. The other four September entries are also tryouts. They are "The World of Suzie Wong," Sept. 11 at the Shubert for 10 days; "A Touch of the Poet," Sept. 15, Colonial, two weeks; "Drink to Me Only," Sept. 22, Wilbur, two weeks, and "Goldilocks," Sept. 23, Shubert, two weeks.

Alic McCarthy, who has managed various local theatres, will be house manager of the Shubert, succeeding John Yorke, who has been transferred by the Shuberts to the Plymouth, N. Y. Mike Kavanagh will continue as manager of the Wilbur.

Saul Kaplan, who manager the Colonial during its operation by the Shuberts, will be back after a lve-year absence, during which Louis Cline had the spot. The theatre is now operated by a Minneapolis syndicate. Kaplan has recently been treasurer of the Boston Theatre, a Cinerama house.

In recent seasons Boston has lost four other legit houses. The Plymouth, Majestic and Copley switched to films, and the Opera House was demolished.

NO. JERSEY PLAYHOUSE SEEKS 20G NEW COIN

The North Jersey Playhouse, which has been operating the last 15 months in Fort Lee, N.J., has launched a $20,000 stock sale. According to a letter sent out by Robert Ludlum, president of the year-around stock operation, the new coin is to "relieve the pressure of initial under-capitalization."

Additional capital, Ludlum asserts, is needed to improve the theatre itself and for a heavier promotion budget for current and future offerings. The voting and dividend-participating shares, $30 each, are being sold in blocks of at least 10.

Seek $300,000 Bankroll For 'I'll Call You' Tuner

A $300,000 budget has been set for the projected Broadway production of "I'll Call You," the musical version of Francis Swann's play, "Out of the Frying Pan," which had a 104-performance Broadway run in 1940-41. The book for the tuner was adapted by Swann and Tad Danielewski, with Albert Moritz providing the music and lyrics.

The musical is scheduled for production by Lyn Swann and Sterling Noel, with Danielewski as director. Ben Boyar is set as general manager, Albert Johnson as set designer and Zac Freedman as press-agent.

Very Cozy

The off-Broadway production of "Ulysses in Nighttown" is becoming a domestic project.

Two actress wives have joined their husbands in the cast since its opening last June 5 at the Rooftop Theatre, N.Y. They're Kate Harkin and Nancy Fields, respective spouses of Zero Mostel and Caroll O'Connor.

Nix Plan For Cast Reports By Stage Managers

Actors Equity has turned down a proposal for the use of a printed form to cover lateness and other breeches of backstage discipline. The request to the union council for such a form was made by the Stage Managers' Committee. It was suggested that the forms be filled out by the stage managers on a weekly basis and forwarded to the Equity office.

One of the major objections to the plan was that it could result in Equity members spying on each other. It was also pointed out by some of the councillors that the Membership Relations Committee was available to handle the stage managers' complaints, and a resolution was passed that stage managers and other Equity members be notified of the committee's function.

The stage managers had explained that the proposed use of printed form would determine statistically the extent of the backstage problem and also to keep track of "unexcused" lateness. The feeling was also expressed that requests by the Stage Managers' Committee were too often turned down by council and that, particularly in the case of musicals with large casts where there are more infractions of the rules, it would be impossible to bring everyone up on charges.

SEE JOHN LARDNER AS SUCCESSOR TO GIBBS

John Lardner, television reviewer for the New Yorker, is expected to succeed Wolcott Gibbs as the magazine's drama critic. Gibbs, legit reviewer since 1940, died last Saturday (16) at his summer home in Ocean Beach, Fire Island, N. Y.

As of VARIETY's deadline yesterday (Tues.), no successor had been named as drama critic. However, Lardner has filled in frequently for Gibbs in the past and several months ago it had been rumored that Gibbs was bowing out as critic and that Lardner was slated to get the assignment.

Incidentally, it's also understood that Gibbs had intended spreading his play coverage this season to off-Broadway, which he previously bypassed.

'Cat on a Hot Tin Roof' As Theatre Burns Down

Buffalo, Aug. 19.

The Garden Center Theatre, at Vineland, Ont., was destroyed by fire last Tuesday (12), the same night that it opened a week's engagement of "Cat on a Hot Tin Roof." To accentuate the coincidence, the blaze started in the roof of the building. Damage was estimated at $100,000.

John Prudhomme owned the strawhat and Nat Goodwin was producer.

Slate 'Sea is Boiling' For B'way Double-Bill

Eleanor Saidenberg and Jay Garcer, who've optioned Simon Wincelberg's two-character television play, "The Sea is Boiling Hot," plan presenting it on Broadway as the second half of a double-bill. Slated as the curtainraiser is "The Conqueror," Wincelberg's adaptation of his own short story.

"Sea," which was presented last March on the Kraft tv series, has been expanded and will be retitled "Kataki," a World War II Japanese term meaning enemy. Jack del Bondio will be general manager.

Shubert Press List Uproar Swells, But N.Y. News' McHarry Gets Back

The Shuberts are apparently standing off most of the trade uproar over their recent reduction of the first and second-night press lists for shows at the Broadway theatres. One barbed comment, however, brought immediate reinstatement for a drama reporter of the N. Y. Daily News.

The reporter in the case is Charles McHarry, who in a piece appearing Monday (18) described a party he'd attended in Atlantic City over the weekend and concluded with a deadpan statement that some day he'd give a party "for the late J. J. Shubert."

The reference was to the sole survivor of the three Shubert brothers (the others were Sam S. and Lee), who heads the theatre firm and is figured to have ordered the recent curtailment of the press lists. The same morning his column appeared, McHarry revealed, he received a phone call from J. J. Shubert's son, John Shubert, an executive of the firm.

According to McHarry, Shubert explained that his (McHarry's) name had been removed from the list through a clerical error, and that he was restored, effective immediately. McHarry ran a correction yesterday (Tues.), noting that "J. J. is a hale 85 and very much with us."

The Shuberts had previously launched the campaign against the press by informing producers that passes for hinterland critics, drama editors and columnists may no longer be issued for Shubert houses without John Shubert's written okay.

That edict was followed up by the issuance to producers by the new first and second night lists for Broadway critics, columnists and

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'Switch,' 'Belt' to Fold; Lean Year in London

London, Aug. 19.

The announcement of two more scheduled show closings accents the melancholy tone of London legit this summer. The additional pair will bring the number of production folds to 18 since June 1.

Due to shutter next Saturday (23) is "Three Way Switch," after seven-week run at the Aldwych Theatre. Benn Levy's "The Rape of the Belt," will close Aug. 30 after a 39-week run at the Piccadilly. There have been 59 closings thus far in 1958, and of 40 London theatres, only eight have shows that opened before the first of the year.

'Millionaire' Had $25,858 Deficit

"The Happiest Millionaire" ended its tour last May 17 with a $25,838 deficit on its $99,000 investment. The Howard Erskine-Joseph Hayes production, which put in about 15 months on Broadway and the road, took a beating on its final seven weeks of operation, for a loss totaling $17,584.

Prior to that seven-week stretch, the deficit on the Kyle Crichton-Cordelia Drexel Biddle comedy had been reduced to $14,400. That, plus an additional $600, had actually been earned back since $15,000 had gone to the producers as an advance against their 50% share of any profits on the production. The advance was based on 1½% of the gross on payoff stanzas only.

On the same basis, the $25,838 deficit means that the prodction had actually earned back all but $10,838 of its investment. However, in order for the backers to break even on the venture, the full $25,838 has to be recouped. Income from stock and amateur rights are expected to reduce the deficit, while there's still a possibility of a film sale, which would probably put the show into the payoff bracket.

The balance available for distribution as of a May 31 accounting was $73,162. Of that, $72,000 has been returned to the backers. Incidentally, the production's final seven weeks included an extra five-week run through the south. That was booked when the show's star Walter Pidgeon, was able to postpone a commitment to make a pilot film.

The presentation earned a profit on only one of the southern dates. That was on a week's stand at the Civic, New Orleans, where the comedy cleared $3,011 on a $21,882 gross. Incidentally, during the seven week period, office expense was reduced 50% to $150 and author, director and designer royalties were waived except for a $246 stager payment on the New Orleans frame.

During the two weeks prior to the start of the southern hike, the production dropped $8,536 in Philadelphia.

SEE ATLANTA TUNERS UNCERTAIN FOR 1959

Atlanta, Aug. 19.

Atlanta's Municipal Theatre-Under-the-Stars, which ended its fifth season last Sunday night (17) with a deficit figured to be about $35,000, may not be resumed next year. Still to be assessed is the public response to nightly pleas from the stage for financial assistance.

Eric Mattson, managing director of the civic operation in the 5,000-seat Chastain Memorial Park Amphitheatre, has told audience that this may be the final season. As he explained, although only three performances were rained out during the first four weeks, weekly average attendance was only 6,000, apparently due largely to threatening weather.

The final show of the season was "Wish You Were Here," with television performer Betty Johnson making her outdoor musical debut as femme lead.

Hassle Just a Fizzle When Protesting Actors Aren't Equity Members

Chicago, Aug. 19.

A hassle involving two French actresses and actor Sidney Blackmer, who operates the Hinsdale Summer Theatre here, was resolved last week with as little difficulty as a Gilbert and Sullivan plot.

The turmoil arose when Blackmer cancelled Corinne Calvet's contract to do "Light Up the Sky" at his theatre, after learning that she might not be available for rehearsals. The actor-producer booked Denise Darcel as replacement, thereby incurring the wrath of Miss Calvert, and co-star, Jeff Stone, and the William Morris office.

It appeared for a time that Blackmer would have two stars on hand for the opening last Monday (11), as Miss Calvert insisted it was still her show. Leading man Stone actually did appear for the opening, but Miss Calvert did not. Miss Darcel went on as announced, with Studs Terkel as leading man.

Meanwhile, the Chi office of Actor's Equity was boning up on the background of the dispute, anticipating a filing of charges by Miss Calvert against the management. However, when the Equity home-office in New York wired word that neither Miss Calvert nor Stone are cardholders in the legit union the entire affair evaporated.

Robt. Pollock as Critic For 6 Chi Nabe Papers

Chicago, Aug. 19.

Robert Pollock, former critic for the Chicago Times and later the Sun-Times for nearly 15 years, becomes a first-niter again this fall as reviewer for six neighborhood papers with a combined circulation of 255,800. For Pollock, his new weekly music-drama column will be a labor of love, as he has been a local partner in a New York stock exchange firm since his retirement six years ago from the Sun-Times.

The Sunday column will run in three northside gazettes of the Myers chain and three southside papers of the Sagan chain. Pollock leaves for Europe next week. His column will begin when he returns the first week of October.

Shows Abroad

The Unexpected Guest

London, Aug. 13.

Peter Saunders presentation of two-act (three scenes) melodrama by Agatha Christie. Stars Nigel Stock, Renee Asherson, Violet Farebrother. Staged by Hubert Gregg. Decor by Michael Weight. At Duchess Theatre, London, Aug. 12, '58; $2.35 top.

Richard Warwick ..... Philip Newman
Laura Warwick ..... Renee Asherson
Michael Starkwedder ..... Nigel Stock
Miss Bennett ..... Winifred Oughton
Jan Warwick ..... Christopher Sandford
Mrs. Warwick ..... Violet Farebrother
Henry Angell ..... Paul Curren
Insp. Thomas ..... Michael Golden
Sgt. Cadwallader ..... Tenniel Evans
Julian Farrar ..... Roy Purcell

With "The Unexpected Guest," Agatha Christie is back in form with a whodunit which should compensate for the flop of her "Verdice" earlier in the summer. The new meller is loaded with implausibilities, but has enough suspense to hold interest and, in its intimate location, should stand up for a healthy and profitable run.

Miss Christie is an adroit situation juggler. She starts with the impression that the play is in the will-she-get-away-with-it bracket but, by presently it turns out to be a whodunit. There's the inevitable trail of suspects and, with considerable ingenuity, the playwright has a surprise twist for the final curtain.

Miss Christie is adept in creating mood. Before the curtain rises the entire theatre is plunged into total darkness and, after a lapse of a few seconds, the beam of a torch moves across the stage. Then gradually the lights go up and there's a corpse in a wheelchair. Hiding behind the curtains is the dead man's wife, revolver in hand.

The French windows open and in walks a stranger—the unexpected guest—who explains that he'd lost his way in the fog, his car had ended up in a ditch and he made for the house to seek aid. Surprisingly, he takes charge of the situation, helps the wife to provide an alibi and then realizes that he's caught up in a domestic intrigue.

There are suspects galore. There's the wife who has confessed; there's her lover seen at the house the night of the murder but who omitted to mention his visit to the police; there's an unsavory looking male nurse; the dead man's mentally retarded half brother, who is encouraged to confess; and the mother who knew her son's failings.

Miss Christie is well served by the actors, who help to sustain the suspense she has created. Nigel Stock, as the unexpected guest, and Renee Asherson, as the wife, carry most of the first scene with considerable confidence. Violet Farebrother, somewhat subdued as the mother, makes a polished contribution, and there is a standout cameo by Winifred Oughton as the family's faithful retainer.

Christopher Sandford plays the mentally retarded brother skilfully and the rest of the cast lend good suppport. Philip Newman, as the victim, spends the first scene slumped in an invalid chair.

The play is astutely directed by Hubert Gregg and, after a slowish start, develops mounting suspense. Michael Weight has designed a typical Christie set—a living room with French windows leading to a garden. *Myro.*

The Heart's a Wonder

Dublin, Aug. 6.

Winifred Comstock presentation of three-act ballad opera by Nuala and Mairin O'Farrell, based on J. M. Synge's "The Playboy of the Western World." Stars Joe Lynch, Una Collins. Staged by Denis Carey; settings, Michael MacLiammoir; musical arrangements, Gerard Victory. Gaiety Theatre, Dublin, Aug. 4, '58.

Pegeen Mike ..... Una Collins
Shawn Keogh ..... Milo O'Shea
Michael J. Flaherty ..... Jack Cunningham
Jimmy Farrell ..... Peter Dix
Philly Cullen ..... Mick Eustace
Christy Mahon ..... Joe Lynch
Widow Quin ..... Ann O'Dwyer
Sara Brady ..... Lelie Doolan
Nelly ..... Cora Carolan
Honor Blake ..... Rhona Woodcock
Sara Tansey ..... Maureen Toal
Old Mahon ..... Charlie Byrne

When J. M. Synge's "The Playboy of the Western World" was first produced at the Abbey Theatre in Dublin, and later at the Maxine Elliott in New York, there were demonstrations against it as a slander. The Irish have grown less touchy since 1911, "The Playboy" has become one of the Abbey classics and it has proved a natural as a basis for a ballad opera—described as a "musical version"—in which the original story line is carefully preserved.

The piece started out a year ago as a University Drama Group presentation, but was subsequently picked up by Winifred Comstock for professional staging. She has a winner for her first venture into production here and it looks a certainty for New York and London later. Nuala and Mairin O'Farrell have tailored lyrics into Synge plot about the bold young man who came to a lonely West of Ireland village and set the hearts of the girls on fire.

For the music they chose old Irish airs which fits the pattern of the piece. Some of the lyrics have odd rhymes, but do not seem too far off beam for what is a piece of folk opera romanticized in setting and presentation. Denis Carey's staging breaks away from the Abbey style direction of the original play. It heightens the comedy and turns piece into a colorful interpretation of Synge's imaginative idea of the bragging stranger and the maidens.

Michael MacLiammoir's scenery and costumes allow the direction considerable support through setting and costumes, and while the single set of a bar kitchen remains, it is a well-contrived design to allow movement and grouping within and without the formal box of the set. While retaining the men's costumes in the original pattern of the play MacLiammoir has made the shawls and red petticoats of the girls a great deal lighter than life.

The Playboy role of Christy Mahon is played by Joe Lynch, a former Abbeyite who was rated high for his performance of the same part in the original play. He has a pleasant tenor voice and style to carry the assignment without forcing. The lead woman's role, Pegeen Mike, has Una Collins, best-known here as a radio actress. Her voice is a little light, but she has real fire and brings admirable softness to the romantic passages.

Ann O'Dwyer plays the Widow Quin as an avaricious tart. There is nice comedy playing on a subdued note from Milo O'Shea as Pegeen Mike's husband-to-be, and broader style from Jack Cunningham and Charlie Byrne as the fathers of Pegeen and Christy respectively.

Piece runs a little too long and some pruning will need to be done before moving out of Ireland, but it is worth the trouble. *Mac.*

A Change of Mind

Dublin, Aug. 5.

Abbey Players presentation of three-act comedy by John O'Donovan; staged by Ria Mooney; decor, Thomas McCann. Stars T. P. McKenna, Vincent Dowling, Aideen O'Kelly. At Abbey Theatre, Dublin, Aug. 4, '58.

Lucas Barnaby ..... T. P. McKenna
Agnes Barnaby ..... Eileen Crowe
Sally Barnaby ..... Aiden O'Kelly
Harry Barnaby ..... Peter Lamb
Margaret Byrne ..... Maire O'Donnell
Mrs. Jennie Wax ..... Brid Lynch
Tom Wax ..... Vincent Dowling
Fachtna McNamee ..... Frank Murnane
Stanislaus Croker ..... Patrick Layde
P. O'Reilly ..... Michael Hennessy
W. Moran ..... Michael O'Brien
F. X. Moore ..... Liam Foley
Lucy Gray ..... Joan O'Hara
Pauline ..... Eithne Lydon

This third play by John O'Donovan has little to say except that a sinner is less trouble to live with than a saint, even when the sinner is a hypocritical tycoon of Ireland's new commercial age. There is little depth of action in the piece, and the author seems to have been using his tycoon and the setting for working off a number of amusing lines he'd been saving.

A brain operation reforms the morality of the tycoon and troubles his family, but the third act brings another knock and all is well again. Meanwhile, a certain amount of confusion has been caused by the lecher's conscience, but like his sinning, it does not seem real.

There are several characters who might have been eliminated, except that one, Professor Croker, as played by Patrick Layde, is one of the neatest character sketches recently seen at the Abbey. One of the biggest laughs involves a group of newspapermen at a press conference, a skit unlikely to endear author-journalist O'Donovan to some of his sensitive colleagues.

The playing of T. P. McKenna, as the tycoon who finds conscience, is sound enough for the character, and Aideen O'Kelly makes a neat job of his spoiled daughter to contrast with the supposed bastard son played by Vincent Dowling. Ria Mooney's direction is well-paced and Thomas McCann's setting of a library in a large Irish suburban house is appropriate.

O'Donovan has again shown his facile style of dialogue and interest in the Ireland of today and tomorrow. He has broken with the kitchen comedy tradition of the Abbey and put his action in the library. But "A Change of Mind" is hardly the zenith of his playwrighting. It's a modest bet for an Abbey season. *Mac.*

Frank Overton has been given a leave of absence from "Dark at the Top of the Stairs" to appear in the film, "Miss Lonelyhearts," now being shot in Hollywood. **Gerald O'Loughlin** is pinchhitting for him in the Broadway production.

LEO GAFFNEY IS ILL

Boston Daily Record Drama Editor Has Heart Attack

Boston, Aug. 19.

Leo Gaffney, drama editor and former critic of the Boston Daily Record, is in the Cape Cod Hospital, Hyannis, Mass., following a heart attack early last week. The seizure occurred at the hospital, where Gaffney was visiting his wife. She is a patient there for injuries received in a recent auto accident.

Gaffney was for many years legit reviewer for the Daily Record, but moved over as drama editor two years ago when Elliot Norton was hired as critic. Norton was previously with the Boston Post until it folded.

Sam Houston—Thesp

New York.

Editor, VARIETY:

In re VARIETY's front page story of possible film on Sam Houston's religious life, think maybe somebody should do a pic on his life as a *thesp.* Noah Ludlow in his book, "Dramatic Life as I Found It" (1880), tells of the Gen.'s acting with the Nashville (Tenn.) Thespian Society, when the future Texas patriot was a Lieutenant. He appeared in several productions, once as an Indian chieftain, and was for a time secretary protem of the club. This was season of 1833-34.

Houston had a flair for low comedy as well as straight roles, and once appeared with success as a rednosed drunk. Info is not guaranteed to inspire happy reaction in vicinity of San Jacinto.

Bob Downing.

Stock Review

Boston Love Story

New Hope, Pa., Aug. 15.

Michael Ellis production of three-act comedy-drama by Victor Wolfson. Staging, Aaron Frankel; setting, W. Broderick Hackett; lighting, Robert Brand. At Bucks County Playhouse, New Hope, Pa., Aug. 15, '58; $2.50 top.

Selena Olcott ..... Julia Meade
John Moses ..... Dewey Martin
Esther Olcott ..... Shirl Conway
Mrs. Olcott ..... Dorothy Sands
Mr. Olcott ..... Frederic Tozere
Mrs. Moses ..... Ruth McDevitt
Morton Cunningham ..... Robert Grace
Mrs. Cunningham ..... Ethel Woodruff
Libby Olcott ..... Sue Frick
Martha ..... Minnette Barrett
Farrell ..... Russell Carter

The pedestrian theme of the problems of a Jewish-Gentile romance is given only a moderate twist in "Boston Love Story." Author Victor Wolfson's theme, that all groups can use "new blood," is hammered home, but the play doesn't add up to much. There are occasional funny lines and clever situations, but that's about all.

The play is about a rebel daughter of a proper Back Bay family falls in love with her composer-neighbor in a New York walk-up. She brings him to Boston to meet her family, and he is prepared to meet dignified bigots. Thereby comes the twist. The Olcotts, 300 years in New England, are decent "liberals" who abhor anti-Semitism. But the ending seems too pat.

Wolfson obviously tried hard to avoid the usual stereotypes. And an attempt was made at offbeat casting. But the play fails on both scores. Dewey Martin is unconvincing as the composer, appearing too cocky, extroverted and insensitive. Neither sympathy nor dislike is engendered for his character. Julia Meade plays his Boston rebel stiffly and without apparent understanding, and hardly suggests the renegade who lives in a shabby flat with towels for curtains.

There are some good performances. Long, lean and loud, Shirl Conway warms up to her role as the old-maid Olcott daughter after a rough beginning in which she shouts more than she acts. Dorothy Sands is believable as the meddling Mrs. Olcott "who never interferes" in her children's lives, and Frederic Tozere is properly stodgy as her husband. But Ruth McDevitt is a trifle too "stage Jewish" as the composer's fix-it-mother, although hers is one of the few colorful characters.

In his effort to avoid conformity, Wolfson has given his Jewish hero the New Testament name of John, while the Gentile Bostonians have names like Morton, Esther, Sam and Libby.

Aaron Frankel's direction fails to get the most out of the central romance, but does manage to keep things moving. W. Broderick Hackett's setting of the Boston mansion is both authentic and at- *Britt.*

Inside Stuff—Legit

The lowdown on the Locust Theatre, Philadelphia, and other facts pertinent to playing the house are included in a booklet issued by owner William Goldman, who also operates the Erlanger, Philly, and a string of film houses in eastern Pennsylvania. Goldman, who bought the property from the Shubert's, has refurbished the 1,418-seater with new chairs, carpeting, lighting, air conditioning, etc. Besides mentioning the "new look" items and other data on the theatre, his brochure also lists local transportation, hotels and press info. A preview and theatre party agency run by Goldman Theatres is also mentioned, while a special note points out that a few house seats will be retained in the New York office of Locust general manager Alexander H. Cohen for the convenience of producers and managers.

Data, similar to that covered in the Locust booklet, is included in a brochure on the State Theatre, Minneapolis film house slated to play touring legit shows. The rundown on the State is being sent to Broadway producers by John Branton, an exec of the United Paramount circuit, which operates the theatre.

The boxoffice scale, seating capacity and potential gross were inaccurately reported recently for the Cape Playhouse, Dennis, Mass. The converted church seats 589 and at a $3.50 top can gross $12,852.40 plus chairs and stairs and standee trade. The theatre is a non-profit operation, with proceeds going to the Raymond Moore Foundation, so it has tax-free status. The 10% additional levy is retained by the theatre, but is not figured in the gross on which author royalties and star percentages are figured. The extra coin goes to the support of the Foundation.

Shows Out of Town

Auntie Mame

San Diego, Aug. 5.

Robert Fryer & Lawrence Carr presentation of two-act comedy by Jerome Lawrence and Robert E. Lee. Staging, Morton DaCosta; decor, Oliver Smith; lighting, Peggy Clark; costumes, Travis Banton and Michael Travis; production manager, Robert Linden. Stars Eve Arden; features Benay Venuta. At Russ Auditorium, San Diego, Aug. 4, '58; $4.40 top.

Norah Muldoon ..... Isabel Price
Patrick Dennis, as boy ..... Dennis Joel
Ito ..... Yuki Shimoda
Vera Charles ..... Benay Venuta
Osbert ..... Dick Kaiser
Ralph Devine ..... Loren Tindall
Theatre Manager ..... Joel Smith
M. Lindsay Woolsey ..... David Lewis
Auntie Mame ..... Eve Arden
Mr. Waldo ..... Ed Stevlingson
Mr. Babcok ..... Robert Allen
Al Linden ..... Dick Kaiser
Maid ..... Betty Keeney
Butler ..... Guy Arbury
Lord Dudley ..... Walter Riemer
Beauregard Burnside ..... Brooks West
Cousin Fan ..... Gail Bonney
Cousin Moultrie ..... Frank Roberts
Sally Cato MacDougal ..... Elizabeth Talbot-Martin
Emory MacDougal ..... Ronny Anton
Mother Burnside ..... Spivy
Grooms ..... Guy Arbury, Selwyn Myers
Patrick Dennis, as young man ..... Ray Fulmer
Agnes Gooch ..... Florence MacMichael
Brian O'Bannion ..... Manning Ross
Gloria Upson ..... Suzanne Turner
Claude Upson ..... Willard Waterman
Doris Upson ..... Dorothy Blackburn
Pegeen Ryan ..... Jacqueline Holt
Michael Dennis ..... Dennis Joel

Eve Arden has taken over the title role in this West Coast company of the Broadway smash. Under Morton DaCosta's helm, it comes off as a handsomely mounted, explosively funny, surefire attraction.

Jerome Lawrence and Robert E. Lee, co-adapters of the Patrick Dennis book, have said that "Mame" is a "serious funny play," but despite its exhortation for the full life and the swift jabs at bores, bigots and Babbitts, "Mame" registers on its free-wheeling humor. It's an effective piece of staging as the deceptively slender and kaleidiscopic plot line leaps along in a method reminiscent of blackout skits with punchline or sight gag at curtain.

Miss Arden is the sixth actress to tackle the "Mame" role so far, and she gives it an earthy, endearing flamboyance. She looks attractive onstage and projects with authority. What's more, with her expert timing, there's full mileage in the comic lines and takes. On the deficit side, star might exude a shade more warmth and a less dry approach. Withal, it's a winning performance of verve and style.

Heading a large supporting cast ranging from very good to okay, Benay Venuta has the juicy role of Mame's actress-pal, and gives it bite. Brooks West is stalwart and attractive as the Southerner who weds Mame. Both the younger and grownup Patrick, played respectively by Dennis Joel and Ray Fulmer, are good.

There are sharp contributions from Yuki Shimoda, as the Japanese houseboy; Isabel Price, the housekeeper; Elizabether Talbot-Martin, the acid-tinged Southern belle, and Willard Waterman, as the stuffy "Aryan from Darien." But the comic standout is Florence MacMichael, a solid wow as the specs-and-flat-heels typist who learns abruptly about life.

Oliver Smith rates kudos for his fluid settings, enhanced by Peggy Clark's skillful lighting effects, good costumes by Micael Travis and Travis Banton's eye-popping wardrobe for Miss Arden. The local stand is a break-in for extended engagements in Los Angeles and San Francisco. *Don.*

"The Young Provincials," a new play by **Ben Levinson**, is slated to open Sept. 8 at the Cricket Theatre, N. Y.

The Music Man

Los Angeles, Aug. 18.

Kermit Bloomgarden, with Herbert Greene (in association with Frank Productions, Inc.) presentation of two-act (16 scenes) musical comedy. Music and lyrics, Meredith Willson; story, Willson and Franklyn Lacey. Overall staging, Morton DaCosta; choreography, Onna White; settings and lighting, Howard Bay; costumes, Raoul Pene du Bois; orchestrations, Don Walker; dance arrangements, Laurence Rosenthal; production associate, Sylvia Drulie; vocal arrangements, Herbert Greene; musical direction, Michael Perricone. Features Forrest Tucker, Joan Weldon, Cliff Hall, Benny Baker, Lucie Lancaster, Frisco Four, Carol Veazie, Harry Hickox, Lynn Potter, Robert Piper, Susan Luckey. At Philharmonic Auditorium, Los Angeles, Aug. 18, '58; $6 top.

Traveling Salesmen ..... Lewis Bolyard, Luther Durham, Richard Fredricks, Rudy Jenkins, Charles Karel, Walter Kelvin, Lou Polacek, Jimy Weiss
Charlie Cowell ..... Harry Hickox
Conductor ..... Earl George
Harold Hill ..... Forrest Tucker
Mayor Shinn ..... Cliff Hall
Frisco Four ..... Byron Mellberg, James Ingram, Jay F. Smith, Allan Louv
Marcellus Washburn ..... Benny Baker
Tommy Djilas ..... Robert Piper
Mariah Paroo ..... Joan Weldon
Mrs. Paroo ..... Lucie Lancaster
Amaryllis ..... Kay Cole
Winthrop Paroo ..... Lynn Potter
Eulalie Mackecknie Shinn ..... Carol Veazie
Zaneeta Shinn ..... Susan Luckey
Gracie Shinn ..... Jan Tanzy
Alma Hix ..... Jean Bruno
Maud Dunlop ..... Mary-Alice Wunderle
Ethel Toffelmier ..... Lu Leonard
Mrs. Squires ..... Marceline Decker
Constable Locke ..... Earl George
Singers, dancers, others: Jeffrey Allen, James E. Barron, Lee Capo, Robert Cosden, Jim McArdle, Burt Michaels, Will Nagel, Chad Thompson, Dianne E. Barton, Micki Barton, Barbara Beck, Peggy Brooks, Ceil Delby, Joan Duncan, Marilyn Fisk, Dianne La Mond, Donna Linnard, Terry Marone, Mary Mason, Patricia Sickelsmith, Ann Sparkman, Lewis Bolyard, Luther Durham, Richard Fredricks, Charles Karel, Walter Kelvin, Lou Polacek, Rudy Jenkins.

An enthusiastically played mixture of corn and spirit pays off for this highly entertaining road company of "The Music Man. Opening its tour tonight (Mon.), it got a sock reception and appears a surefire boxoffice smash for its six-week run in the regular Los Angeles Civic Light Opera season at the Philharmonic.

As indigenously American as apple pie, Meredith Willson's musical has been given fine production for road presentation. Handsome scenery, crisp costuming and expert staging by Morton DaCosta do much to gloss over the lack of a standout personality in the company.

Forrest Tucker, a screen heavy making his musical stage debut, is a highly competent actor and gets by okay with a slight amount of hoofing, but has vocal shortcomings. He puts so much heart into his work, however, that it carried him over the hurdles of opening-night nervousness and breathlessness. He should improve considerably with experience in the role and may become a "Music Man" personification on tour, as Robert Preston is on Broadway.

Joan Weldon does nicely as the spinster librarian, as does Cliff Hall as the malaprop mayor. Also registering are Benny Baker as the hero's larcenous sidekick and Lynn Potter as the moppett. Also contributing well are the Frisco Four on barbershop harmony.

The Kermit Bloomgarden production has been brought in here for a cost of around $220,000. Most of this will probably be recouped here and in Frisco, so the rest of the tour should be a bonanza. *Scho.*

Educational directors of 17 international trade unions have formed a committee to sponsor **Irving Strouse's** upcoming off-Broadway production of **Barrie Stavis'** play about Joe Hill, "The Man Who Never Died," which **Robert Mayberry** will stage.

Stock Not Too Hot, But Bard Is Big; Cronyns' Record $23,848 in Philly

Business was uneven along the summer stock circuit again last week. As usual, the abnormally rainy weather was blamed for disappointing attendance at some operations, but other less obvious factors appear to be involved, too.

There were a few bright spot, notably new house record set by Jessica Tandy and Hume Cronyn in "Triple Play" at the Playhouse in the Park, Philadelphia; Diana Barrymore's record gross at scale in "Cat on a Hot Tin Roof" at the Spa Theatre, Saratoga, N.Y., and the b.o. marks set at the two Stratford Shakespeare Festivals, in Connecticut and Ontario.

Estimates for Last Week

OUTDOOR

Parenthetical designations for stock are the same as for the road, except that (TS) indicates Touring Show and (LP) indicates Local Production. Engagements are for single week unless otherwise noted.

KANSAS CITY

Starlight Theatre ($4; 7,600; $70,000). **Guys and Dolls** (MC-LP) (2d wk) (Frank Laine), about $56,000. Previous week: same show, $65,000. Current: **Most Happy Fella.**

LOUISVILLE

Louisville Amphitheatre ($3.75; 3,520; $58,000). **Gordon MacRae Show** (Variety-TS), about $32,000. **Previous week: Naughty Marietta** (Mimi Benzell), $20,000.

ST. LOUIS

Municipal Opera ($4; 11,937; $95,000). **Hansel and Gretel** and **Nutcracker Ballet** (O-Dance-LP) (Mia Slavenska, Andre Eglevsky), about $45,000. Previous week: **Finian's Rainbow**, $60,000. Current: **Oklahoma** (Dorothy Collins, Helen Gallagher).

TENTS

CHICAGO

Edgewater Beach Playhouse ($3.95; 950; $19,300). **Kind Sir** (C-TS) (2d wk) (Ann Sheridan), about $12,500. Previous week: same show, $15,300. Current: **Uncle Willie** (Menasha Skulnik).

Highland Park Music Theatre (3.90; 1,500; $31,500). **Brigadoon** (MC-LP) (2d wk), about $16,300. Previous week: same show, $15,000. Current: **Boy Friend.**

Tenthouse Theatre ($3; 1,400; **No Time for Sergeants** (C-LP), estimated $11,000. Previous week: **Career**, $8,500. Current: **Hole in the Head** (Hal March).

DETROIT

Kent Music Circle ($3.30; 1,700; $31,500). **Most Happy Fella** (MD-LP), over $11,300. Previous week: **Girl Crazy**, $11,700. Current: **Rose Marie.**

PHILADELPHIA

Playhouse in the Park ($3; 1,436; $26,000). **Triple Play** (CD-TS) (Jessica Tandy, Hume Cronyn), new house record, **$23,848.** Previous week: **Tonight at 8:30** (Faye Emerson), house record, $20,300. Current: **Middle of the Night** (Sam Levene).

WALLINGFORD, CONN.

Oakdale Musical Theatre ($4.20; 2,150; $41,000). **Porgy and Bess** (MD-TS) (Cab Calloway), over $33,000. Previous week: **Most Happy Fella**, $22,600. Current: **Burlesque** (Dan Dailey).

LARGE HARDTOPS

DALLAS

State Fair Music Hall ($3.75; 4,120; $73,500). **Most Happy Fella** (MD-LP) (2d wk), nearly $40,500. Previous week: same show, $36,000. Current: **King and I** (Jan Clayton).

STRATFORD, CONN.

Shakespeare Festival ($5; 1,453; $45,000). **Hamlet-Midsummer Night's Dream-Winter's Tale** (Rep-LP) (9th wk), new house record, $43,631. Previous week: same repertory, $41,600. Current: same.

STRATFORD, ONT.

Shakespeare Festival ($5; 2,196; $61,912). **Henry IV-Much Ado About Nothing-Winter's Tale** (Rep-LP) (8th wk), new high for the season almost $58,100. Previous week: same repertory, $50,700. Current: same.

SMALLER HARDTOPS

CHICAGO

Drury Lane Theatre ($3.50; 485; $9,800). **Spider's Web** (CD-T-TS) (2d wk) (Jan Sterling), over $9,000. Previous week: same show, $7,100. Current: **Oh Men, Oh Women** (Tom Duggan).

Hinsdale Summer Theatre ($3.50; 838; $15,000). **Light Up the Sky** (C-LP) (2d wk) (Denise Darcel), nearly $6,500. Previous week: **Separate Tables** (Rosemary DeCamp, Sidney Blackmer), $8,400. Current: **Light Up the Sky.**

CORNING, N.Y.

Corning Summer Theatre ($3; 611; $10,500). **Visit to a Small Planet** (C-LP), over $3,500. Previous week: **Cat on a Hot Tin Roof**, $5,900. Current: **Champagne Complex.**

EPHRATA, PA.

Legion Star Playhouse ($2.50; 490; $7,000). **Reluctant Debutante** (C-TS) (Sloan Simpson), around $5,000 in seven performances. Previous week: **Detective Story** (Scott Brady), around $4,500. Current: **Inherit the Wind** (Walter Abel).

IVORYTON, CONN.

Ivoryton Playhouse ($4.40; 650; $17,000). **Damn Yankees** (MC-TS), nearly $9,500. Previous week: **Cat on a Hot Tin Roof** (Diana Barrymore), $13,100. Current: **Night Must Fall** (Van Johnson).

MILLBURN, N.J.

Paper Mill Playhouse ($3.90; 972; $18,500). **Separate Tables** (D-TS) (1st wk) (Basil Rathbone, Geraldine Page), about $12,000. Previous week: **Damn Yankees**, $14,000. Current: **Separate Tables.**

NEW HOPE, PA.

Bucks County Playhouse ($2.50; 432; $7,818). **Boston Love Story** (D-T-LP) (1st wk) (Julia Meade, Shirl Conway). About $7,200. Previous week: **Dear Barbarians**, $4,700. Current: **Boston Love Story.**

NYACK, N.Y.

Tappan Zee Playhouse ($4.40; 600; $16,000). **House on the Rocks** (CD-T-TS) (Tallulah Bankhead), estimated $10,300. Previous week: **Dulcy** (Dody Goodman), $8,400. Current: **Damn Yankees.**

OLNEY, MD.

Olney Theatre ($3.50; 650; $10,000). **Under Milk Wood** (D-LP), high for the season, over $10,100. Previous week: **King of Hearts**, $6,400. Current: **The Enchanted.**

SARATOGA, N.Y.

Spa Theatre ($4.40; 587; $13,000). **Cat on a Hot Tin Roof** (D-TS) (Diana Barrymore), new house record at regular scale, $11,831. Previous week: **Remarkable Mr. Pennypacker** (Burgess Meredith), $7,900. Current: **Third Best Sport** (Celeste Holm).

WESTPORT, CONN.

Westport Country Playhouse ($4.40; 761; $17,500). **Visit to a Small Planet** (C-TS) (Bert Lahr), about $10,000 with $400 in cancellations because of commuters delayed by the fire last Friday (15) near Grand Central Station, N.Y. Previous week: **Triple Play** (Jessica Tandy, Hume Cronyn), season high, $17,700. Current: **Inspector Calls** (Cedric Hardwicke, Melville Cooper).

British Shows

(Figures denote opening dates)

LONDON

Ah, Quelle Folie, Wint. Gard. (6-28-58).
Any Other Biz, Westminster (4-10-58).
At Drop of Hat, Fortune (1-24-57).
Breath of Spring, Cambridge (3-26-58).
Boy Friend, Wyndham's (12-1-53).
Duel of Angels, Apollo (4-24-58).
Expresso Bongo, Saville (4-23-58).
Five Finger Exercise, Comedy (7-16-58).
Flowering Cherry, Haymarket (11-21-57).
For Adults Only, Strand (6-25-58).
Hatful of Rain, Princes (8-11-58).
Irma La Douce, Lyric (7-17-58).
Living for Pleasure, Garrick (7-10-58).
Merry Widow, Coliseum (7-31-58).
Mousetrap, Ambassadors (11-25-52).
My Fair Lady, Drury Lane (4-30-58).
Not in the Book, Criterion (4-2-58).
Party, New (5-28-58).
Plaisirs De Paris, Wales (4-20-57).
Rape of Belt, Picadilly (12-12-57).
Roar Like a Dove, Phoenix (9-25-57).
Salad Days, Vaudeville (8-5-54).
Simple Spyman, Whitehall (3-19-58).
Speaking of Murder, St. Mart. (6-4-58).
Three Way Switch, Aldwych (7-8-58).
Trial Mary Dugan, Savoy (7-2-58).
Tunnel of Love, Majesty's (12-3-57).
Unexpected Guest, Duchess (8-12-58).
Variation on Theme, Globe (5-8-58).
Where's Charley, Palace (2-20-58).
You Can Have Body, Vic. Pal. (6-2-58).

SCHEDULED OPENINGS

Auntie, Mame, Adelphi (9-10-58).
Edward II, Lyric Hamm. (8-25-58).
Breuhaha, Aldwych (8-27-58).
Major Barbara, Royal Ct. (8-28-58).

CLOSED LAST WEEK

Neen Has No Shadows, Arts (7-18-58).
Private Prosecutor, Royal Court (7-21-58).

John Wylie Named Aide To Nina Vance, Houston

Houston, Aug. 19.

John Wylie, an actor and resident staff member of the Alley Theatre, has been named assistant to Nina Vance, director. He has resigned a recently-awarded three-year Ford Foundation acting fellowship to the Cleveland Playhouse to accept the new assignment.

Wylie directed two recent Alley productions, "Will Success Spoil Rock Hunter" and "The Remarkable Mr. Pennypacker."

More Troubles (Legal) Befall Paul Winston's Dayton, Columbus Stock

Dayton, Aug. 19.

Paul Winston's local and Columbus stock companies, which went on the rocks a couple of weeks ago, ran into more complications last week with the filing of two lawsuits by creditors. The local operation had been taken over by a successor company, Dayton Productions, but the Columbus venture folded.

The companion suits were filed in Montgomery County Common Pleas Court by Emanuel Nadlin, representing five creditors. The first, naming Winston and Dayton Productions as defendants, charges that in transferring assets to the new company, Winston failed to supply the buyers with the names of creditors, and failed to notify the creditors of the transaction.

The second suit listing Winston and 23 limited partners (backers) as respondents, is a petition for involuntary bankruptcy. The plaintiffs are Bancroft Publicity & Advertising Agency, Ohio Printing Co., Harrington Sign Co., Butler Letter Service and Herb Toppy Photo Service, all of Columbus.

Nadlin says the plaintiffs have no desire to interfere with the continued operation of the Dayton theatre, but that the suits are aimed to ascertain what assets the defunct group had, what had been done with them, and to have a receiver appointed. Some $4,000 advance rental paid by Winston to the Veterans Memorial Hall, Columbus, is also under study.

Robert Young, attorney for Dayton Productions, has announced that the company will honor tickets bought in advance by Columbus patrons, if they come to Dayton for shows in the local Memorial Hall, but that it will not make refunds.

100G Capitalization for Production of 'Lovers'

Franchot Tone and David Ross are capitalizing their projected Broadway production of "A Game for Lovers" at $100,000. The duo plan on placing the William Murray adaptation of Luigi Pirandello's comedy into rehearsal early in the fall.

Tone will costar in the presentation with Zsa Zsa Gabor, while Ross will direct. The production, it's believed, will mark the play's U. S. preem.

Casting

Broadway: **Robert Geiringer** and **Lorne Greene**, "This is Edwin Booth;" **Michael Chase, Sarah Cunningham** and **Frank Hamilton**, "The Visit;" **Andy Griffith**, "Destry Rides Again;" **Jason Robards Sr.**, "Disenchanted;" **John McGovern** and **Arthur Hughes**, "Man in the Dog Suit;" **Ron Randall** and **Noel Leslie**, "World of Suzie Wong;" **Patricia Neal**, "Far Away the Train-Birds Cry."

Also, **Rod Steiger**, "Rashomon;" **Conrad Fowkes, Patricia Bowsworth** and **John Fiedler**, "Howie;" **Robert Carraway**, "Swim in the Sea;" **Alison Leggatt**, "Epitaph for George Dillon;" **Walter Matthau**, "One More With Feeling;" **Louis Guss, Scott McGregor, Cathleen Neal** and **Myriam Acevedo**, "Handful of Fire."

Touring Shows

(Aug. 18-31)

At the Grand (tryout) (Paul Muni)—Curran, S.F. (18-30).
Auntie Mame (Eve Arden)—Biltmore, L.A. (18-30).
Auntie Mame (Constance Bennett)—National, Wash. (18-23); Shubert, Det. (25-30).
Mask and Gown (T. C. Jones)—Geary, S.F. (18-30).
This Is Edwin Booth (tryout) (Jose Ferrer)—La Jolla (Cal.) Playhouse (25-30).
Music Man (2d Co.)—Philharmonic Aud., L.A., (18-30).
My Fair Lady (2d Co.)—Shubert, Chi (continues indefinitely).

B'way Uneven As Lineup Builds; Holliday $48,900, 'Jamaica' $40,900, Sidney $28,400, 'Homeward' $21,700

Scratch Strawhat Test For Denker's 'Deadlock'

New Hope, Pa., Aug. 19.

Michael Ellis has cancelled plans to tryout Henry Denker's "Deadlock," at the Bucks County Playhouse, Sept. 8-20. Edward G. Robinson is reportedly interested in doing the play on Broadway, so Ellis replaced it with "The Children's Hour."

Linda Darnell will star in the latter revival.

Road Starting to Perk; 'Grand' Fast 55G, Frisco; Bennett $43,600 in D.C.

Things were humming on the road last week, with more shows getting a headstart for the fall season and receipts generally up. Two touring companies of "Auntie Mame" brightened the national slate, Eve Arden with a smash opening in Los Angeles and Constance Bennett resuming her road trek with a sock return stand in Washington.

The road company of "The Music Man" opened Monday night (18) in Los Angeles, an obvious potential for mammoth grosses for its two Coast engagements and then a regular tour.

Estimates for Last Week

Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout and RS indicates road show. Also, prices on touring shows include 10% Federal Tax and local tax, if any, but as on Broadway grosses are net; i.e. exclusive of taxes. Engagements are for single week unless otherwise noted.

CHICAGO

My Fair Lady, Shubert (MC-RS) (41st wk) ($7; 2,100; $72,979). Nearly $68,000. Previous week, $64,900. Continues indefinitely.

LOS ANGELES

Auntie Mame, Biltmore (C-RS) (1st wk) ($5.50-$4.40; 1,636; $50,959) (Eve Arden). Opened Thursday (14), grossed almost $29,200 in four performances. Continues through Oct. 4, then plays Frisco.

Opening This Week

Music Man, Philharmonic Aud. (MC-RS) ($6.40-$5.90; $73,000). Opened Civic Light Opera subscription engagement Monday night (18) and continues through Sept. 30, then plays Frisco.

SAN FRANCISCO

At the Grand, Curran (MD-T) (1st wk) ($6.40-$5.50; 1,758; $58,000) (Paul Muni). Grossed nearly $55,000 on Civic Light Opera subscription. Has delayed scheduled Broadway opening and will extend tryout tour for further doctoring.

Mask and Gown, Geary (R-RS) (4th wk) ($4.95-$4.40; 1,550; $42,000) (T. C. Jones). Almost $12,000. Previous week, $13,500. Continues through Aug. 30, then moves to Los Angeles.

WASHINGTON

Auntie Mame, National (C-RS) (1st wk) ($5.50-$4.95; 1,677; $46,307) (Constance Bennett). Nearly $43,600. Exits next Saturday (23) to continue tour.

SCHEDULED N.Y. OPENINGS

(Theatres Set)

BROADWAY

Howie, Coronet (9-17-58).
Swim in Sea, Lyceum (9-30-58).
Handful of Fire, Beck (10-1-58).
Touch of the Poet, Hayes (10-2-58).
Drink to Me Only, Adelphi (10-8-58).
Goldilocks, Lunt-Fontanne (10-9-58).
Suzie Wong, Broadhurst (10-13-58).
T.N.P. of Paris, B'way (10-14-58).
Girls in 509, Belasco (10-15-58).
Make a Million, Playhouse (10-16-58).
Once More With Feeling, Hart (10-21-58).
Pleasure of His Co., Longacre (10-22-58).
George Dillon, Golden (10-23-58).
Patate, Miller (10-28-58).
Marriage-Go-Round, Plymouth (10-29-58).
Man in Dog Suit, Coronet (10-30-58).
Crazy October, Alvin (wk. 11-3-58).
Plume de ma Tante, Royale (wk. 11-3-58).
Comes A Day, Ambassador (11-6-58).
Flower Drum Song, St. James (11-27-58).
Cold Wind & Warm, Morosco (12-4-58).
Old Vic, B'way (12-9-58).
Whoop-Up, Shubert (12-18-58).

OFF-BROADWAY

Young Provincials, Cricket (9-8-58).
Chaparral, Sheridan Sq. (9-9-58).
Streetcar, Carnegie (9-17-58).
Jackknife, Royal (9-22-58).
Heloise, Gate (9-24-58).
Lulu, 4th St. (9-29-58).
Golden Six, York (10-13-58).
Salad Days, Barbizon-Plaza (11-11-58).
Man Who Never Died, Jan Hus (11-19 58).

Broadway was spotty last week. Business dropped substantially for several shows, but picked up slightly for others. Activity was lively at "Bells Are Ringing" and "Jamaica," which resumed after layoff periods. However, the Sylvia Sidney company of "Auntie Mame" got off to a slow start in the first frame of a three-weeker at the City Center.

Holding steady at capacity were "Music Man" and "My Fair Lady." The lineup of shows this week moves up from 14 to 15 with the resumption tonight (Wed.) of "The Visit."

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net i.e., exclusive of taxes.

Bells Are Ringing, Shubert (MC) (87th wk; 692 p) ($8.05; 1,452; $58,101) (Judy Holliday). Almost $48,900. Had laid off previous three weeks.

Dark At the Top of the Stairs, Music Box (D) (37th wk; 292 p) ($5.75-$6.90; 1,010; $33,030). Over $21,100. Previous week, $20,200.

Jamaica, Imperial (MC) (36th wk; 284 p) ($8.35; 1,427; $63,000) (Lena Horne, Ricardo Montalban). Over $40,900. Had laid off previous six weeks.

Look Back in Anger, Golden (D) (46th wk; 367 p) ($5.75; 80); $25,152). Almost $14,100 on twofers. Previous week, $14,000 on twofers. Exits Sept. 20, to tour.

Look Homeward, Angel, Barrymore (D) (38th wk; 303 p) ($6.90; 1,076; $40,716) (Miriam Hopkins). Almost $21,700. Previous week, $22,800.

Music Man, Majestic (MC) (35th wk; 276 p) ($8.05; 1,626; $58,658) (Robert Preston). Nearly $69,400 again.

My Fair Lady, Hellinger (MC) (127th wk; 1,011 p) ($8.05; 1,551; $68,210). Steady at $69,400.

Romanoff and Juliet, Plymouth (C) (45th wk; 356 p) ($5.75-$6.25; 1,062; $36,625). Over $17,500 on twofers. Previous week, $18,700 on twofers. Exits Sept. 13, to tour.

Say, Darling, ANTA (MD) (20th wk; 156 p) ($7.50; 1,185; $50,460) (David Wayne). Almost $28,600. Previous week, $35,900.

Sunrise at Campobello, Cort (D) (29th wk; 228 p) ($6.90; 1,155; $37,500) (Ralph Bellamy). Over $37,100. Previous week, $36,200.

Two For the Seesaw, Booth (CD) (31st wk; 244 p) ($6.90; 780; $31,700) (Dana Andrews). Nearly $30,200. Previous week, $29,900.

West Side Story, Winter Garden (MD) (47th wk; 372 p) ($8.05; 1,404; $63,203). Over $42,800. Previous week, $44,400.

Who Was That Lady, Beck (D) (24th wk; 192 p) ($6.90; 1,280; $47,000) (Peter Lind Hayes, Mary Healy). Over $22,400. Previous week, $24,300. Closes Aug. 30.

Miscellaneous

Auntie Mame, City Center (C) (1st wk; 8 p) ($3.80; 3,090; $61,812) (Sylvia Sidney). Over $28,400 for first week of three-week stand.

Reopening This Week

Visit, Morosco (D) ($6.90; 946; $37,500) (Alfred Lunt, Lynn Fontanne). Resumes tonight (Wed.) after a six-week layoff.

Off-Broadway Shows

Blood Wedding, Actors Playhouse (3-31-58).

Boy Friend, Cherry Lane (1-25-58).

Children of Darkness, Circle in the Square (2-28-58).

Comic Strip, Barbizon Plaza (5-14-58).

Crucible, Martinique (3-11-58).

Guests of Nation, Marquee (6-26-58).

Ionesco Plays, Sullivan St. (6-3-58).

Playboy West'n World, Tara (5-8-58).

Threepenny Opera, deLys (9-20-55).

Ulysses, Rooftop (6-5-58).

Waiting for Godot, York (8-5-58); closes Sept. 13.

Shubert Press List

Continued from page 73

radio and television personalities. Several individuals were pushed back from the opening night lineup to the second night roster, while in a few cases some people were dropped completely from both lists.

Varied Reactions

Reaction from out-of-town critics has varied from an "I-bought-my-own-tickets-anyway" attitude to raps about the "short-sightedness" of the Shuberts. Norman Nadel, drama critic of the Columbus Citizen, wrote to John Shubert, pointing out that he brings in to New York about 1,000 theatregoers each year via the show train route. He will pay for his reviewers' seats, so the ruling won't affect him, he said.

Nadel, also noting that he gives about 40 lectures seasonally to audiences ranging from 100-2,500, summed up his letter as follows: "In other words, through my written and spoken reviews alone, word of your plays reaches a potential 100,000-120,000 persons. Your edict will not alter this, because I don't intend to stop reviewing the plays in the paper or on the platform. But it does not make for cordial relations between the working press and the theatre."

R. H. Gardner, drama critic of The Sun, Baltimore, commented on the Shubert stand regarding out-of-town critics in his column in that paper last Sunday (17). After expressing the opinion that visiting critics would buy their own tickets as a legitimate expense account item, Gardner then rapped the move as follows:

"Thus, for the piddling revenue they stand to realize from the out-of-towners being forced to buy their own tickets, the Shuberts have made themselves the object of an inestimable amount of ill-will—a feat they have duplicated more than once in the past and always with results that have done nothing to strengthen the stability of the American theatre."

In a letter to VARIETY, Martin Dickstein, amusement advertising manager of the N. Y. World-Telegram, referred to the fact, reported in last week's VARIETY story, that he was on the second night list as a member of the Brooklyn Daily although hes' been with the Telegram for the past year. He commented, "I would like to make it clear to all concerned that I have received no second-night passes since I joined the staff of the W-T & S. If such passes are still being sent to me at the Brooklyn Daily they are apparently being used by persons not entitled to them."

Franklyn Fox

Father Grieg

in

"Song of Norway"

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Philly Booms

Continued from page 73

bished the Erlanger, is now overhauling the Locust, while the Shubert is also getting a facelifting. The Shuberts apparently aren't making any improvements at the two houses they've retained, the Walnut and the Forrest.

Goldman, however, is leading his competitors in snagging bookings for his two theatres. He already has a possible 10 shows set for the Locust through mid-December and prospects of six at the Erlanger through January. He's also backing up the bookings through his own theatre party operation, the Philadelphia Preview and Theatre Party Bureau.

That operation, pioneering theatre parties locally, is headed by Helen Koelher and has already set 12 dates for various shows skedded for the Locust and Erlanger through Nov. 6. Goldman and Broadway producer Alexander H. Cohen, his New York representative, are also going all out on promotion, which includes trailerizing the incoming legit entries at Goldman's 21 film houses in the Philly area, and Goldman is sharing in all advertising costs for the shows booked into his theatres.

Of the other three houses, the Shubert only has one booking set thus far, while the Walnut has six entries through the end of December and the Forrest eight through next April. The bookings for the five houses are as follows:

Locust: "Auntie Mame" (Sylvia Sidney), Sept. 1 for two weeks; "Handful of Fire," Sept. 15 for two weeks; "Make a Million," Sept. 29 for two weeks; "Marriage-Go-Round," Oct. 15 for 10 days; "Cold Wind and the Warm," Nov. 3, after a week's rehearsal at the theatre; "Far Away the Train Birds Cry," Nov. 10 for one week; "Gazebo," Nov. 17 for one week; "Night Circus," Nov. 24 for one week; an unannounced three-week booking starting Dec. 1 and "Mask and Gown" for two weeks beginning Dec. 25.

Erlanger: "Goldilocks," Sept. 2 for three weeks; "Once More With Feeling," Sept. 22 for two weeks; "Third Best Sport," Oct. 6 for two weeks; "Patate," Oct. 20 for one week; a musical in December and the Old Vic in January.

Walnut: "A Swim in the Sea," Sept. 15; "Girls in 509," Sept. 29; "Man in the Dog Suit," Oct. 13; "Look Back in Anger," Nov. 3; "Disenchanted," Nov. 17; "Tall Story," Dec. 29.

Forrest: "World of Suzie Wong," Sept. 22; "Comes a Day," Oct. 6; "La Plume de ma Tante," Oct. 20; "Rules of the Game," Nov. 2; "A Perfect Evening," Nov. 24; "June," Dec. 25; "Redhead," Jan. 12; "Warm Peninsula," April 27.

Shubert: "Whoop Up," Nov. 10.

Olney Theatre

Continued from page 73

Catholic Univ. groups, Olney, St. Michael's Playhouse at Winooski Park, Vt., a touring group in South America on a State Dept. assignment and one group at CU.

While most strawhats claim they are "different," Olney is different for different reasons. The theatre was made possible by the combination of a Washington dairy tycoon, C. Y. Stephens, who secretly likes the theatre better than cows, and made the theatre available on a "pay me rent when you can basis" six seasons ago; and the inimitable Father Hartke and his faculty group from CU. Incidentally, Stephens got his rent last season and this.

Olney is 12 miles from the District line in Maryland and depends upon real theatre-lovers-with-automobiles for its audiences, family groups that like the guaranteed no-obscenity offering, and the large religious student population from CU, which cater to Sunday matinees.

Oberlin Stude Troupe Presents G & S Season On Estate at Cape Cod

Falmouth, Mass., Aug. 19.

The Oberlin College Players an undergrad group, is presenting its sixth consecutive season of Gilbert and Sullivan for Cape Cod summer residents. They have a theatre on the Highfield estate here of Mr. and Mrs. DeWitt TerHeun. The 65 studes from college have put on a new operetta each week since July 14 and have three more weeks to go. The theatre seats 320 and policy this year has been to alternate G & S with other w. k. light operas of recognized musical quality. Prof. Haydin Boyers is the faculty adviser for the troupe.

The strawhat Gilbert and Sullivan performers started their project in 1953 at the Town Hall in Mashpee. Two years later, they moved to the Lawrence High School auditorium in Falmouth. This summer, they have a layout complete with air conditioning, dormitories and dining hall. Members of the cast and orch, the latter a 20-piece group from Oberlin Conservatory of Music, work for room and board, which is provided out of b. o. receipts.

The theatre is sponsored by Oberlin College to provide studes with an opportunity to develop their skills away from the academic pressure of the campus. Acting is good for them says Prof. Boyers. "I believe strongly on this particular brand of education," he says. "Some students, shy and diffident, having never shown a leaning toward leadership, really blossom out when given a bit of responsibility with the troupe."

The stage director, chorus master, choreographer, business manager and pressagent are all undergrads. The company produces one show a week, rehearses a second and simultaneously memorizes parts for a third.

Concert Review

Paul Robeson

London, Aug. 12.

With Lawrence Brown and Bruno Raikin at Royal Albert Hall, London. $2.95 top.

Paul Robeson's first London concert engagement was a financial and artistic click. The vast 6,000 seater concert hall was pre-sold and available standee accommodation was filled to capacity. There were long lines around the Royal Albert Hall as customers queued patiently for a chance to get inside.

It was Robeson's first stage appearance in London for eight years, but no reference to the cause of his prolonged absence was made until the end of his performance. The applause, as he walked onstage, was memorable and there was unmistakably a strong bond of sympathy between audience and artist.

With the aid of a microphone his voice was vibrant and clear. He sang within a limited tone range but his personality was always strong. Artistry was of lesser concern; here. Robeson could do no wrong so far as audience was concerned, but a wider selection of "familiar" tunes would have been an asset. Songs of this type were kept for the encores that inevitably came before the intermission and at the close.

Robeson sang in English, French, German, Russian and Yiddish and his repertoire included a selection of spirituals, among them "Swing Low Sweet Chariot."

"The Volga Boat Song" and "Oh No John" qualified for the biggest ovation but the top reception went to his begoff items, notably "Ole Man River," with which he closed his performance.

For the first and last part of the show he was accompanied by Bruno Raikin, who also played three short Chopin pieces after the intermission. Lawrence Brown took over the Steinway for the spirituals session and joined in the vocalizing with the star. *Myro.*

"A Perfect Evening," a musical version of Jane Austin's novel, "Pride and Prejudice," is earmarked for Broadway production next January by **George Gilbert. Hermione Gingold** and **Gisele MacKenzie** are set to costar in the tuner, which will have a book by **Abe Burrows**; music by **Glenn Paxton** and lyrics by **Robert Goldman.** Burrows will also stage the offering, while producer-composer **Jule Styne** will assist in an advisory capacity.

Legit Bits

Hume Cronyn, having completed a strawhat tour in "Triple Play" with his wife, **Jessica Tandy**, is undergoing minor surgery and then leaves this weekend for a short vacation at their private island in the Bahamas. They go into rehearsal Sept. 1 in "The Man in the Dog Suit."

Louis A. Lotito, president of City Playhouses and v.p. of Producers Theatre, is a resident of Spring Lake, N.J., and was recruited by the Asbury Park (N.J.) Sunday Press to review the new Eugene O'Neill biography, "Part of a Long Story," by the late playwright's second wife, **Agnes Boulton (Kaufman)**, a resident of nearby Point Pleasant, N.J. The paper gave the piece a feature spread, with pictures and a capsule profile of Lotito.

Frank Carrington's staff at the Paper Mill Playhouse, Millburn, N.J., this summer includes **Agnes Morgan**, assistant director; **Herman Rosse**, scenic designer; **Albert L. Fiorillo Jr.**, musical director; **Richard Highley**, manager; **Leonard Stein**, stage manager; **Marian Graham**, pressagent, and **Laura Arnold**, artists' representative. week.

Richard Bauman is recuperating from leg surgery resulting from an on-stage accident at the Playhouse in the Park, Philadelphia, while he was appearing there recently in the **Arthur Treacher** company of "A Visit to a Small Planet."

"Listen to the Mocking Bird," by **Edward Chodorov**, has been added to the Playwrights Co. production sked. Chodorov, who'll double as director, also has a script, tentatively titled "Sunday Father," under option to **Sidney Phillips** and Metro-Goldwyn-Mayer.

Sigmund Miller's "Lovely Star, Good Night," a revised version of his play, "An Ancient Instinct," which was tried out on the strawhat circuit in 1953, is planned for Broadway production next December by **Richard Krakeur** and **Gabriel Katzka.**

The Playwrights Co. has scrapped plans to co-produce **Jean Carment** and **Richard Wilbur's** "The Children's Playhouse" with **Bryant Haliday** and **Michael Wager.**

"Lulu" is the title **David Ross** is using for his production of **Frank Wedekind's** "Earth Spirit," which he's scheduled for a Sept. 18 opening at the 4th Street Theatre, N.Y., with **Eva Gabor** and **Clarence Derwent** heading the cast.

Frances Fuller, actress and president of the American Academy of Dramatic Arts, will understudy **Helen Hayes** and **Betty Field** in "A Touch of the Poet."

Orchestra floor seating in several Broadway theatres operated by City Playhouses is being increased. The house affected and the number of additional seats are Lunt-Fontanne, 68; Coronet, 30; Morosco, 26 and Helen Hayes, expansion undetermined.

The **Shuberts** are reducing the seating capacity at the Adelphi Theatre, N.Y., from 1,434 to 1,072.

Lajos Zilahy's "The Virgin and the Faun," which was presented nine years ago in Geneva, N.Y., is planned for Broadway production this season by **Emil Katzka.** The play's title refers to a painting.

"A Lovely Night," a new play by **Dorothy Stickney**, based on the poems and letters of Edna St. Vincent Millay, is scheduled to begin a tryout Sept. 14 at the Barter Theatre, Abingdon, Va.

Courtney Burr and **Elliott Nugent** are planning two productions this season, "The General's Other Son," by **Andrew McCullough**, and "The Beast in View," by **Lorenzo Semple Jr.** The Semple play will also be directed by Nugent. A stager hasn't been set yet for the other property.

Bill Steele is back with **Bernard Simon's** Package Publicity operation after taking a few weeks off to appear in "A Tree Grows in Brooklyn" at the Allenberry Playhouse, Boiling Springs, Pa.

Robert Stephens, who originated the title role in the London production of "Epitaph for George Dillon," will repeat the assignment opposite **Eileen Herlie** in the upcoming Broadway production of the play.

Patrons attending the free performances of the N.Y. Shakespeare Festival production of "Twelfth Night" at Central Park have donated enough coin to enable continuation of the run through Aug. 30.

Bill Herz, of Mackey's ticket agency, N. Y., is in St. Clare's Hospital with a case of phlebitis.

Henry Lascoe has moved up to the male lead assignment in "Romanoff and Juliet," succeeding **Tom Poston**, who's exited the cast for a role in the upcoming "Drink to Me Only." Lascoe's former part in "Romanoff" has been taken over temporarily by **Bert Freed**, who's withdrawing from the show Aug. 29.

Paul Robeson will return to legit as a guest star at England's Shakespeare Memorial Theatre next February-November as Othello, a part he previously played in London and on Broadway.

The scheduled Broadway production of "Requiem for a Nun" has been postponed from November to next January.

Michael Ellis and **Don Walker** have cancelled the scheduled tryout of Henry Denker's "Deadlock" at Ellis' Bucks County Playhouse, New Hope, Pa., and instead are planning on producing the play on Broadway under the title, "A Sound of Distant Thunder." The offering, which was slated for Sept. 8-20 presentation at the Playhouse, will be replaced by "The Children's Story," starring **Linda Darnell.**

Sam Leve will design the sets for "Comes a Day."

Joan Blondell will appear in "Come Back Little Sheba" at the Tappan Zee Playhouse, Nyack, N.Y., for one week beginning Aug. 26.

Director **Harold Clurman's** "Lies Like Truth," a collection of theatre essays, has been published by the MacMillan Co.

Anna Hill Johnstone has been set to design the costumes for "Whoop-Up."

Richard Myers and **Julius Fleischmann** plan on bringing **Lionel Wiggam's** "The Prime of Life" to Broadway next season after an extensive tour, which they intend launching on the Coast next December.

Earle Hyman and **Vinnette Carroll** will costar in the upcoming London presentation of **Errol John's "Moon on a Rainbow Shawl,"** which will be produced by H. M. Tennent Ltd. and directed by **Frith Banbury.** A breakin tour of the provinces is scheduled to get underway Oct. 27.

Lewis Allen of the Producers Theatre has been assigned to work exclusively on the upcoming Broadway production of "Man in the Dog Suit" in the capacity of associate producer. The sets and costumes for the show will be designed, respectively, by **Donald Oenslager** and **Anna Hill Johnstone.**

Playwright **Robert Thom** is on the Coast writing the film version of **Jack Kerouac's** "The Subterraneans," which **Arthur Freed** will produce for Metro.

Jean Stapleton, who's been keeping busy this summer as a member of the resident company at the Totem Pole Playhouse, Fayetteville, Pa., will appear in the forthcoming Broadway production of "A Swim in the Sea."

Seymour Krawitz has exited his post as publicity manager for the Michael Todd Co. to join legit pressagent **Frank Goodman.**

Joan Scott has been added to the **Harriet Kaplan** and **Lily Veidt** talent agency as casting head for commercials and industrials.

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Literati

'Friendly' Rivals

Readers glancing through night-club ads of the Aug. 9 San Francisco Chronicle were taken aback to see this two-column ad: "Consistent advertising on this page brings Results! For information write Ivan Paul, San Francisco Examiner . . ."

Explanation was that somehow mats of the two morning daily rivals had gotten mixed up, resulting in a free plug for Hearst's Ivan Paul (Frank Funge) on the independent Chronicle's nightclub page edited by Hal Schaefer.

L'Affaire Hemingway-Esquire

Ernest Hemingway isn't going through with his suit to halt Esquire from reprinting three of his short stories dealing with the Spanish Civil War. Last week his lawyer, Alfred Rice, instituted N.Y. Supreme Court proceedings to prevent the reprinting of the pro-Loyalist yarns Hemingway had done in the '30s, on grounds that to do so would more than violate property rights.

Also, the lawyer charged that reprinting would result in "great injury and irreparable damage" for reasons other than commercial value of the yarns. Hemingway subsequently denied that he was concerned over the reprinting of the stories in an anthology because they might cause unfavorable reactions and said he was dropping the suit against Esquire. He blamed his lawyer for making the statements, adding that "if anyone thinks I'm worried about anyone reading political implications in my stories, he is wrong. My only concern is that my stories are straight and good," he said.

As matters stand, Esquire will publish one of the three stories involved in the dispute. The yarns involved are "The Denunciation," and "Night Before Battle" and "The Butterfly and the Tank." Latter will appear in the upcoming anthology, "The Armchair Esquire."

Zolotow's Book On The Lunts

Dial Press' George Joel has commissioned Maurice Zolotow to do a book on Alfred Lunt and Lynn Fontanne. It probably will not be ready until next year. Meantime the biographer has been with them at their Genesee Station, Wisc., home, during their summer vacation from "The Visit," huddled with them in New York, made multiple tape-recordings, and has not yet started to write. Only recently George Freedley, curator of the Theatre Collection of the N. Y. Public Library, did a book on The Lunts for a British house which specializes in publishing theatrical monographs.

Zolotow, who inclines to show biz subjects, has one upcoming in the Satevepost on Ernest Adler, theatrical hairdresser ("Fair Lady," "Jamaica," etc.); is doing another article, in Q. & A. style, on Goodman Ace for the "entertainment number" of Cosmopolitan (November issue); and also a Q. & A. on and by Jack Paar ("as told to") for American Weekly. Incidentally, the Zolotows make their first European trip (essentially pleasure) in October.

Bromberg's 'World's Champs'

N.Y. World Telegram & Sun boxing writer Lester Bromberg has authored a paperback, "World's Champs," a personalized story of all the fighters who have held the seven championships from flyweight to heavyweight since the late 19th century, which Retail Distributing is publishing.

It's a 50c 252-page job.

Birmingham's Book

Former Esquire editor Frederic A. Birmingham, who has been doing considerable freelancing, has written a novel for Crowell dealing with the Ivy League man.

Appropriately, it's titled "How Green Grows The Ivy."

Curtis' Earnings Dip

Curtis Publishing Co. prexy E. MacNeal reported big dip in profits for the first half of this year and took a dimmer view of previously estimated gains for the full year. "Although signs of economic recovery are increasingly numerous," the exec stated, "they have not yet been reflected in solid orders for advertising space. It is now apparent that earnings for the 1958 are apt to be nearer $2,000,000 than the $3,000,000 I predicted at the annual meeting on April 16."

For the first half Curtis earned $1,806,532 or 27c a share on sales of $95,526,280 against a net profit of $4,195,508, or 95c a share on sale of $100,501,789 in the first half of 1957.

MacNeal reported the decline in advertising linage continued in the second quarter. For the first half ad linage of the Saturday Evening Post was off 13.3% and its revenues 7.3%; the Ladies Home Journal dropped 22.7% and its revenues 22.7%. Holiday's linage only fell off 0.2% while its revenues were up 10%.

Sheilah Graham & Houdini Biogs

"Beloved Infidel: The Education of a Woman" is the full title of the Sheilah Graham-Gerold Frank book for Holt publication in November. It is the columnist's personal memoir, with accent on her friendship with F. Scott Fitzgerald. Frank, who collaborated on the Lillian Roth and Diana Barrymore biogs, has dittoed on Miss Graham's memoir.

Same pub is bringing out William Gresham's "Houdini: The Man Who Walked Through Walls," biog of the famed magician. Gresham's "Nightmare Alley," which Fox filmed, also had a circus and carnival background.

Alexander's 'Famous Five'

Columnist Holmes Alexander has turned out a book on "The Famous Five," biographing the the lives of the five senators for the Senate's "Hall of Fame." Publisher is The Bookmailer.

Volume tells the story of Henry Clay, Daniel Webster, John C. Calhoun, Robert LaFollette and Robert A. Taft.

Joe Ravotto's Israel Spot

Joseph D. Ravotto, U.S. Public Affairs Officer with the U.S. Embassy in Mexico City, is shifting Oct. 1 to a ditto spot in Israel.

Ravotto, a vet newspaperman, had been a longtime correspondent for VARIETY in sundry European capitals, when he was ditto for United Press, but with his return to the States—with his French wife Simonne—he had been exclusively in Government service.

Alex King's Memoir

Alexander King, who took four cures within 10 years for drug addiction, was one of the first editors of Life, a w.k. illustrator in the 1920s, and collaborator on plays with Clare Booth Luce, has written his autobiography under the title of "Mine Enemy Grows Older."

His world was peopled with personalities in the theatre, publishing and art, Simon & Schuster publishes in November.

Argosy's Promotion Tiein

Argosy mag, for the first time, is going on a promotion kick with a cover story on Lowell Thomas in the August issue tied in with a "Giants of Adventure" award. The award, which will be an annual affair, was tied in with Cinerama for whom Thomas made "Search For Paradise" and "Seven Wonders of the World" and the Campbell-Ewald ad agency associated with "High Adventure With Lowell Thomas" tv show.

Presentation of the award will be made to Thomas in October just before his new tv series begins.

Berle-Roebuck's Book

Random House will publish an upcoming novel by Milton Berle and John Roeburt.

Tentatively titled "Four Graves to Choluca" it is a romantic tale and not in the whodunit idiom in which Roeburt specializes. It's based on Berle's plot.

'Theatre of Marivaux'

"The Theatre of Marivaux" by Kenneth N. McKee (N.Y.U. Press; $5) recaps the life and writings of Pierre Marivaux (1688-1763), French comedy writer whose works became known to Broadway with recent visits of the Comedie Francaise. Playwright did much to adapt Italian commedia dell'arte to the French idiom, and is second only to Moliere as classic author most frequently performed in France. Not widely appreciated in his own time, Marivaux's style anticipated Diderot and Beaumarchais by 50 years. His works were principally acted by rep troupes at the Theatre Italien and the Theatre Francaise in Paris.

Book carries an appreciation, in French, by Jean-Louis Barrault, contemporary interpreter of the dramatist, and several photos of Barrault productions of Marivaux.

Rodo.

More Anthologies

Simon & Schuster anthological books, due on the fall releases, include a silver anniversary volume of Chic Young's "25 Years With Blondie"; a 14th collection of Walt Kelly's cartoon entitled "The G.O. Fizzickle Pogo"; a paperback edition of "Scientific American Reader," $2.25 versus the original $6.50 price; a collection of the tv interviewer's pieces under the title of "Mike Wallace Asks" (among the 40 subjects are included Diana Barrymore, Gov. Orville Faubus, Mickey Cohen, Eleanor Roosevelt, Gloria Swanson, Malcolm Muggeridge, Peter Ustinov, Elsa Maxwell, Frank Lloyd Wright, Tennessee Williams, Salvador Dali, Margaret Sanger, Eddie Arcaro).

Also, "The Rodgers & Hammerstein Song Book"; "Great Stories from the World of Sport," edited by Peter Schwed and Herbert Warren Wind, a three-volume boxed job for the Xmas holiday trade; "The Second Fireside Book of Baseball," edited by Charles Einstein; "House & Garden Cook Book"; collection of the cartoonist "Herblock's Special for Today"; "Reader's Digest Treasury of Wit and Humor"; the humorist's 1930-58 writings grouped under the tag of "The Most of S. J. Perelman."

A. J. Liebling's "Normandy Revisited" is a book reprint of his New Yorker survey.

2 One-Act Play Anthologies

Bennett Cerf and Van H. Cartmell have edited "24 Favorite One-Act Plays" for Doubleday this November, including old and new comedies and tragedies from American, Irish, Russian, English and Austrian sources. In 1943 they edited another anthology of "30 Famous One-Act Plays." Eugene O'Neill, Noel Coward, Giradoux, George S. Kaufman, Marc Connolly, William Inge, Dorothy Parker, J. M. Barrie and Arthur Schnitzler are among the playwrights represented.

Doubleday's affiliated Hanover House is also bringing out "A Treasury of Non-Royalty One-Act Plays," edited by Betty Smith, William Kozlenko, Margaret Mayorga and M. Jagendorf which includes works by Tennessee Williams, Maxwell Anderson, Betty Smith, Theofore Dreiser and William Butler Yeats. As the title indicates these are for school, church, little theatre and kindred groups, sans royalty.

Irwin Ross' P.R. Book

Irwin Ross, freelance writer, staff contributor to the N.Y. Post and regular contrib to Reader's Digest, has signed with Doubleday for a book on "Public Relations."

It will deal with all aspects of flackery from business and politics to religion and the lively arts.

CHATTER

Construction News Inc. authorized to conduct a publishing business in Mount Vernon, N.Y.

Alberto Moravia writes from Rome that Paramount will make a motion picture of his newest novel, "Two Women," recently published by Farrar, Straus & Cudahy. He's working in collaboration with two other writers, an American and an Italian. Sophia Loren will be starred.

American Heritage magazine for August carries a yarn, "Blondin, the Hero of Niagara," by Lloyd Graham, dealing with the French equilibrist who several times in 1859 and in the early '60s walked a cable stretched 190 feet above the Niagara River just below the Falls.

Irving Kristol, former coeditor with British poet Stephen Spender of Encounter, Anglo-American monthly published in London, is new editor of the fortnightly magazine, The Reporter, which Max Ascoli founded 10 years ago. Latter continues as publisher and editor-in-chief.

The Washington (Pa.) Reporter observed its 150th anniversary of continuous publication Aug. 15 with a 240-page edition which had to go press six hours earlier so that its nearly 10,000 subscribers could have normal delivery. The special sesquicentennial edition weighed three pounds nine ounces and had seven editions.

Gibbs Book Revisions

The death of Wolcott Gibbs last Saturday (16) at his summer home on Fire Island, N. Y., will force Henry Holt & Co. to tone down some of the advertising and exploitation for the critic-playwright's forthcoming book, "More in Sorrow." The revisions may include the Charles Addams jacket and a blurb by James Thurber. Even the book's title now has an unfortunate ring.

The Thurber piece includes, among others, such references as, "He (Gibbs) is probably the only American writer now able to be up and around," and also, "The reader's only sorrow will be that this generous helping of Gibbs is not enough. He should go back, then, and read the book."

The scheduled publication date of the volume remains Sept. 15.

SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood, Aug. 19.

Years ago I'd date this one Sydney, Australia, and let it ride. But today you can't fan yourself with a mackerel and call it a sea voyage. Come next April 15 one of the Infernal Revenue hired hands would tap you on the shoulder and ask, "How come you ran a column from Australia last year and your income tax return does not show any deduction for such a trip?"

You can't tell the Government ground-mole that you didn't really take the trip but ran into Gordon Currie on Hollywood Blvd. and he had just returned from a year Down Under and was so full of ribald and razor-sharp observations that if you just tapped his head you could pour yourself a column. The admission would probably get you clinked for perjury, now a bigger crime in the land than murder, my sweet.

So perhaps it's better to go straight and give the credit all to Gordie. He, you may remember, is the top cartoonist and caricaturist, who merged his art with formica so that his images will still be around 10,000 years from now. He made sure to add his signature so that Leonardo da Vinci would not get the credit.

The last time I ran into him he had just toured America playing banks for a percentage of the added biz he brought to their IBM and Burroughs adding machines. He toured in a Cadillac and a 30-foot trailer and worked a few hours a day in bank lobbies, sketching for free the first hundred peasants who lined up. Crowds of thousands came to gape and deposit their funds.

He's back for another series to finish some commitments, this time sporting a Continental, having skipped from Australia when offered a five-year tv contract. "I don't want to tie up with any outfit that long. That's a prison sentence for a capital crime."

He can sing, do 10 dialects and is working on a satirical format for late night shows. "It's for people who like to laugh at themselves as well as other people. I'm a humorist. That's a comedian who doesn't tell dirty stories. When writers of comedy get tired they invariably flop in the gutter. I've noticed several shows heading that way since I returned. I prefer clean sheets and clean comedy."

He does, too. He's been selling friendship between nations for 20 years. He doesn't butter up any of them. But there is no malice in his wonderland.

Ever Hear Of Baune?

Australia has both government and commercial tv. The government channel is run along BBC lines. In fact, he says, it is impossible to get a job on the channel unless (1) you have an English accent, (2) are a bit queer, (3) favor Communists and (4) are dull.

"But Australia has the sharpest news analyst in the world," he qualifies. He's Eric Baune. Once my *betenoir*, today he makes Murrow, Sevareid, Huntley, and all the rest sound like Casper Milquetoasts. Murrow's job on the late Senator Joseph McCarthy would be routine for Baune. He goes on in that courageous and honest vein every day."

Even the tv gossip colmunists shoot to kill. When he was home Currie took on the job of catching tv shows for the Sydney Morning Herald for a stretch. He shot stuff like this:

"The Johnny Gredula Show 'Pacific Cruise' is supposed to be the kind of entertainment presented at a ship's concert. If any ship presented a show of this calibre I'd jump overboard. The compere, a Mr. Michael Charlton, gave a very top-drawer performance of a very boring sea captain. I learned later that he wasn't acting. He is always that way on tv. Pacific Cruise shows will do a lot for air travel."

"Sir Winston Churchill's son Randolph has the distinction of being one of the top flops of television."

"Channel 9 should swap its problems with Channel 7. Every executive I meet seems to know how to solve the other stations' problems. But not his own."

"In Akron, Ohio, I saw a trickle of people go to see and hear Liberace in the famed Rubber Bowl (seating capacity 110,000) and he was billed second to the stock car races. He turned in a $40,000 loss on Australia."

"The LeGarde Twins, Aussie cowboys, are doing a spot on Teenage Time, a very hicky afternoon effort."

"The man with a family can pay off a tv set for far less than it costs him to take his brood to the movies even once a week. It is also cheaper to feed them at home than a drive-in."

"Who gave the command for the Command Performance? I found the show to be second-rate in more ways than one."

"I have to admit that Jim Russell does look like a koala bear . . . but isn't that typically Australian?"

"Lord Buzz Kennedy is so busy taking care of arrangements for the visit of the Queen Mother that his own TV Town Show has gone off the air. This is really good news."

"George Burns and Gracie Allen are consistently good in their comedy series. George, Gracie and their writers used to try out their routines on the lift passengers at the Hollywood Plaza Hotel. It was my luck to live on the seventh floor, so I was well ahead on the gags by the time we hit the ground."

"Art and the Kids in an 'unrehearsed show with American children,' according to TCN-9." Currie told his Australian readers in detail how the kids are screened for the Linkletter show, and rehearsed even to a final run-through. "This is a million dollar operation and too much is at stake to risk a sponsor's product on an uninhibited youngster. But it's a good show."

Sydney's two top newspapers own competing commercial tv stations. One is owned by the Morning Herald, owned by a Mr. Henderson whose child's tastes establish his choices. "Her love is a Captain Fortune whose mind matches those of children of eight going on seven. His chief dialog is to let out a whoop when the cereal pops. No one can talk to Mr. Henderson, not even in the elevator, in the hope of improving his programs because he has a lift exclusively for his own use."

His rival is a Mr. Packer who owns the Daily Telegraph and Channel 9. Packer was a former tank commander and still acts as he were riding herd on a hidden enemy. His chief threat to Captain Fortune is the Mickey Mouse Club. They play opposite each other and partisans have been known to split their personalities so wide open you could drive a camel through their lobes. "My mother switched to the Captain instead of Mickey once and I believe the shock caused her death."

Then there's a Walking Charlie Moses who hiked 50 miles on his 50th birthday. "Boy, there's a tv attraction."

The government channel which Charlie heads taps auditors five pounds a year and gives them programs like Amos and Andy, Life with Elizabeth (Betty White, not the Queen!), Liberace and a few other cultural items.

There's a "Meet the Press" on Channel 9 that Currie believes should be called "Meet The Consolidated Press" because the interviewers are all from one newspaper. They act in awe of the schmo they are interviewing.

What's My Line, To Tell The Truth and I've Got A Secret are merged into a half-hour lapskaus on Channel 9. Currie played it one time by using half a dozen dialects. When he went to collect his money the producer said, "It's such a paltry amount and you have plenty."

Currie took it anyway and bought a pint of petrol for his Continental.

"But the country still has Eric Baune," summed up Currie, "and what the world needs is a regiment of courageous news analysts like him—America most of all."

Broadway

Midtown bars, pubs and pop priced eateries booming with Veteran of Foreign Wars influx.

The J. J. Shuberts and son John sailing for Naples today (Wed.) on the S.S. Cristoforo Colombo.

Joseph Pincus, casting director of 20th-Fox, off to Europe today (Wed.) on the Queen Mary.

Hy Heller, manager of Lindy's, marking his 48th year on Broadway as a restaurateur, and his 19th anniversary as major domo with Lindy's.

Ex-RKOite Leon J. Bamberger personal - managing Uruguayan singer Esteban, known as "Mr. Latin America."

Information on Ada Jones, the musicomedy star who died in 1922, is being sought by Milford H. Fargo, of the music education department of the Eastman School of Music, Rochester.

"Auntie Mame" coauthor Jerome Lawrence (and Robert E. Lee) flew to London yesterday (Tues.) to watch rehearsals of Beatrice Lillie's version which opens Sept. 11 at the Adelphi, London.

William Ebersol has been given the top management job at the Hotel Pierre, succeeding the late Frank Paget, prez and managing director of the Paul Getty-owned hostelry. Ebersol was Paget's longtime first lieutenant.

Mrs. Tobe Coller Davis, Milwaukee-born international fashion writer ("Tobe Says" column is widely syndicated) became the first recipient of the Gimbels Milwaukee Fashion Forum Award in a ceremony last night (Tues.) in that city.

Dr. Leo Michel, w.k. in show biz, will be feted on his 50th anni Oct. 15 in the grand ballroom of the Hotel Astor, N.Y. Proceeds to the Birth of a Baby Foundation, of which Peggy Wood is honorary national president. Alan Corelli is executive chairman of the dinner committee.

Cynda Glenn, Franco-American comedienne, back to her Paris base this weekend following an extended New York stay for surgery. Now shipshape. Heads for Venice with Denise Varnac (Mrs. Erich Von Stroheim) who will accept a Film Festival award to the late actor-director- producer.

Seymour Moses, longtime with Metro overseas in sundry managerial posts, now veepee of and secretary of Peerless Travel Bureau, of which he became g.m. when he left Paul Tausig & Son. Moses is an attorney who was the Franco-American public relations officer during World War II.

After 30 years in the woolen business, S. Stanley Garfinkel, w.k. in show biz as a boulevardier and backer, has liquidated M. Garfinkel's Sons Inc., a firm founded in 1885, and is training to be a Wall Streeter with the firm of John H. Kaplan & Co., members of the N.Y. Stock Exchange, of which Garfinkel in turn was long a customer.

Joe Carroll, boniface of the Villanova restaurant, longtime VARIETY street (46th) landmark favored by aficianodos of good Italian food like Jimmy Durante, Guy Lombardo, Frank Sinatra, Rocco Vocco and others, after duding up a Roslyn (L.I.) roadhouse counterpart, also calling it the Villanova, sold the property for a factory. Many small manufacturing plans are moving out to Long Island.

Howard Reinheimer, personal attorney for Mark Hanna, advised the late agent's longtime (24 years) aide, Molly Binion, that, as executor of Hanna's will, he knew that she was the sole heir of all the agent's worldly goods—his office, home, furnishings, and the business. Miss Binion and he had long been mulling taking in a junior assistant which she now plans doing. She has a couple of candidates, whom Hanna had favored in their preliminary discussions.

After a policy difference with Fred Roozen, whom William Zeckendorf Jr. brought into the Hotels Astor and Manhattan operations from Luchow's, his five-year contract has been settled and Roozen is off on a Bermuda vacation. Policy clash embraced not only Zeckendorf but Frank W. Kreidel, managing director of the Manhattan, and Serge Obolensky, ditto of the Astor. George Stritch, ex-Colony restaurant sommelier who was general aide to Roozen, is now absorbing latter's duties as general food and spirits supervisor.

Las Vegas

By Forrest Duke
(*DUdley* 2-6100)

Hugh O'Brien water skiing with the Sahara's Stan Irwin at Lake Mead.

Abe Schiller of Flamingo underwent surgery at Cedars of Lebanon in Hollywood.

Monte Proser obtained rights to "Let's Face It," Broadway show which included Mrs. Proser (Jane Ball) and Danny Kaye in the cast. He will produce it at the Tropicana next year.

In appreciation of Al Capp's participation in preem of "Li'l Abner" set to open at Riviera Sept. 1, hotel is making a contribution to the Sister Kenny Fund, of which Capp is chairman.

Warren (Doc) Bayley, Hacienda chief, and his wife tossed a cocktail party for Mr. and Mrs. Bruce Davis, who were in Las Vegas for the first time since they recovered from injuries received in a plane crash. Davis is Hacienda's entertainment director.

Paris

By Gene Moskowitz
(28 *Rue Huchette; Odeon* 49-44)

Ingrid Bergman in Paris with her daughter.

Greta Garbo's photo made all French papers this week.

Rosalind Russel and Fred Brisson thru on way to Riviera to houseguest with the convalescing Jack Warner.

Batoneer Harry Sosnik and his wife Betty doing the town before heading for Rome. On return to States takes over new Lucky Strike tele format.

Pierre Blanchar returns to acting with top role in French legit version of Reginald Rose's "Twelve Angry Men" next season. Michel Vitold stages.

Marcel Pagliero off to helm a French-Japanese coproduction, "In The Steps of Marco Polo," which will take him through Iran, Mongolia, China, India and Japan.

Apollo Theatre will become an eight - story apartment house. Other theatre owners trying to sell their houses. Usually theatres are not allowed to be sold to keep up the cultural aspects of Paris.

Brigitte Bardot's mother penned a book called "Brigitte Bardot, My Daughter" which sets out to prove that the new world pic sex symbol is a serious young girl interested only in finding the man of her life.

Lowering of taxes and credit minumums on household appliances, which also includes video sets, may start a run on tv receivers and lead to a corresponding rise in growing tv danger to films here. More than 1,000,000 sets are now in operation.

Amsterdam

By Hans Saaltink
(121 *Pythagorasstraat*; 56316)

Walt Disney's "Perri" well received.

Dutch tv set count now about 300,000.

Spanish circus "Circo Boltini" in Amsterdam.

Hope-Fernandel vehicle, "Paris Holiday" (UA), at the Tuschinsky.

Nederlandse Comedie will produce Claude Magnier's comedy "Oscar."

Universal reissuing old horror pix "Frankenstein" and "Phantom Of The Opera."

Conductor Hans Lichenstein becomes First Conductor of Royal Flemish Opera in Antwerp, effective September 1.

Job Sanders rehearsing his ballet "Streetcorner Royalty" with Nederlands Ballet, music is by Jack Monrose.

Netherlands Opera announced next season program. Includes "Fledermaus," "Andrea Chenier," "Fra Diavolo," "Orfeo," "La Boheme," "Tosca," "Madame Butterfly," and "Tabarro."

Cleveland

By Glenn C. Pullen

Robert Alda teamed with son Alan and Bernice Parks in current "Three Men on a Horse" for Chagrin Valley Playhouse.

Mimi Kelly got boyish hairdo for lead role in "Peter Pan," with Martyn Green co-starred for fortnight by Musicarnival Tent Theatre.

Herman Pirchner shuttered Alpine Village for August, resuming after Labor Day, but keeping his Eldorado Club going with Joe Baldi orch.

Playwright Samuel Taylor here to see first staging of his unproduced 13-year-old drama labeled "I Know My Love," at Berea Summer Theatre.

Milton Krantz, manager of legit Hanna, has already hit 50% of his season's advance sale quota—5,000 subscribers for Theatre-Guild-American Theatre Society series of eight winter shows.

Last-minute switch in castings had Walter Cassel, Met opera baritone, replacing David Atkinson opposite Patricia Morison in Kenley Players' edition of "Kiss Me Kate" at Warren's Packard Music Hall.

London

(*COVent Garden* 1035/6/7)

Ann Todd taking over Claire Bloom role in "Duel Of Angels" on Sept. 1.

Alan Tucker, publicity director of Columbia Pictures, engaged to actress Mildred Mayne.

More than $40,000 was collected in Rank theatres to aid Royal National Institute for the Blind.

Lionel Gadsden, now appearing in "The Trial Of Mary Dugan" at the Savoy, celebrated his 80th birthday.

Lucille and Eddie Roberts opened a cabaret season at the Dorchester. Los Indios also bowed in at the Colony.

J. Lee Thompson, director of "Ice Cold in Aley," one of guest lecturers at British Film Institute Summer School.

Richard Sale named northern regional controller for Rank Screen Services and will operate out of their Manchester and Leeds offices.

Emlyn Williams to do a three-weeks season of "A Boy Growing Up" based on Dylan Thomas stories, starting at Globe Theatre Sept. 2.

E. J. Carpenter, secretary of South Midlands branch of Cinematograph Exhibitors' Assn., leaving for New York for a two to three months U.S. stay.

Sylvia Syms finished work on her latest film, "The Freshman," and next day started rehearsals for "The Strangers," her first West End play in two years.

Director Anthony Asquith and actor Paul Massie to Montreal for Canadian preem of "Orders To Kill." Later, they go on to New York for U.S. opening.

Gerald Croasdell named general secretary of British Actors Equity, succeeding the late Gordon Sandison. Hugh Jenkins becomes assistant general secretary.

Nicholas Joy planing back to New York for a Hollywood screen assignment which he was able to accept in view of London postponement of "Top Banana."

"The Goddess" (Col), currently on pre-release engagement at the Curzon, to be screened at Edinburgh Festival. Paddy Chayefsky, now on Riviera, expected to attend.

Eliot Hyman, prexy of Associated Artists Productions, in for conferences with Norman Katz on future foreign operations, from both a tv and a theatrical standpoint.

Emlyn Williams, just back from a sixmonths' tour of Australia and New Zealand with his Dickens and Dylan Thomas readings, is planning a new one-man show for London and New York.

Carl Foreman planed to Italy to join producer Aubrey Baring and art director Geoffrey Drake in scouting locations for his next Columbia production "The Guns of Navarone," which he is scripting from Alistair MacLean's novel.

Vienna

By Emil W. Maass
(*Grosse Schiffgasse* 1 *A; Tel.* 35-61-56)

Two winter festival weeks will be held at Salzburg in January 1959, concerts and legit performances.

Fred Adlmueller, Vienna's leading haute couture, supplying costumes to Volkstheatre premieres as well as film productions.

Innsbruck and Linz City Theatres will preem simultaneously the opera, "Wonder Island," by Franz Schubert. A. Homolka adapted the libretto.

Bregenz Festival committee decided to add next year old Italian operas on program. As operetta, Johann Strauss' "1,000 and One Nights" selected.

Vienna Film (Otto Duerer) will start on Carl Zuckmayer's "A Summer in Austria" under direction of Rudolf Jugert. World distribution by Transocean, Munich.

Boston

By Guy Livingston
(344 *Little Bldg.; HAncock* 6-8386)

Johnny Mathis booked to open at Salisbury Beach Frolic.

Dave Kaplan, Trans-Lux manager, a candidate for State Senate.

Elinor Hughes, Boston Herald drama critic, back from month in Paris.

Bradford Hotel planning to reopen its roof nitery for upcoming season.

Controversial French film, "Case of Dr. Laurent," booked into the Mayflower.

Lawrence Welk cracked record at Boston Arena with sellout for one nighter.

Hub legit season set to open Sept. 2 with new play, "Howie," at the Wilbur.

Lee Falk bringing back "Separate Tables" for return date at Boston Summer Theatre Sept. 8 week.

Max Michaels, assistant manager Boston Theatre, visiting tv writer son in Hollywood.

Charlene Bartley, former band singer with Donohue at the Statler, set for the Statler, L.A., Sept. 4.

Fire Island, N. Y.

By Mike Gross

Joseph Fields holed up for weekend with the Jerry Chodorovs.

Danny Simon heading for Coast to work on George Gobel Show.

Cleffers clambake at Seaview with Frederick Loewe weekending with Harold J. Rome.

Sam Locke, "Fair Game" author, back at F.I. after a U.K. job for Charles K. Feldman.

Men's fashion scribe Bert Bachrach Ocean Beaching it with pianist-composer son Bert Bachrach Jr.

Lester Gottlieb, CBS-TV programming exec, back at F.I. after a week in Canada with daughter Imogene.

Paul Jones, assistant exec secretary of Actors Equity, at Ocean Bay Park with his family for a week's hiatus.

Atlantic City

By Joe W. Walker

Flo Dreyer quintet into Tony Mart's in suburban Somers Point.

Damito Jo plus Roy Branker featured in Hotel Brighton's Punch Bowl.

Arthur Lee Simpkins into Larry Steele's "Smart Affairs" in Club Harlem.

Anna Russell star of Ventnor Music Festival's first show of annual summer series.

Bess Myerson, a former Miss America, opened Sheraton Ritz-Carlton's "Miss America Room" at a press cocktail party.

Jean Nelson into Peacock Inn at Haddon Hall. John Harris host to arena managers and "Ice Capades" cast at Hackney's big seafood spot.

Scotland

By Gordon Irving
(*Glasgow: BEArsden* 5566)

Connie Francis set for week at Empire, Glasgow.

Citizens' Theatre, Glasgow, re-opening for new season.

Edinburgh Empire reopened after temporary closure.

Jackie Dennis, boy singer, headlining in vaude at Glasgow.

"Night to Remember" (Rank) opened to good biz at Oden, Glasgow.

Alistair McHarg, Scot singer, inked for new BBC-TV series from Edinburgh.

Scottish National Orch set for series of Sunday afternoon concerts on Scot tv.

Scot indie tv launching new weekly family series with Geoff Rimmer directing.

Roy Kinnear replacing Roddy McMillan as live actor in "Mr. Fixit" puppet series.

Jack Anthony pacted to star with Stanley Baxter in pantomime at King's Theatre, Edinburgh.

Ann Fields, Scot soubret, marrying Ron Robson (of Four Jones Boys) at Great Yarmouth Aug. 30.

"Summer Fair" substituting for "One O'Clock Gang" mid day tv show during latter's vacation layoff.

Robert Flemyng, currently on tour in "Dear Delinquent," preparing for N.Y. trip, tv and other dates.

Rome

By Robert F. Hawkins
(*Stampa Estera; Tel.* 675 906)

Anna Magnani turned down costarring role in Carlo Ponti's production of "Two Women."

An Italian producer is planning a film version of Pushkin's "The Crime Of Boris Godunov," with music by Mussorgski.

Twenty new video transmitters installed along Italo boot by RAI-TV, local telenet, bring this country's impressive total to 166.

Italo pic boxoffice shrank some 4% under 1957 figures during first three months of this year. Yanks topped local b.o. picture, however.

Anita Ekberg and Anthony Steel touring Italy on vacation, heading for Capri. She's slated for an Italian film "The Sign Of Rome."

Mamie Van Doren hosted at press party at new INCOM Studios outside Rome, in honor of "Sabrina's Beautiful Legs," her local stint.

RAI collaborated with BBC for a live telecast from Italian riviera to Britain. Show, called "Afternoon In Portofino," was emceed by Mary Malcom.

Robert Siodmak planning pic to be shot in Italy, to be scripted by Diego Fabbri, Edoardo Anton, and Ben Barzman for an Italian company headed by Marcello D'Amico. Pic takes place in Sena and involves kidnap of boy.

Hollywood

Suzy Parker renewed by 20th-Fox.

Robert Montgomery Jr. hired an agent.

Dick Powell hitting the road to tub-thump "The Hunters."

Metro will film H. G. Wells' "The Time Machine" in England.

Otto Preminger gave up Jean Seberg's contract to Columbia.

Artie Shaw will be bio-filmed as "The Trouble With Cinderella."

Alan Wieder, ex-Metro, doing p.r. for Motion Picture Distributing Corp.

Ben Bard renewed by 20th-Fox for third year as head of new talent department.

Carl Dudley previewed "Cinerama South Seas" for 800 travel agents in Chicago.

Bandman Ray Anthony will have a straight acting role in "Night Of The Quarter Moon."

Jimmy Van Heusen and Sammy Cahn writing title tune for "Night of the Quarter Moon."

Judy Lewis using her real name as actress to avoid trading on her mother, Loretta Young.

Jessie Royce Landis back in pictures after two-year retirement as wife of Maj. Gen. John Seitz.

Elena Verdugo to N.Y. for prelim talks on her replacement of Judy Holliday in "Bells Are Ringing."

Jerry Bressler will have camera crews for "Life Of Stephen Crane" in Florida, Cuba, Greece and London.

Billy Wilder will have walls of a scene in "Some Like It Hot" covered with old timers from all walks of show biz.

More than 1,500 names of Hollywood's great, past and present, are being imbedded in the sidewalks. Missing will be Charles Chaplin.

Chicago

(*Delaware* 7-4984)

Al Hibbler current at Roberts Show Lounge.

Minas Booras, one of Blue Angel bosses, off to Europe.

Manny Opper and Ronalds Bros. cobilled at Town Casino.

Jerry Connors doing deejay-interview stanza from Club Waikiki on WNMP, Evanston.

Chuck Francisco, WJJD deejay, featured in "Oh Men, Oh Women," current at Drury Lane.

John Crawford, former leading man of Tenthouse Theatre company, now living in England, where he's had featured parts in four films.

Gerri Anne Raphael, playing in "Boy Friend" at Music Theatre, is on leave of absence from Cherry Lane off-Broadway production of same show.

"Light Up The Sky," with Denise Darcel and Studs Terkel at Hinsdale Summer Theatre, shapes as critical hit of current strawhat season with four positive notices, three of them raves.

Janet Pevak, who played femme lead in both "Brigadoon" and "Fanny" at Highland Park Music Theatre, leaves for N.Y. this week for rehearsals of "Little Women," in which she'll play Meg.

Miami Beach

By Lary Solloway
(1755 *Calais Dr.; Union* 5-5389)

Harry Mufson back at the Eden Roc and nixing reports he'd sold his interest.

Fontainebleau started groundwork for 5,000-seat auditorium-convention hall.

New luxury motel rising next to Americana; 350-room Singapore, will have a nitery.

City's new exhibition hall seating 15,000 nearing completion; official unveiling skedded for October.

Simon Metric, Gotham theatrical attorney and investor, bought the Monterrey motel and Westover Arms Apartments here.

Americana hotel will install a revue latter part of year. Selma Marlowe is masterminding production, with Sid Kuller scripting.

Saxony Hotel dickering name bands for new Skyline Cafe now being built atop plushery. Guy Lombardo, Harry James among those on bid list.

With Sophie Tucker set to open the season and Betty Grable following, E. M. Loew and Ed Risman are after Ritz Bros., for a later date at their Latin Quarter on Palm Island.

Americana's Larry Tisch signed papers to install a revue for minimum four-week run in the Bal Masque begining mid-December. Produced by Selma Marlowe Harris with Sid Kuller scripting.

Florida-produced "Wind Across The Everglades" (Budd Schulberg, et al) world-preems at key Florida State chain (Par) houses in area Aug. 20 with Gypsy Rose Lee, Sammy Renick among those in cast on hand.

OBITUARIES

MARK HANNA

Mark Hanna, 59, died Aug. 14 in N.Y. of a cerebral hemorrhage. Longtime literary and talent agent, exceptional in his type and a celebrity on the town in his own right, he had no known relatives. His agency becomes the property of his longtime associate, Molly Binion.

A fuller news account, and nostalgia appears elsewhere in this issue.

NELLIE REVELL

Nellie Revell, 85, a legendary woman among Broadway legit and circus advance agents and publicists, died peacably in University Hospital, N.Y., early last Monday (Aug. 11) morning where she had been the past three weeks as result of a fall in her Hotel Flanders (N.Y.) apartment. She was a resident of that 47th St. hostelry, in the heart of Times Square, for 18 years.

Her son-in-law, J. Kenneth Whitteker, technical editor of The Rudder, a yachting magazine, was instructed by her brother, Edward MacAleney, to ship the body to Springfield, Ill., for burial in the family plot. He has been retired for many years; was a one-time state senator. Miss Revell's daughter, Loretta, is Mrs. Whitteker. She also leaves a granddaughter and four great grandchildren.

Whitteker states that "trunks and trunks of theatrical memorabilia" have been housed in the Hotel Flanders store-rooms and he has enlisted VARIETY to assist in

In Memory
Of My Beloved Brother
LUCIEN DENNI
Dec. 23, 1886 Aug. 19, 1947
Harry Denni

channeling much of the show biz lore to a proper repository, such as the Theatrical Collection of the N.Y. Public Library.

While the fractured hip last May had been knitting, her age was telling on Miss Revell, hence her admission to the University Hospital for further care. She lived alone at the Flanders and was otherwise in good health, had good eyesight still wrote a little.

Daughter Loretta was of show biz when she spelled her mother on her former "Neighbor Nell" radio program on WEAF (now WRCA), N.Y.

Miss Revell was married three times, but retained her surname from husband No. 2, Joe Revell. Her third husband was Arthur J. Kellar, a legit p.a., who died some years ago.

Miss Revell's "Off The Chest" was a longtime column feature in VARIETY during the 1920s. The title was borrowed from her then incapacitation as a result of a spinal paralysis, said to have been induced by inexperienced chiropractic treatment. While long bedridden she wrote prolifically in a lying-down position, with her pad propped on her chest. As a particular show biz favorite, both because of her wide acquaintance and further induced by her extraordinary courage during the long convalescence, she long held late-afternoon "court" in her room in St. Vincent's Hospital for many a show biz name and others.

A savvy publicist in an era when lady pressagents were a novelty, she herself was good copy, and the many scrapbooks to which her son-in-law refers probably attests to that.

She was said to have been the first woman hired by Charles Chapin, famed city editor of the old N. Y. World who wound up in Sing Sing for manslaughter of his wife. When she joined the World staff then, at the turn of the century, it included staffers like Irvin S. Cobb.

Her father was editor and publisher of the Springfield (Ill.) Republican. She left her family's newspaper for the Chicago Journal, then to the Denver Post, Seattle Post-Intelligencer, San Francisco Chronicle and the old Chi Times.

When she left the World for the Old. N.Y. Evening Mail, which Frank Munsey eventually merged into the Evening Telegram, she was then writing a column which the merged papers put on the woman's page. She resented being filed under "woman's page" and left the Mail to become p.a. for Al Jolson.

She was publicity head of the old Keith-Orpheum circuit, and handled the Winter Garden for the Shuberts, later Charles Dillingham, Martin Beck and others.

WOLCOTT GIBBS

Wolcott Gibbs, 56, drama critic for the New Yorker magazine and a playwright, died Aug. 16 at his summer home in Ocean Beach, Fire Island, N.Y. He had apparently suffered a heart attack.

Gibbs, who had been with the New Yorker since 1927, scored as a playwright with "Season in the Sun," which was produced on Broadway in 1950 and had a successful run. The play was based on a collection of his stories and essays, published first in the New Yorker and then in book form, under the "Season" title.

He joined the New Yorker as a copy reader after having worked as a reporter for Long Island newspapers. In 1928, he acquired the title of associate editor, which he held until 1937, when he took over the "Talk of the Town" section. In 1940, he succeeded Robert Benchley as drama critic. He had also reviewed films for a one-year period.

Besides the magazine pieces involved in "Season in the Sun," others were included in "A Bed of Neuroses," a book published in 1937. In 1954, Gibbs began publishing The Fire Islander, a local Ocean Beach newspaper, which he discontinued about a year ago. Gibbs recently completed a new book, "More in Sorrow," which is scheduled for fall publication by Henry Holt & Co., Inc.

Although he was reviewer since 1940, Gibbs didn't hold a very high opinion of his job. "I've always felt," he said, "that play criticism was a silly occupation for a grown man." He also maintained that writing about films was "preposterous . . . in any publication not intended to be read while chewing gum."

Wife, a son and a daughter survive.

'BIG BILL' BROONZY

"Big Bill" Broonzy, 65, blues singer of two continents, died Aug. 15 in Chicago of cancer. The one-time redcap was credited with cleffing some 350 blues songs, and made some 260 records from 1925 to 1952. He gained probably his greatest acceptance in Europe which he toured in 1951 and '54.

He was born William Lee Conley Broonzy in Mississippi, and from the age of 14 worked as a laborer, cook and foundryman. He went to Chi in 1920 and took a redcap's job, but in his later Windy City years operated a south side saloon and worked as a janitor.

Broonzy made countless hootenany appearances and for a span of two years was featured in an "I Come For to Sing" troupe in the Chi Blue Note and Gate of Horn night spots. Couple of years ago, when he took ill and required surgery, Chi show bizzers staged a benefit and raised $2,300 for the medical bills.

Ranked one of the great so-called "primitive" guitarists, Broonzy recently published his autobiography, "Big Bill Broonzy" (with the help of a Belgian jazzophile amanuensis).

Survived by wife, four sisters and a brother.

BONAR COLLEANO

Bonar Colleano, 34, American actor who appeared in numerous films in England and Europe, died Aug. 17 in Birkenhead, England, when his car smashed through a fence while he was on his way home from a theatre at nearby Liverpool.

A member of the wellknown Colleano circus and vaude family, he played the Palace in New York when he was five years old. He appeared on the London stage in "A Bell for Adano," "A Streetcar Named Desire," opposite Vivien Leigh, and "Will Success Spoil Rock Hunter?" among others.

His film credits included "Way to the Stars," "Tale of Five Women," "Eight Iron Men," "Flame and the Flesh," "Joe Macbeth," "Stars In Your Eyes" and "Zarak."

LESLIE BURGESS

Leslie Burgess, 60, author and playwright, died Aug. 9 in York, Eng. He was a trustee of the Royal Theatre, York. He was author of "Sounding Brass," play about George Hudson, known as the "Railway King," who was responsible for setting up Britain's railway network. Play was first staged at the York Festival in 1951, and later was televised.

His other plays included a dramatization of "Captain Nicholas" and "Residents Only." He also authored three novels.

BILL CARROLL

Bill Carroll, 51, executive secretary of Allied Theatre Owners of Indiana and recording secretary of National Allied, died suddenly of a heart attack Saturday (9) in Indianapolis.

Carroll had no history of heart trouble. He collapsed while returning from a golf course.

After working for Metro as a salesman for several years, Carroll came to ATOI in 1946 as exec secretary. He was made recording secretary of National Allied in 1954. In 1957, Carroll added to his Indiana and National Allied duties the jobs of exec secretary of the Independent Theatre Owners of Ohio and providing bulletin and informational services for West Virginia Allied.

Wife and two sons survive.

SYLVIA BERGER

Sylvia Berger, 44, died Aug. 18 of cancer in Memorial Hospital, N.Y. She had been a member of the CBS Divsion of Program Writing for some years prior to 1947 and had since been active in the radio-video freelance script market. Her best known connection was with "Eternal Life" radio series sponsored by the Jewish Theological Seminary.

A graduate of Smith College and on the staff of Time Mag prior to joining CBS, the writer had been twice married. At her death she was Mrs. Albert Redman of Jamaica. Her widower is with the U.S. Bureau of Customs. They had a daughter.

KURT KATCH

Kurt Katch, 62, longtime character actor, died Aug. 14 at a Los Angeles hospital while undergoing an exploratory operation for lung cancer. Born in Grodno, Poland, he was a veteran of the German and Austrian theatre, including Max Reinhardt's School of Drama in Berlin.

Katch had been a prisoner of war in Germany during World War I but escaped imprisonment in World War II by fleeing to the U.S. in 1938 where he acquired a long list of stage and motion picture credits, last of which was "The Young Lions."

Surviving are his wife and three children.

ROSIE BOOTE

The Dowager Marchioness of Headfort, 80, musicomedy star of the 1890s and the first of London's Gaiety Girls to marry into the British peerage, died Aug. 17 in London, after a long illness. She was known professionally as Rosie Boote.

Her biggest success was in "The Messenger Boy," in which she sang "Maisie Was a Darling, Maisie Was a Dear." She retired from the stage after her marriage in 1901.

Two sons and a daughter survive.

MOE KERMAN

Moe Kerman, 64, independent distributor, died Thursday (14) in Long Beach, N. Y. of a heart attack.

Kerman was president of Tudor Pictures and Regal TV. He entered the film industry in 1915 with his father, David, an early Brooklyn exhibitor. Kerman was a member of the motion picture pioneers. His son, Arthur, is president of Governor TV.

Other survivors include his wife, a daughter, and a grandson.

WILLIAM A. CHARLES

William A. Charles, 62, conductor and arranger of the CBC Symphony Orchestra for the Canadian Broadcasting Corp., died Aug. 13 in Toronto. He was also a member of the Toronto Symphony. He took part in both the first radio and tv shows in Canada and went overseas with the Canadian Army Show during World War II.

Survived by his wife and two daughters.

MRS. A. (ROONEY) ERICKSON

Mrs. Annie G. (Rooney) Erickson, 73, for whom the ballad "Little Annie Rooney" was written, died Aug. 15 in New Bedford, Mass., after a brief illness.

A composer in her own right, she wrote 33 songs and in 1949 signed a contract for use of her latest, "Oh, Ann," in films, tv and radio.

MRS. DAVID P. O'MALLEY

Mrs. David P. O'Malley, 52, wife of the proxy of Gomalco Productions, died suddenly Aug. 18 in hospital in Burbank, Calif.

Her husband's firm packages "The George Gobel Show" and "Leave It To Beaver." Gomalco is a hybrid of Gobel & O'Malley.

MARJORIE BEATTIE MACKEY

Marjorie Beattie Mackey, 44, vocalist with a number of San Francisco bands in the '30's and early '40's, died Aug. 12 at her Hanford, Cal., home.

Husband, whom she married in 1947 on her retirement, a sister and a brother survive.

FLORENT SCHMITT

Florent Schmitt, 87, French composer, died Aug. 17 in Neuilly, France. A pupil of Jules Massonet and Gabriel Faure, he won the Prix de Rome in 1900 with a cantata called "Semiramis."

His first appearance in New York was at Town Hall in 1932, under auspices of the League of Composers. Last year Paris awarded him its Grand Prix in Music.

WATSON M. GORDON

Watson M. Gordon, 75, retired vice-president of McCann-Erickson, Inc., New York advertising firm, died Aug. 11 in Pocasset, Mass. Before joining McCann-Erickson in 1944 as manager of the Boston office, he served with Doremus & Co., advertising and publicity firm.

Two daughters and a sister survive.

PAUL W. PANZER

Paul W. Panzer, 86, veteran film actor and one of the screen's earliest heavies, died Aug. 16 in Hollywood. After starting with Vitagraph in 1903, he appeared in more than 900 films.

Surviving are a son and daughter.

THEODORE STURKOW-RYDER

Theodora Sturkow-Ryder, 81, concert pianist and composer, died in Oakland, Cal., Aug. 2. She toured Europe and the U.S. many times before settling in Oakland in 1947 to teach piano.

Husband survives.

Walter Tenbroeck Gassenheimer, 52, an engineer at radio station WQXR in New York, died Aug. 17 in Perth Amboy, N.J., after a long illness. His wife Eleanor Hurley, publicity director of WQXR; his daughter, two sister and two brothers survive.

Maurice Kostroff, 65, a member of opera choruses for more than 30 years, including the Chicago, Metropolitan and New York City opera companies, died Aug. 13 at the Will Rogers Hospital, Saranac Lake, New York, after a long illness.

Kate Terry Gielgud, 90, daughter of actress Kate Terry and mother of Sir John Gielgud and Val Gielgud, head of BBC sound drama, died Aug. 13 in London.

William H. Popham, 95, former owner of a theatre in Kamsack, Sask., died July 28 in Saskatoon, Sask. Two daughters, two sons, a sister and a brother survive.

Albert J. Nicolini, 43, veteran member of the Hartford Symphony, died in Hartford Aug. 11 after a long illness. Father, three brothers and a sister survive.

Vivien Oakland, 63, legit and film actress, died Aug. 1 in Hollywood. She was formerly partnered on the stage with her late husband John T. Murray.

John Henry, 76, retired vaudeville and silent film actor, died Aug. 12 in Winthrop, Mass. His wife and daughter survive.

Jacinto Grau, 81, one of Spain's best-known playwrights, died Aug. 14 in Buenos Aires.

Charles E. S. Young, 63, actor and musician, died recently in Colchester, Eng.

Mother, 82, of film and stage star Rosalind Russell, died Aug. 11 in Waterbury, Conn.

Mother, 42, of singer Elvis Presley, died Aug. 14 in Memphis, Tenn.

Loew Proxy War?

Continued from page 4

wan't to avoid a proxy fight like the plague, but if necessary we have the chips." He conceded that he could call on people with more than 2,000,000 shares "who will go along with us."

Green, who became associated with Loew's as a staunch supporter of proxy Joseph R. Vogel, is said to be unhappy with the progress being made in cutting expenses and in halting the losses of the studio operation.

Other Wall Street sources discounted the possibility of a proxy bout and attributed the activity in Loew's shares to the public's interest in undervalued shares and the present speculative fever in the buying of stocks priced under $20. In addition, it's said that Loew's upcoming production program, with its emphasis on star names and top properties, has created interest in quarters that follow amusement stocks closely. Also cited as a factor is Loew's recent financial report which showed the company edging into the black at the three-quarter mark of its fiscal year.

Paris Collections

Continued from page 2

Boussac, to the Duchess of Windsor—hatless like the press—and to Saint-Laurent's mother, dressed in a trapeze (outdated by the ending of the show). It seems that the boys don't tell their mamas any more.

The 'Arch' Has It

When the first model pirouetted in, her skirt some 14 inches from the floor, and model after model followed her in somber clothes with hemlines down to midcalf—the audience was too stunned to applaud. The collection had the true stamp of Dior: each garment precision-engineered. The emblem is the *Arch*: arched hats, arched shoulders, and skirt suspended underneath the bust; short boleros like dandy's costumes; coats with great "conspirator" collars that hide the face (under the Directoire everyone conspired); and, for evening, what a lush display of colors, brocades, embroideries, plumes and velvet masks! A beautiful show, but no bombs save for hemlines.

Manufacturers stormed the rising star: "Idea Boy" Pierre Cardin, already darling of Seventh Avenue. His colorful, gay styles are a shot in the arm and he's not afraid to let girls show their knees. Several numbers are sure Fords for 1959.

Of course, no fashion opening would be complete without a Chanel incident. She showed her eternal wel-cut suits for women who prefer simple elegance to ever-capricious change but, alas, few of the press got in to see her premiere. New president Jacques Heim and Chanel's openings overlapped. "Coco" had said she would wait, but when the press arrived, they found themselves locked out in the street. Had there been loose stones lying about the rue Cambon, Chanel would have had plenty of windows to replace.

When all was over and magazine eds had rushed off pix and sketches a government official—to stop piracy—issued a new order which he failed to announce: no pix or sketches can leave France without a written permit from couturiers. The intent was good, but the shot badly aimed: the pirates, as usual, got their sketches over. The magazines missed their deadlines.

MARRIAGES

Marianna Vinciguerra to Terry Kennedy, London, Aug. 10. He's leader of rock 'n' roll singer Terry Dene's music group.

Diana Fairfax to Derek Godfrey, London, Aug. 9. Bride is an actress; he's an actor.

Eileen Rodgers to William Thompson Jr., Pittsburgh, Aug. 18. She's night club and record singer.

Susan Yette to David Schmall, Buffalo, Aug. 16. Bride is the niece of Mrs. Louis W. Schine whose husband is secretary-treasurer of the Schine circuit.

Marcia Speller to Bill Wareham, Pinner, Eng., recently. Bride's a dancer; he's an acrobat.

Ann Dickins to Derek New, London, Aug. 13. She is a tv actress. He is a stage actor.

BIRTHS

Mr. and Mrs. Paul Firstenberg, daughter, New York, Aug. 17. Mother is daughter of Eugene Picker, Loew's Theatres vice-president.

Mr. and Mrs. Bob McAuliffe, daughter, New York, Aug. 9. Father is a danceband saxophonist; mother is Ginger LaMare, former vocalist with Claude Thornhill's band.

Mr. and Mrs. Erwin Rossner, daughter, Philadelphia, Aug. 11. Father is general sales manager of WPEN.

Mr. and Mrs. Jack Morrison, daughter, Hollywood, July 27. Mother is actress-tv commentator Jeanne Cagney.

Mr. and Mrs. Zachary Charles, daughter, San Rafael, Cal., July 27. Father's an actor.

Mr. and Mrs. Albert H. Arkus, son, Aug. 11, in New York. Father is Radio Freee Europe producer-director.

Mr. and Mrs. Lane Slate, son, New York, Aug. 8. Father is producer for NBC-TV's educational programming dept.

Mr. and Mrs. John Kohn, daughter, Hollywood, Aug. 14. Father is writer on Ann Sothern tv series; mother is daughter of Sam Jaffe, talent agency exec.

Mr. and Mrs. Stan Lichtenstein, boy, Aug. 12, Oakland, Cal. Father's chief film editor at KTVU, Oakland.

These record stars.....

PAT BOONE

GALE STORM

BILLY VAUGHN

THE FONTANE SISTERS

STEVE ALLEN

MARGARET WHITING

THE HILLTOPPERS

JIM LOWE

BOB CROSBY

MARLENE DIETRICH

PAUL HORN

THE MILLS BROTHERS

CAROL JARVIS

EDDIE ALBERT

PAT WAYNE

PATTY McCORMACK

JOHNNY MADDOX

HAL MARCH

THE CLARK SISTERS

JOHN ASHLEY

KEN NORDINE

BILL PAGE

EDDIE PEABODY

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GI SHOWS IN EUROPE: A SCANDAL

'Dotto' Pyramids Jackpot Headache In TV Quizzical Sweepstakes

Life for the "Dotto" principals appeared to be getting grimmer this week as the N.Y. District Attorney's Office began an investigation into the quiz program's sudden bouncing from the NBC and CBS video channels.

David S. Worgan, executive assistant d.a., revealed that he had asked the networks to show him certain kinescopes, especially those wherein the "champion" purportedly had been given the answers before going on the air. Worgan, this week, also quizzed the standby contestant who had filed an affidavit with the Federal Communications Commission charging that one of the participants on "Dotto" had been provided with answers before going on the program.

The standby contestant claimed that he had been paid a sum of money "in lieu of legal action" and that a contestant who had appeared and lost received $4,000 as compensation.

The D.A.'s office, it was reported, would most likely quiz officials of the network, agency and representatives of the Frank Cooper Associates, producers of the "Dotto" program, regarding certain aspects of the show.

Frank Cooper has not been available for comment but his brother, Bill, a member of the firm, was quoted as saying: "There's another side to the story. When my brother

(Continued on page 42)

Merman's Daughter, 16, Switches Name to Six, Plans Career as Dancer

Ethel Merman and her 16-year-old daughter again have identical full names. They're both Ethel Merman Six. The star's daughter, formerly known as Ethel Merman Levitt, was recently granted the right to adopt legally the name of her stepfather, Robert F. Six, president of Continental Air Lines.

The younger Miss Merman requested the surname change because her father, Robert D. Levitt, died in New York last January and she wanted the new name "out of affection for her stepfather" and because she wished "to be identified as a member of the family."

It's understood that the teenager, who lives with her family in Colorado, plans to take dance and ballet training in New York this fall and winter in anticipation of a show biz career.

Incidentally, the comedienne-singer is due east Sept. 9 to put her son, Robert Six Jr. in boarding school. While in New York, she'll also probably confer on preliminary plans for "Gypsy," the projected musical comedy version of "Gypsy: A Memoir," the Gypsy Rose Lee autobiography. The show is to be produced by David Merrick and Leland Hayward, possibly next spring.

Brit. Peerage Heiress Just Another Chorine

Glasgow, Aug. 26.

Even the Peers of the Realm don't shy at their daughters going into the chorus line in Britain nowadays.

Lord and Lady Chelmsford's elder daughter Dawn is dancing in the line as a chorine in "Five-Past Eight" at the Alhambra Theatre. She is officially the Honourable Dawn Thesiger, but has a strict rule that her co-workers must not address her as such.

Her father, Lord Chelmsford, is an accomplished musician, and conducted the local musical society in his Surrey village of Chiddingfold until "he had a row with them." Dawn Thesiger, 23 is a distant cousin of actor Ernest Thesiger.

Morty Gunty On How New Yolks Can Lay Big Eggs

Philadelphia, Aug. 26.

Comedians' use of old materal was defended by Morty Gunty, who plays "Itchy" in the Music Fair's "Wish You Were Here," in an interview in the Philadelphia Daily News last week.

"I must waste $10,000 a year on new material," he said sadly. "I buy a bit that seems brilliant when I hear it at Lindy's. I take it to the mountains and it bombs. So I go right back to the routine about about the Missus: 'Now take my wife—Please!' and I get laughs. What are you gonna do?

"You can't judge an audience by critics' tastes. Take those three columnists in Miami. During the season they must hear a hundred comedians and every joke that

(Continued on page 56)

GYP 'N' TAKE IN BOOKING SETUP

London, Aug. 26.

At least the GI in Europe has one consolation, he is not forced to watch the shows that are presented under the guise of "Morale and Entertainment." He can always find plenty of company on the streets or in the nearest Beerstube. Which is better for his morale is another question.

After talking to many American performers in Europe the story seems to be pretty much the same. The calibre of the entertainment and shows have sunk to an all-time low. The salaries are ridiculous, the working conditions for the most part are the worst that can be imagined, and the policy of the U.S. Armed Forces seems to be, "It's only a toy, suppose there is a little graft, it's not costing the American taxpayer anything."

That may be true, because a large portion of the money spent for entertainment comes from the GI's own pocket. Profit from slot machines, Monte Carlo Nites, profit from the E.M., N.C.O. and officers' clubs go in part to pay for the entertainment. These profits are, in many cases, so tremendous that those responsible for the spending of this money are hard put to get rid of it in time before it might have to be turned in to the "General Fund." Too much of this could, of course, mean a reduction in the request for "appropriations for the operation of the Armed Forces." Maybe it's considered not good sense to pay a decent salary to enable the average soldier to, at least, once in a while see a solid show, presenting good American as well as English and European acts that are available and would be happy to work for a reasonable salary and decent working conditions.

Rather than this, it's easier to get some local agent to buy a local act, pay the agent up to $400 a week, who in turn pays the act only about $250 top. Naturally this type of act is very happy because even this is far more than it's worth by American standards.

Another common practice seems to be to redecorate the club—this

(Continued on page 54)

Dusk-to-Dawn Drive-In Diet Of Hooliganism Rapped in Tulsa

Tulsa, Aug. 26.

Controversy involving the local press and public was stirred in this area as three drive-in theatres staged all-night shows Saturday night—two of them offering six features and the other seven, and all of them of the rock 'n' roll and exploitation category. Point of significance, tradewise, was that in the three situations the single admission price of 75c provided the customer with so much programming. Theatres had the benefit of concession business; distributors do not share in this.

Hi-way 66 and the Riverside Theatres offered the same bill which comprised "Jail House Rock," "Rock Pretty Baby," "Rock-A-Billy Baby," "Rock All Night," "Runaway Daughters" and "Rock, Baby, Rock It." Sand Springs ozoner had "Young and Dangerous," "Love Slaves of the Amazon," "Untamed Youth,' "'Voodoo Women," "Bop Girl," "The Undead" and "Jamboree."

Ads for the dusk-to-dawn shows were run by the Tulsa Tribune. And then the same daily came back with an editorial denouncing the whole idea of combining "the sleazier juvenile delinquent pictures." The Trib commented further:

"The management of these theatres is badly pandering to

(Continued on page 62)

Set Bergman-Power For B'way 'Karenina'

Hollywood, Aug. 26.

Ingrid Bergman and Tyrone Power will costar on Broadway, probably next spring, in "Anna Karenina," a dramatization of the Leo Tolstoi novel. That is revealed by agent Irving P. Lazar, who secured the rights to the Moscow Art Theatre version of the classic during his trip to the Soviet Union last spring.

Gregory Ratoff is to stage the play, with Broadway producer-realtor Roger L. Stevens and European impresario Lars Schmidt possibly associated in the presentation. Schmidt is Miss Bergman's fiance and was the producer of "Tea and Sympathy" in Paris last season, with her as star.

600 $10-and-Up Angels of $25,000 'Mask and Gown'

"Mask and Gown," the T. C. Jones show currently playing engagements on the Coast, is believed to involve the largest line-up of backers for any single show in legit history. Although the capitalization on the revue is only $25,000, the number of investors totals around 600, of whom 550 are in for $10 apiece.

The idea of going after small-coin participants was launched early this summer by Michael Ellis, when the revue was at his Bucks County Playhouse, New Hope, Pa. Jones, who played the barn in the same show the previous year and set a new house record at the time, topped himself during a two-week return stand last June.

The sock business registered by

(Continued on page 62)

Senate Group Probing Teamsters' Hoffa Ties To AGVA's Jackie Bright

Washington, Aug. 26.

A link between Teamsters Union boss James R. Hoffa and Jackie Bright, national administrative secretary of the American Guild of Variety Artists, is being sought by the Senate Select Committee on Improper Practices in Labor and Management headed by Sen. John B. McClellan.

Bright has been requested to testify before the Committee in Washington on Thursday (28), ostensibly on gifts received from the Teamster Union boss. Appearance before the committee is voluntary.

There have been several areas of cooperation between Bright and Hoffa in the past. Both unions worked together in organizing the Ringling Bros.-Barnum & Bailey Circus, a couple of years ago. The Teamsters also are reputed to have supplied the coin for a circus sponsored by both unions in Boston during the Ringling fight. Bright also attended a $100-a-plate dinner to Hoffa last year. Bright, in explaining a trip to Israel, once told the AGVA national board that his jaunt was financed by Hoffa.

The Senate Committee is trying to determine the reason for Hoffa's intense interest in Bright and AGVA.

Films' Future In Theatres: Barney Balaban

[*Home-Toll As An Added 'Cushion'*]

By GENE ARNEEL

Noting that theatrical film grosses "have been pretty fair" of late, Barney Balaban, the president of Paramount Pictures declared:

"I sincerely believe that today the upswing in the index of industry's business is at hand. We are on our way to a renaissance that can dwarf all the others we have enjoyed following economic dips. I now urge that every member of this giant of an industry face the future with confidence and relish for the hard work ahead of us. Our new, greater prosperity is by no means around the corner, and it could remain out of reach if we failed to exercise to the full the business and artistic talents and merchandising genius that are ours."

The Paramount chief sat back, relaxed, in his New York office and uttered these and other encouraging words. Coming from a veteran with a reputation for conservatism, he was in effect, saying the industry's "transitional period" vis-a-vis video

(Continued on page 18)

Fancy Brussels Premiere But Menotti's 'Maria Golovin' Not Grade-A Opera

By GEORGE ROSEN

Brussels, Aug. 26.

With General David Sarnoff, RCA board chairman, lending his presence to the occasion, the NBC Opera Co. world-premiered the new Gian-Carlo Menotti opera, "Maria Golovin," in the handsome American Theatre of the U. S. Pavillion at the Brussels Fair last Wednesday, (20). Diplomats and others celebs from all parts of Europe, including Belgium's Queen Elizabeth, as well as a number of Americans attended the invitation affair and it was one of the more festive galas of the Expo in spotlighting U. S. cultural contributions.

As a matter of the fact the only letdown of the evening was in Menotti's opera itself, for "Maria Golovin" is not Grade A Menotti. (Broadway producer David Merrick was among those attending the world preem here and indicated that he would bring the work to a Broadway theatre in October, after which it will be presented on NBC-TV.) The chances of "Golo-

(Continued on page 20)

Maria Golovin

NBC Opera Co. production of Gian-Carlo Menotti's "Maria Golovin," an opera in three acts. Staged by Menotti with settings by Rouben Ter-Arutunian. Produced by Samuel Chotzinoff with Chandler Cowles as production supervisor. Antwerp Philharmonic Orchestra conducted by Peter Herman Adler. World premiere at American Theatre, Brussels Fair, Wed. Aug. 20, '58.

Donato	Richard Cross
Agata	Ruth Kobart
The Mother	Patricia Neway
Dr. Zuckertanz	Herbert Handt
Maria Golovin	Franca Duval
Trottolo	Lorenzo Muti
The Prisoner	William Chapman
Servant	John Wheeler

WOLFE KAUFMAN'S U.S. REFRESHER HUROK TOUR

Paris, Aug. 26.

Wolfe Kaufman, Continental rep of Sol Hurok, has been shifted back to the U.S. for a home refresher. He will be company manager of the Old Vic during its forthcoming 25-week coast-to-coast tour of the U.S., opening in San Francisco on Sept. 14. Kaufman has been stationed here for Hurok for the past four years and it is Hurok's notion that it will serve a useful purpose for Kaufman to wander around the country home a bit, shaking hands and reassaying U.S. taste.

Kaufman will return to the Paris post, at which he will not be replaced, next February.

Ballet Seeks Belafonte, But Strictly as Singer

London, Aug. 26.

The Festival Ballet is seeking Harry Belafonte as a guest star at its ninth birthday gala ballet performance Sept. 9 at the Royal Festival Hall.

He would sing, not dance.

Have Typewriter, Won't Go Without It: Louella

Honolulu, Aug. 25.

Veteran Hollywood columnist Louella O. Parsons bristled mildly when a Honolulu interviewer asked her if it's true she is 77 years old. "That is not true," she retorted. "I was born in 1893."

Miss Parsons told the newsman she makes far more than the $52,000 a year figure reported. "And I earn every cent of it," she added.

Asked about her "power" in Hollywood, she said she is "first and always a newspaperwoman. I have never used my column to satisfy a quarrel," but she's not on speaking terms with actor Orson Welles, she added.

She said she has no intention of retiring. "I shall write until Gabriel calls me—and I'll take my typewriter with me," she added.

Mandour Readying Film To Show West History Of Saudi Arabia's King

A young Egyptian producer-director who has been studying film techniques in the U.S. for the past three years plans to produce a full-length feature dealing with King Ibn Saud, father of the present king of Saudi Arabia. According to 24-year-old Med Mandour, who heads Mandour International Studios in Hollywood, the film, to be titled "Ibn Saud, the Courageous One," will be non-political in nature and will be devoted to the king's reentry to his homeland after World War I and the period of the discovery of oil in Saudi Arabia.

Aim of the film, Mandour said, will be to give the world a better understanding of the Middle East. He said the picture would be filmed in English and dubbed in Arabic for showing in the Middle East. Mandour, son of a former Egyptian Ambassador to Switzerland, said he had the financial support of Prince Talal Al Saud, one of the sons of the late king.

As a student at the U. of Southern California, Mandour copped an Oscar for his production of a short,

(Continued on page 62)

Justice Not a Drama

The American Civil Liberties Union reiterated last week its opposition to radio, television or newspaper photographic coverage of court proceedings.

Union's statement was timed to coincide with the American Bar Assn. convention in Los Angeles, which started Monday (25).

Patrick Murphy Malin, ACLU exec, said the Union would support revision of the ABA's Canon 35 which would bar such coverage of court proceedings on the grounds that they have "a detrimental psychological effect on the participants and divert them from the proper objectives of the trial."

Satchmo Only Skips Tibet In '59 World Tour

Paris, Aug. 26.

The much-traveled Louis Armstrong has been set for his biggest and longest foreign tour yet for 1959 by his agent Joe Glaser, head of Associated Booking Corp. The latter arrived here today (26) to be in on the Olympia Music Hall opening of another one of his clients. The Platters.

Armstrong's seven-man combo will get weekly rates ranging from $21,000 for concert hall dates to $35,000 in sports arenas. Satch opens his tour in Stockholm Jan. 16, for Scandinavian impresario Nils Hellstrom, and then one-night-stands his way through 24 countries going as far West as Dublin, as far North as Helsinki, as far South as Accra and as far East as Tel-Aviv.

Glaser will accomp Armstrong and book him in the various areas thru local agents. Armstrong will first hit Finland, Norway, Sweden

(Continued on page 50)

LQ Woos Jane Russell

Deal is in the works for Jane Russell to open at the Latin Quarter, N. Y., on Oct. 14 when a new show comes-in. New layout will be produced by Donn Arden with David Hays designing the sets. Latter did the sets for "A Winter's Tale" and "Hamlet" at the Stratford (Conn.) Shakespeare festival.

Another act signed for this layout is magician Marvin Roy, current at the Stardust, Las Vegas.

Weekend Gander at Grossinger's

By ABEL GREEN

Whether is was because George Jessel was the focal point of a "farewell" Saturday night show, or the presence of Jack Benny making his first-time Grossinger's visit (as a customer), or the presence of former U.S. Ambassador to Israel James G. McDonald, also as a guest, along with other VIPs, show biz and otherwise, it pointed up anew that if an act can kill 'em in the Catskills it can do pretty well generally. What's more, there is beaucoup playdating for scores of acts and, perhaps even more pertinent, is that sphere of professional pursuit is the largest proving grounds for any and all talent.

It's not necessarily true that every borscht circuit click will belt 'em as effectively in broader environs; there is a type of "bagels-and-yocks" funster who can find marathon employment catering to patronage partial to the fractured-Yiddish and kindred "inside" jokes. Conversely, the performer who is not circumscribed to local humor has not only an appreciative and show-wise audience but an important outlet for his wares. Conditions for "round" actors being what they are, the talent-and-musicians roster in the resort mountain time eclipses that of Miami Beach and Las Vegas, the two most potent and concentrated variety talent markets. That is a statistic that may be dealt with in another reprise of the borscht circuit.

Trudi Adams' Click

It is important to see a seasoned songstress like Trudi Adams, for example, at least enjoy substantial showcasing as she has time an again at Grossinger's, and elsewhere in the summer circuits, and perhaps find herself finally "discovered," if Jack Benny's reaction was any criterion. An obviously seasoned pro, she has been "noticed" in the VARIETY New Act files as Trude Adams dating gack to 1954 at the Village Vanguard but, nonetheless, rates important nitery, variety and vaudeo showcasing because she's a comedienne of considerable impact.

The talent shortage being what it is, the Catskills at last may come into fuller recognition not only as an incubator but a maturer outlet for variety talent. In the general scheme of things the Poconos, the Berkshires and the Catskills are rewarding show-wise.

Benny 'Discovers' Jessel

Benny, an audience including MCA veepee Danny Welkes, Block & Sully, Ambassador McDonald, Jan Peerce, Betsy Palmer, N.Y. State Senator Jerry Bloom, N.Y. Post sports columnist Milt Gross, ranking golfer Herman Barron, et al., all agreed they "never saw Jessel better."

When it was recalled how Eddie Cantor discovered Eddie Fisher singing at Grossinger's. Benny cracked, "I too came 3,000 miles and discovered Jessel at Grossinger's and I'm gonna take him back to the Coast also"; Jessel was in his prime in an inspired songalog.

Will Jordan likewise evidenced advanced study in his impression technique. One on Ed Sullivan singing (?) a rock 'n' roll number will probably wind up on a Sunday night semester. Some new take-offs included uncanny impressions of Groucho Marx and Crosby; paradoxically, with Benny out front, his mimicry of the comedian was below par.

The organization of the "mountain time" for package bookings is a recent evolution which requires a Grossinger's or a Concord to pay top prices for talent on the choicer nights and permits the same acts to play the lesser resort hotels on the less trafficked Monday-through-Thursday, for example. The plus value for the act is that it

(Continued on page 63)

Montparnasse's Famed Rotonde Into a Cinema

Paris, Aug. 26.

The Cafe Rotonde, for the past half dozen decades one of the most important gathering places for the world's literati, arts and musicians, has succumbed to what (in France) is called the march of progress. It is being turned into a cinema, but will retain its name.

During the hectic 1920s, the Rotonde was a regular stopoff on the itineraries of Ernest Hemingway, Elliot Paul, James Joyce, Igor Stravinsky, Picasso, Man Ray, et al. The Dome, across the street from the Rotonde, and the Select, further down the street, formed the triumpvirate of Montparnasse cafes which could always be counted upon to produce a dozen or so of the world's greats in the various arts fields.

In 1929, the two headwaiters of the Rotonde formed a partnership to open the Coupole, which still flourishes. It was at the Rotonde, incidentally, that Zoltan Korda, a painter and member of the avant garde, first helped his brother Alexander (via advice, natch) to go into the film business.

Friars' Ball-Arnaz Fete

The Coast edition of the Friars Club will fete Lucille Ball & Desi Arnaz at its annual testimonial dinner for the benefit of theatrical charities. Affair will be held Nov. 23 at the Beverly Hilton Hotel, Beverly Hills.

Committee in charge of the dinner is co-headed by Harry Karl and Barry Mirkin and includes Jack Benny, George Burns, Steve Broidy, Joe Cooper, Jules Covey, Jerry Giesler, Al Hart, Jules James, Tony Martin, George Murphy, Ronald Reagan, Frank Sinatra and Arthur W. Stebbins.

Founder's Nephew Controls Roxy, N.Y.

Bob Rothafel Heads Syndicate Taking Over From National—Will Restore Stage Shows

Robert L. Rothafel, managing director of the Roxy Theatre, named after his late uncle, Samuel L. Rothafel, has closed a deal to take over the theatre. Rothafel, associated with an independent syndicate, will continue in his present post in addition to acting as lessor when National Theatres' lease terminates on Sept. 15 and the Cine-Miracle production, "Windjammer," is withdrawn.

Looks like Warner Bros.' "Damn Yankees" will teeoff Rothafel's independent operation in late September or early October. He also plans the reinstating of stage shows and will resume the old deluxer policy with selected pictures. While it was hoped to launch the stage policy with the reopening under the new management, it's doubtful that one can be prepared on time.

The Roxy is owned by Rockefeller Center Inc., which operates the Radio City Music Hall. The Rockefellers apparently did not want to operate both theatres.

Rothafel syndicate reportedly will pay a rental of $310,000 annually for the Roxy plus an additional 7% if the house grosses over $3,500,000 annually. The theatre is said to have topped that figure slightly in 1956 and 1957. There is said to be another $75,000 annual rental charge to the Taft Hotel for use of the lobby area which is part of the hotel.

National Theatres, which cut the size of the house from 5,886 seats to 2,710 seats for the installation of CineMiracle, is required to restore the theatre to its original capacity under the terms of the deal with Rockefeller Center.

8/27

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OFF-TO-BUFFALO DEPOT TEST

Congress And Amusements

[A Check-List of Action and Inaction]

Washington, Aug. 26.

With everyone in a scramming mood, Rep. Oren Harris, chairman of the House Interstate Committee, has abandoned plans to reform the Federal Communications Commission this session, he told VARIETY.

"We will wait and approach the whole subject next year, probably enlarging the scope after additional hearings this fall," Harris said. He's got additional $60,000 to set up more hearings this fall, not necessarily on FCC, b t additional agencies.

With the Congressional curtain about to go down on the 85th session, everyone is fighting for center-stage—or at least a speaking part in the final flurry of bill passing.

Much legislation, expected to receive action, will be drowned out, by this chirping Congressional chorus. Much will get the necessary final bow. This week is the target date for adjournment, and the opening of campaigns for the 435 congressmen and some 32 Senators who face re-election.

Meanwhile the record of this Congress was receiving strictly partisan applause. The Texas soft-shoe team of Democratic Leaders Sam Rayburn and Senator Lyndon Johnson asserted this was the most constructive congress in 50 years,—a swipe at Ike for not "leading."

But the Republican National Committee launched its "scissors campaign" to cut down the Democratic majority in the next Congress, and "thus, slash the bands that bind the Administration's program."

For the entertainment industry, much legislation—taxes, spectrum studies, cultural centers, to name a few—is pending. Here's a rundown on it:

Admission Taxes

Congress wiped out Federal taxes on admissions up to $1.

FCC Reform Bill

The House Legislative Oversight Committee's four-point reform bill has been set aside until next year.

Educational TV

House Interstate Committee voted out legislation authorizing grants of $1 million to allocate for educational tv construction and equipment in each state and territory. Favorable action is expected this session.

Radio-TV Frequency Utilization

Senate has endorsed legislation calling for a study of the government-control frequencies to see if reallocation can be made giving more to civilian uses. House Interstate Committee reported out legislation amending study to include civilian, as well as military spectrum allocations. ("If we could bring together the bands that include 12 channels for VHF and 70 UHF channels, some transfers might produce additional civilian frequencies," Chairman Harris said.) Senate's agreed to accept House amendment next year.

Defense Education Bill

This measure includes Federal funds to promote education via motion pictures, tv and radio. With Democratic leadership demanding passage before adjournment, it is expected to complete its rugged Congressional course this week. U.S. Office of Education will work out details, organize advisory commissions on its many facets.

Capital Cultural Center

VARIETY's revelations that House Public Works committee was dragging its feet on this Senate passed measure, brought a telegraphed boost from Robert W. Dowling, chairman of the American National Theater and Academy, and heat from Washington's Evening Star and Post & Times Herald. Final approval expected.

Jukebox Bill

Dead for this session, although approved by the Senate Judiciary Committee, 8-5, is the O'Mahoney bill giving composers royalties on the records of their music played in jukeboxes. Composers would get a two-cent royalty on each record manufactured for a coin-operated machine, and could work out a licensing arrangement for more royalties each time a record is played.

Smathers Bill

Divorce of broadcasters from music recording is also dead. Florida Democrat Smathers became disenchanted early and made only one appearance at hearings of Senate Interstate's Communications subcommittee. Chairman John Pastore (D-R.I.) declared, after 13 days of hearings, in four months, he saw no "compulsion" for stations in play any type of music. After summaries by ASCAP's John Schulman and BMI's Samuel Rosenman, record went to FCC and Justice Dept. Unless antitrust violations are found, this is the end of the line for the perennial ASCAP-BMI controversy, at least, this phase of it. Study by government agencies will take months.

Roosevelt Royalty Bill

Rep. James Roosevelt's House Small Business subcommittee on alleged inequities in distribution of ASCAP royalty funds may well strike pay dirt . . . not in legislation, but in crack-down by Justice on charged violations of ASCAP's 1950 consent decree. Roosevelt revealed past week that negotiations between antitrust division of Justice and ASCAP spokesmen have already begun and he is eyeing developments. He told House he wants to see if Justice will be successful "in bringing about a situation wherein smaller members of the industry can survive and compete with an acceptable degree of effectiveness."

Roosevelt estimates "literally hundreds" of smaller publishers and composers depend on action by Justice.

Kefauver Pornography Bill

House-Senate conferees will compromise on tougher Senate measure doubling penalities for distribution of pornographic material to juveniles, and making prosecution possible at point of delivery.

Miscellany

Of interest to motion picture trade is 11th hour introduction of four bills by Senators Humphrey (D-Minn) and Long (D-La.), all aimed at correcting flaws in antitrust laws as affecting treble damage suits. Tossed into hopper at this late date, these can do little but get a head start on legislation next Congressional session. Though general in nature, certain provisions which would speed up process of such suits could expedite certain types of motion picture suits, such suits as those against National Screen Service and Technicolor (a consent judgment is on the books in this case). But the big Paramount case, for example, would not have come under provisions of proposed laws, since they do not apply to judgements entered before any evidence is taken.

5 MAJORS CO-OP TO SHIP PRINTS

In the first such move of its kind in the industry, six film companies (Metro, Paramount, Columbia, Universal, Warners and Allied Artists) are setting up a jointly-owned shipping depot in Buffalo. It'll be in operation within a month.

Six distributors are cooperating in the venture and pooling their facilities for shipping, inspection, etc. Operation will be run on a co-op basis, at cost, and is seen as an important test. If it succeeds, i.e. if the participating companies find it practical and economical, the pooling concept could easily spread to other exchange centers.

The two companies not participating are 20th-Fox, which has always maintained that it can ship film at a lower per-foot cost than anyone else, and United Artists.

In the Buffalo setup, the participating distribs will continue to run their individual sales offices, but will give up their backroom work. The pooled manpower arrangement is expected to eliminate the traditional periods of rush work followed by slack days and distribute the workload more evenly and economically.

The joint depot in Buffalo covers some 5,000 square feet and features a sprinkler system though only safety film will be handled there. It has a loading ramp at truck level and is located in a convenient section.

The companies from time to time have discussed merged backroom operations, and outfits like National Film Service have made pitches to handle the work for the distributors. However, the companies finally determined it would be best to test a cooperative move.

Some individual companies have merged their shippingroom facilities. Paramount and Metro did this in New York and also in Cleveland. Others have discussed similar arrangements. For a time, a joint depot in N.Y. was under serious consideration by the sales managers.

EXHIBITORS CONSULTED!

Texas Firm Asks About Theme, Title, Promotion

Dallas, Aug. 26.

"Bronco Fury" is title of rodeo featurette in color now getting its final editing by United National Film Corp. here.

It was picked by exhibitors who have contracted to show film, Joe Graham, prez of United, stated. He has policy to work close with exhibitors in choosing subject-matter, setting their lengths and determining titles and means of promotion.

"Bronco Fury" is the first film produced by United National under its agreement with Hornberger Productions Ltd., was shot on location at the S-M-S Ranches and the Texas Cowboy Reunion and Rodeo at Stamford, Tex.

Shopping Center's Roof Parking A Reade Drive-In After Dark; First With 'Wire-Less' Speakers

Walter Reade's Dover Drive-In, first ozoner in the country to feature a wire-less speaker system, will open within the next three weeks. It's located in the heart of Dover, N. J., and is unique also in that it occupies the second story of a shopping center.

The drive-in started when it was proposed to build a second story to accommodate shoppers who came in with their cars. Reade suggested that, as long as the area existed, it might as well be used as an ozoner in the evenings. Drive-in accommodates about 550 automobiles.

Double-decker arrangement necessitated a setup without cables. System used is described as an induction method, which utilizes wire coils placed beneath the floor. There are no speaker posts. Patrons pick up their speakers as they enter and the signal is broadcast within the limited area from the booth.

Cars also are given portable heaters, allowing the installation to function until late in the fall.

The Dover ozoner brings to 13 the number of drive-ins operated by the Reade circuit. Situation, for the moment at least, can't get any firstrun product.

But Non-Infectious

Alfred Hitchcock's reliability so far as delivering product on the appointed time is concerned is seen in Paramount's slating of the producer's "No Bail for the Judge" for 1959 Thanksgiving release.

As Par global sales chief George Weltner puts it, if Hitchcock says it will be 3:10 at Yuma (to borrow another company's picture title) that's the time it will be.

It should be noted, of course, that the film-maker hasn't yet any ideas of camera work schedule and Par doesn't know how the picture will turn out.

Downtown Booth Crews Reduced

Minneapolis, Aug. 26.

New contract with Projectionists Union negotiated by Harry H. Weiss, RKO Theatres district manager, affords loop first run theatres considerable relief. It calls for one operator to booth instead of current two starting next week. This means employment of three projectionists in place of five including swing man.

While there's a raise in scale savings to show houses still will be considerable.

In case of two United Paramount houses reduction doesn't become effective until six months but operators take immediate salary cut.

Oscarcast Format To Stress 'Entertainment,' As in Biz of Same Name

The Academy Awards telecast next year will run two hours, producer Jerry Wald reported last week. Show will have a drastically revamped format that will stress entertainment.

Show is set for April 6, a Monday, to avoid hurting theatre business. Wald, who produced the Oscar telecast this year, said he had the new format all worked out. Indications are that, among other things, it'll lump together some or all of the technical awards which, in the past, have tended to slow down the show.

'Long Gone' Goes Col

Hollywood, Aug. 26.

Motion picture rights to Peter Dawson's "Long Gone" have been acquired by Morningside Productions, which releases through Columbia.

H. N. Swanson agency negotiated for estate of the author.

Gary Cooper On Age 'n' Romance

Concerning the teaming of veteran actors with young actresses, Gary Cooper said in New York last week "it might have been a mistake" that he was cast as the romantic co-lead with Audrey Hepburn in William Wyler's production of "Love in the Afternoon." Picture, which was commercially disappointing, was criticized by some professional appraisers on the ground that Cooper was not suitable for the part calendar-wise.

"But then, I don't know," said the star. "You know, in the westerns we could have a dilly and it didn't matter because perhaps there was no emotion." A dilly, Cooper inferred, meant a young actress.

Vogel's European Trip; Believed Ready to Sell Metro's British Studio

Loew's prexy Joseph R. Vogel returned to New York from Europe on Monday (25) following a 10-day visit to London and Rome.

It's thought that he discussed the possible sale of Metro's British studio.

Vogel surveyed the possibilities of additional cuts in the company's whole foreign operation, including the dropping of non-productive properties and the consolidation of several exchanges on the Continent with other companies.

In Rome, Vogel checked on the progress being made in Metro's $12,500,000 production of "Ben-Hur."

SKOURAS TO EXAMINE EX-KING'S HUNT FILM

Spyros P. Skouras, president of 20th-Fox, leaves for Europe today (Wed.), going first to London, then Brussels, Paris, Rome and probably also Athens.

In Rome he will be honored by the Italian Government for his services on both the humanitarian and film levels.

In Brussels, Skouras expects to meet with ex-King Leopold and to look at some big-game films which the former king has shot in Africa. There apparently exists a possibility that 20th may distribute the documentary.

Draw Checks on Communist China Ban Hey, That's Trading With the Enemy!

The Hungarian film monopoly opened a sterling payment drawing account at a London bank recently, and the Motion Picture Export Assn. almost found itself violating the Trading With the Enemy Act.

It came about the following way: Once the deal was concluded calling for the sale of American films to the Hungarians, Budapest informed the Association that it had established a letter of credit for pound payments with the Bank of China in London. Money was to be used to cover out-of-pocket expenses for prints, etc.

MPEA accepted, but routed a routine query through to its London office. London replied that this was indeed a Communist Chinese bank. MPEA then checked and found that, under existing regulations, dealing with that bank would constitute a violation of the Trading with the Enemy Act. It's okay for the British to do business with such a bank, since the British Government has recognized Red China.

MPEA then got in touch with Budapest and explained the situation. The Hungarians opened another account with a French bank in London.

Regrets 'Americanization' of European Films Via U.S. Merger-With-Dictate

By HY HOLLINGER

The American market will be lost to foreign films if the present trend of mergers between indie distributors and major U. S. film companies continues, according to Joseph Green, prexy of President Films, an independent importer and distributor of foreign pix. Although he did not mention the recent merger between Lopert Films and United Artists and the previous tieup between Edward Kingsley and Columbia, Green apparently had these situations in mind.

These associations, Green believes, is part of the overall commercialization of foreign product. "The trend toward the commercialization of foreign films," he declared, "must lead eventually to a state where the so-called art houses will be playing only American pictures." He pointed out that this was already happening. He cited as an example the situation in New York where important American films are day-and-dated on Broadway and at the east side art houses, thus bringing about a shortage of theatres for the showing of the foreign pix.

According to Green, the new trend will also result in a deterioration of the quality of foreign films. He feels that with the major film companies calling the turns, the foreign producers will be influenced by the lure of fabulous sums of money and will gear their entries to meet the demands of the mass market in the U. S. "It has created a situation," he said, "where the foreign producer no longer thinks of his own market and the type of film he has to produce for home consumption. His main concern now is how to absorb the biggest possible market in the United States."

The consequence of this type of thinking, according to Green, is that it will remove the difference between American pictures and foreign pictures and all product will seem the same. "There will be less identification with the country of origin and all of Europe will be trying to make Brigitte Bardot pictures," he added.

Green maintains that this policy will drive away the specialized audiences that helped to develop the popularity of foreign films in the U. S. and that it will also stop the natural growth of these films in this country. He also stresses that if the European producers continue to make films with their eyes on the American market, they'll soon discover that they're losing their own local audiences.

The indie distrib warns that the influence of the U. S. majors will lead to the U. S. companies injecting American standards into foreign pictures, including the restrictions of the Production Code. "Eventually," he added, "the American companies will be sending over their own stars, directors and stories and will make their own foreign films."

Since 1940, Green stated, the indie distributor of foreign films developed the U. S. market in his own unique way, resulting in the increase in the number of art houses from a couple of dozen to over 1,000. In addition, playing time was obtained in commercial houses, he noted. "In time the number of these houses would have doubled and tripled. It would have been a healthy, natural growth," he declared.

What has been happening to the quality of foreign films, Green said, is obvious from the crop that was available at the Caannes Film Festival. Green charged that because of the interest in the U. S. market the foreign producers are trying to make blockbusters out of little pictures and that very little effort is made to develop the story.

Green himself just returned from the European production centres armed with four films he plans to distribute in the U. S. during this year. They include two German films — "Jonas," a film critics award-winner in Germany and "Rose Bernd," starring Maria Schell. In addition, he has an Italian-Freneh co-production, "His Last Sentence," and a French entry which was produced in Copenhagen, "Call Girls."

National Boxoffice Survey

Biz OK Pre-Holiday; 'Pacific' Again 1st, 'Deb' 2d, 'Country' 3d, 'Naked' 4th, 'Indiscreet' 5th

It's the week before Labor Day holiday weekend, with a batch of new, strong pix being launched shortly to take advantage of this annual upbeat, and biz currently reflects this situation. Many key cities covered by VARIETY are loaded with holdovers and long-runs; hence, trade is on the spotty side in many of them.

"South Pacific" (20th) is boxoffice champ this session, the same as last week. Playing in some 20 keys, it is considerably ahead of its nearest competitor. "Reluctant Debutante" (M-G) is finishing second, same as a week ago.

"Big Country" (UA), a newcomer, is winding up third, with all indications of being heard from additionally in the future. "Naked and Dead" (WB), third last stanza, is taking fourth place.

"Indiscreet" (WB), long high on the list and topper for weeks, is capturing fifth position. "Search For Paradise" (Cinerama) is taking sixth money. "Around World in 80 Days" (UA) is pushing up to seventh spot.

"Gigi" (M-G) will take eighth while "La Parisienne" (UA) is winding in ninth slot. "Vikings" (UA), long in the upper brackets, is finishing 10th. "Imitation General" (M-G), just getting around, is taking 11th position while "Twilight For Gods" (U) rounds out the Top 12.

"Certain Smile" (20th), "Rock-A-Bye Baby" (Par), "Matchmaker" (Par), "Kings Go Forth" (UA) and "Key" (Col) are the runner-up pix.

One of strongest newcomers is "Cat on Hot Tin Roof" (M-G), which is torrid and an outstanding entry in Boston. Another which looms as a terrific moneymaker, based on its showing to date in Chi, is "Defiant Ones" (UA), hanging up a second-week record after smashing the house high opening round.

"The Hunters" (20th), which opens today at N.Y. Paramount, is rated fine in Washington. "Never Love Stranger" (AA) looks bright in Boston. "China Doll" (UA), fine in Toronto, shapes okay in Frisco. "Raw Wind in Eden" (U) is stout in Chi and Cleveland.

"Badlanders" (M-G) looms neat in Toronto and okay in three other keys. It's mild in Indianapolis and Philly. "Andy Hardy Comes Home" (M-G) is disappointing on first few dates.

"Night Heaven Fell" (Kings) is generally not so hot this round but strong in Chi. "White Wilderness" (BV) shapes big in N.Y. and L.A.

"Attila" (Indie) shapes socko in St. Louis. "Light in Forest" (BV) looks nice in Chi and Providence.

"No Time For Sergeants" (WB) looms boffo in Minneapolis. "The Fly" (20th), good in Balto, is rated nifty in K.C.

(Complete Boxoffice Reports on Pages 8-9-10)

WB's 'Home Before Dark' Ends Retrospective Fest Of Americans in Brazil

Warner Brothers' "Home Before Dark," starring Jean Simmons, Dan O'Herlihy, Rhonda Fleming and Efrem Zimbalist Jr., has been picked for the climax of the retrospective American film festival in Rio de Janeiro, Brazil, Aug. 30.

Fest started in June under the title "History of the American Movies." It received the cooperation of the U. S. State Dept., the Museum of Modern Art and the Motion Picture Export Assn. For the occasion, the Brazilian government permitted a raise in the frozen Brazilian admission prices.

In N.Y., the film has been booked into Radio City Music Hall.

FOUR LINED UP FOR MARTY GOSCH O'SEAS

Independent producer Martin Gosch left New York for Europe Mon. (25) to get underway with a series of four productions, three of which are to be made in association with others.

According to the blueprint the schedule is this: "Arena," from the Charles Grayson novel, to be made in Madrid in a tieup with Allen Dowling Two Cities Investing Co. of California; "Up at the Villa," from the W. Somerset Maugham novel, rights to which have been acquired from Lorenzo Productions of N. Y.; "The Cid," to be co-produced in Madrid with Aspa Films, and "You Inspire Me," for London production in association with Delbert Mann.

More 'Motivational' Data Desirable If Finances Are Available—Ralph Hetzel

Efforts are being made by Ralph Hetzel, executive v.p. of the Motion Picture Assn. of America, to find financing for a continuation of the motivational study affecting motion picture theatre attendance which MPAA sponsored last year.

Plan originally was to have additional studies financed out of the business building drive funds. However, any chances for money from that source now have petered out.

Hetzel, who initiated the original survey, said last week that follow-up work was needed, particularly now that the "soft" areas had been discovered. The original two volumes of findings and statistics brought out interesting facts, but didn't go much beyond facts which, in general outline, already were known to the industry. It was assumed from the outset that additional analytical work was needed.

Film biz has never been strong in the statistical area and the MPAA survey was the first concerted effort in the direction of defining the audience and its reactions under today's conditions. One of the reasons why the film industry, unlike other industries, has been so laggard in getting to know its customers is the hesitancy of the distributors to play ball with any survey.

Then, too, many in the production end of the business feel that they know the answers in broad terms, and that motion pictures, unlike other merchandise of more standard quality, can't be easily adjusted to statistical findings. Those who feel that a continuous study is badly needed argue that millions of Americans either have cut down on their attendance, or have given up seeing films altogether, and that a knowledge of their attitudes is required before any attempt can be made to bring them back to the boxoffice.

Europe to N. Y.

Marcel Achard
Frederick Brisson
Geraldine Brooks
Salvatoro Casolaro
Sylvia Drulie
Fred Gronich
Alan Hewitt
Constance Hope
Arthur Hornblow Jr.
Wolfe Kaufman
Jeff Livingston
Martin Manulis
David Merrick
Cliff Norton
Charles Russell
Herbert Sargent
Maurice Silverstein
Monique Van Vooren
Joseph R. Vogel

Films Legal on TV, Not in Theatres

Greensboro, N.C., Aug. 26.

Sunday films are ok in South Carolina—if you see them on television.

Also swim if you will on the Sabbath, but do not fish. Golf is permissable.

Atty.-Gen. T. C. Callison, gave his legal opinions in a letter to Spartanburg theatre interests. He said state blue laws permit operation of swimming pools but not fish ponds.

Sunday movies are permitted in this state only in cities with a population of more than 62,000. Callison advised. But he said its legal to watch movies on television.

The question involving Sunday recreation was raised by Spartanburg Attorney Sam R. Watt. Theatre Manager Robert Talbert was acquitted of blue law violation a month ago but warned he would be subject to arrest if he opened his theatre again on Sunday.

Juve Delinquency Novel By Manhattan Instructor To Metro for $200,000

Hollywood, Aug. 26.

"Strike Heaven on the Face," an unpublished novel by Charles Calitri, has been bought by Metro for $200,000 cash plus participation and escalator clauses which may give the author eventual payment as high as $500,000. Pandro Berman has been assigned to produce the property.

Crown Publishing Co. is bringing the book out Oct. 17, and paperback rights have been sold to the New American Library, but latter editions won't be out for two years.

Escalator clauses in the pix pact give author additional coin, based on sales of the book. Calitri is an English teacher at Benjamin Franklin high school in N. Y., and this is his second novel. It's about high school juves and juve delinquency in Gotham.

Deal for writer was closed by the Shirley Collier agency.

L. A. to N. Y.

Robert Ardrey
Louise Beck
Polly Bergen
Karl Bernstein
Peggy Cass
Joe Cramer
Richard Duckett
Samuel G. Engel
George Englund
Eddie Fisher
Nancy Franklin
Eva Gabor
Cary Grant
Norman Grans
Grace Hayes
Maury Hill
Earl Holliman
Henry Jaffe
Andre Kostelanetz
Paul N. Lazarus Jr.
Sophia Loren
Frank Maxwell
Charles McGregor
Abe Montague
Ralph Nelson
Arthur O'Connell
Bill Ornstein
George Pellitier
Carlo Ponti
Vincent Price
Cyril Ritchard
George Sidney
John Smith
Paul J. Wexler
Marie Wilson

N. Y. to Europe

Eugene Castle
James Cagney
Jules Furthman
George Glass
Hope Lange
Donald La Badie
Fulton Lewis Jr.
Nicole Maurey
Don Murray
Lester Osterman
Walter Seltzer
Albert Sharpe
Spyros P. Skouras
Miriam Stern
Marcel Weil

N. Y. to L. A.

I. Robert Broder
Jack Davies
Ed Feldman
Arthur J. Funk
Leah Salisbury
Dana Wynter

Paramount Ridicules Allied States

[*Calls It Foe of 'Big' Future*]

Paramount Pictures has blasted Allied States Assn., whose membership comprises an estimated 4,000 theatres. Surprise factors lie in circumstances that (a) rarely does a film company act singly and (b) the devastating nature of the Paramount attack.

The battle is on antitrust grounds basically, which is a pretty significant area considering that the film companies collectively and some major circuits are defendants in about 160 current suits which ask total treble damages of over $500,000,000. Exhibs, of course, are the plaintiffs.

But within the framework of the antitrust row, Par has accused Allied leaders of trying to place producers in such a straitjacket that big and important pictures could no longer be made and the entire industry would greatly suffer.

The Par position was given by Louis Phillips, v.p, and general counsel. It was communicated in letter form to Hubert H. Humphrey, chairman, subcommittee on Retailing, Distribution and Fair Trade Practices, of the Senate's Select Committee on Small Business.

Allied leaders are "consistent only in their inconsistency," said Phillips. They fought for the divorcement of theatres from production-distribution at one point of history and then followed up with a plea for this same kind of integration—that is, the right of the divorced circuits to segue into production with preemptive booking rights, stated the veteran film biz lawyer.

The next follow-up was their objection to the idea of a film company acquiring a theatre, he asserted.

Phillips' letter was in the nature of a counter-offensive. Short time ago the Senate unit issued a report on the general field of antitrust laws and judicial interpretations. Allied shot back with a denunciation of the Department of Justice's alleged laxity in policing the decrees in the film industry and charged the companies with violations of the decrees by way of price-fixing, abandoning a reasonable system of clearances between or among competing theatres and, in general, just asking too much money for their pictures.

The little men of exhibition, said Allied, were being discriminated against because they couldn't get pictures until the top firstruns and other big situations played them out. Particularly singled out for the alleged abuses was Par in its handling of "Ten Commandments."

Par, via Phillips, provided the rebuttal this week on its own for the reason that price-fixing is an issue and the companies feel restrained from acting in concert. In this respect the Par retort is not so much of the surprise as stated earlier but it does represent one of the few times that a company has answered back in such fashion.

As for the charge of price-fixing, Phillips stated this is baseless, for, indeed, no law is violated by licensing a picture on a per-capita royalty basis as is done with "Commandments." The exhib is not told what price the public must pay for an admission any more than the manufacturer of chairs, while taking a specific price for each chair, doesn't tell the retailer how much to charge the consumer.

As for the clearance angle, consider the situation that would develop if Allied had its way — if small houses would get big pictures pronto. This, said Phillips, would deprive the distribs of flexibility and discretion in merchandising their product, an uneconomical number of prints would be required, word of mouth would be lost if the quick playoffs and the public wouldn't have sufficient opportunity to see the better product. The big-money pictures would be just too risky to make, he added.

VENICE'S ART-THO-IT-HURTS

'Panchali' (India) Tops Vancouver

Vancouver, Aug. 26.

Feature class plaque, plus a eulogy, was awarded "Pather Panchali," India's entry to the 1958 (initial) Vancouver Film Festival. Film is a four-time winner. Frank R. Crawley, Canadian film producer and adjudicating chairman, declared "Panchali" to be "almost flawless" and "created from scratch without depending on an already established theme." Film netted further kudos for musical score, and camera work.

Russia's "Don Quixote" got a "great film" nod, as did Rene Clair's French feature "Porte des Lilas," pronounced here as "impeccable in all its aspects."

Separate panel conned documentary, children's films and tv entries, headed by onetime American cameraman O. H. Borradaile. "City of Gold," National Film Board opus on Dawson City gold rush days, took the plaque in the documentary class, Britain's "Journey into Spring," and the Netherland's "Rembrandt, Painter of Man," netted special mentions. "Little Black Sambo," a children's feature, won the plaque for Japan. Russia's juve entry, "Old Khottabych," ran a close second.

In the telefilm category, "Onion Johnnie," a British effort, won first place. "Skid Row," a documentary on Vancouver's submerged citizens, attained special mention.

Some 20,000 clicked through Odeon's Vogue theatre turnstiles during the 12-day celluloid fest, amounting to "around 60% capacity audiences." Officials had budgeted for 40% turnout to break even, and the boxoffice was achieved sans much apparent or consistent ballyhoo.

Rosen, Rosian, Wilkinson, Rose New Universal Sales Satraps

Universal has revised the operational setup of its domestic distribution organization in a move that is said to be designed to adjust the sales activities to the demands of the future.

Duties formerly assigned to the company's division managers in the homeoffice have been delegated to four regional sales managers who will maintain their headquarters in the field. This arrangement, it's said, will place the regional execs in a better position "to cope with the changing conditions in conducting their day-to-day business with their exhibitor customers."

Effective Sept. 6, the New York region will be under the supervision of Joseph B. Rosen and will comprise the New York, Boston, Philadelphia and Washington branches and the Albany and New Haven sales offices. Headquarters will be in N. Y.

P. F. Rosian will handle the eastern region, headquartering in Chicago and supervising the Atlanta, Charlotte, Jacksonville, Chicago, Indianapolis, Milwaukee, Cincinnati, Detroit, Buffalo, Cleveland and Pittsburgh branches.

The central region, with headquarters in Dallas, will have R. N. Wilkinson in charge and will comprise the Dallas, New Orleans, Oklahoma City, Minneapolis, Des Moines, Omaha, St. Louis, Kansas City and Memphis branches.

Barney Rose will supervise the western region, headquartering in San Francisco and comprising the Los Angeles, Denver, Salt Lake City, San Francisco, Portland and Seattle exchanges.

Sales chief Henry H. Martin stressed that no exchanges will be closed in this realignment and that the present booking procedures will be maintained.

—And the Victims

With the new sales supervision via four regional headquarters (see separate story), Universal has dropped four veteran sales executives. Their "resignations" become effective on Sept. 6.

Victims are Peter T. Dana, eastern sales manager; Foster M. Blake, western sales manager; Manie M. Gottlieb, district manager with headquarters in Chicago, and James V. Frew, district manager with headquarters in Atlanta.

The new setup saw Harry Fellerman, sales manager of the N. Y. exchange since August, 1956, promoted to the post of N. Y. branch manager, succeeding Joseph B. Rosen who has become one of the four regional sales managers in the reorganization of the company's domestic distribution operation.

The four exiting the company have been with Universal for 20 or more years. Dana has been with U for 28 years, having joined the company in 1930 as a salesman in Albany after holding buyer and booker posts with the Schine Circuit. Blake is a 20-year veteran, dating to 1938 in Portland. Gottlieb is a 34-year man with U. He joined the company in 1924 as sales manager in Des Moines. Frew has been with the company for 20 years, starting as a salesman in Cleveland in 1938.

Fellerman, who moves up a notch in the new U echelon, has been with the company since 1939, serving successively as salesman, sales head of a special films division, and sales manager of the N. Y. exchange.

NABES MORE PRO-BRITISH

Non - Art Subsequents Take Downtown-Exposed Films

Minneapolis, Aug. 26.

Local de luxe neighborhood subsequent-run non-art houses increasingly are booking British pictures after they've played the loop first-run 400-seat World and the uptown three art theatres, or, in some instances, only the latter, and enjoying boxoffice prosperity with them.

A current instance is the neighborhood de luxe Hopkins, which is in the earliest 28-day clearance slot, teaming up "How to Murder a Rich Uncle" and "All at Sea," both of which, singly, had previous long runs at neighborhood art theatres.

The boxoffice response is so substantial that the Hopkins, which usually has two changes a week, is holding over the twin bill a second week.

4 NATIONS YELP VS. FESTIVAL

By ROBERT F. HAWKINS

Venice, Aug. 26.

Independently-minded organizers of the Venice film festival this year have run into a barrage of protests and complaints involving entries from Russia, Germany, Poland and Spain.

Troubles stem mostly from the Venice position, i.e., that the fest comes first, which means that artistic values figure uppermost.

The controversy over the Polish-German coproduction, "The Eighth Day of the Week," wasn't unexpected. The Alexander Ford picture already had been yanked by the Poles themselves from this year's Cannes festival.

The Polish (State) Film Producers Assn., ostensible because the picture "does not conform to reality" in its presentation of Polish postwar youth, protested the Venice showing. However, Venice replied that, under its preselection system, films are invited by the festival and the country represented represents a secondary consideration. (In other festivals it's the country which is invited and then submits films).

In the Spanish case, the complaint was based on non-inclusion. Madrid charged that its entry, "The Trumpets of Fear," was rejected sight-unseen. Fest countered saying that the picture had arrived too late for the selection committee's extended Aug. 4 deadline.

Germany, which last year beefed when its entry was not accepted, this year seemed reluctant to have the accepted film, "Das Maedchen Rosemarie," shown. Venice fest rejected the German foreign ministry's request that the screening be cancelled on the grounds that it might harm the prestige and good name of West Germany abroad. Picture, starring Nadja Tiller, is about a highclass prostitute called Rose Marie Nitribitt.

What's really worrying German officialdom is the moral backdrop of economically booming Germany. Case recalls a similar controversy over Hollywood's "Blackboard Jungle" (which was subsequently yanked in one of Venice's best-known controversies.)

Finally, Russia protested Venice's preference for one of the Soviet pictures submitted, "Otar's Widow." Moscow apparently would rather have its "The Idiot" in the fest.

Will Rogers' Collection

Total of 2,991 theatres participated in the audience collections drive for the benefit of the Will Rogers Hospital, Saranac Lake, N. Y. Figures aren't fully computed yet but indications are this year's campaign will set a new high in funds for the show business institution.

Theatres in six exchanges put off their hat-passing until later dates because of local conditions.

Zanuck Would Seek Free Exchange Of Top Technical Talent, U.S. and Europe

London, Aug. 26.

On his return to Hollywood after he has completed his current indie production of "Roots of Heaven," Darryl F. Zanuck plans to launch a campaign for the free interchange of top echelon technical talent between Hollywood and Europe, and vice versa.

The producer will be initiating this on the basis of his experiences in filming "Heaven" with a handpicked international crew. However, after they had completed their arduous location in French Equatorial Africa and returned to France for interiors, he was obliged to have a standby crew to meet union regulations.

Zanuck said he understood the union's attitude so far as lower echelon technicians were concerned, but he felt that neither the American, British or French industries were making the best use of available talent.

As he understood that the Motion Picture Assn. favored the principle he had in mind, his offensive would be directed in the first place to the interested guilds and unions. He would start with the Motion Picture Producers' Guild, of which he was a member, and if the response was encouraging he would next approach the Directors' Guild. Subsequently, he would tackle the guilds which might be expected to resist——those covering cameramen, cutters, art directors, etc.

Zanuck said he was aware that Americans were the first to impose such bans, but he considered them foolish and felt they should no longer apply. Why, he asked, should he be handcuffed and unable to pick the crew he wanted?

Of the location work, Zanuck said it was the most difficult he had ever encountered and he would never make another picture under such conditions. The unit, consisting of 130 non-Africans and 100 Africans, worked from 7 a.m. until noon. The intense heat made it impossible to carry on working after that time. They had over 900 sick calls, including 12 cases of malaria and several of heat fever.

As already reported, "Heaven" is skedded to open at the Palace, New York on a two-a-day basis, starting mid-October, after "Bridge on the River Kwai" has finished its run there.

31 States' B.O. Tax

Washington, Aug. 26.

A total of 31 states collected $15,839,000 in selective sales and gross receipts taxes on admission tickets in the fiscal year 1958, compared to $15,086,000 in fiscal '57. Per the U.S. Dept. of Commerce.

Bogeaus 'Moon' In Giantscope

Hollywood, Aug. 26.

Giantscope, a new projection process reported to create a third-dimensional effect sans need for glasses, has been developed by technicians of Technicolor in association with indie producer Benedict Bogeaus and Lee Zavitz, cinematic innovator. System first will be used for presentation of Bogeaus' "From the Earth to the Moon."

Process, in addition to the tridee effect, is said to produce enriched color and can be projected in any desired height or width without distortion. It is adaptable to any theatre and an inexpensive three-lens unit, mounted on the projector, is the only necessary equipment.

Process will be used exclusively on Bogeaus' new film, skedded for release within 60 days.

Victor Mature Reactivates Own Film Company And Seeks Jane Russell

Victor Mature plans to reactivate his own production company when he winds his current assignment in "The Bandit," now locationing in Madrid. "Bandit" is his sixth for Irving Allen-Cubby Broccoli's Warwick Films.

Under the banner of Victor Mature Productions, actor plans to produce and star in "Escape from Andersonville" late this year for United Artists release. Mature is bidding for Jane Russell as femme star. Herschel Daugherty will direct.

Actor faces a screen title conflict with Columbia Pictures, holding film rights to the MacKinlay Kantor novel "Andersonville," but will not alter plans unless judicial action initiated by Columbia forces title change.

Clarence McFarling, who has been manager of the RKO-Orpheum in Sioux City, Iowa, for eight years, has been named manager of the RKO-Orpheum, Des Moines, succeeding Matt Plunkett who now becomes manager of the RKO-Iowa at Cedar Rapids.

Vanguard's Remake Of Wexley's 'Last Mile' With Mickey Rooney

Vanguard Productions, headed by Max J. Rosenberg and Milton Subotsky, will roll a fresh screen version of "The Last Mile" Sept. 15 at the Production Center, a New York studio. Based on a stage play by John Wexley, it was originally filmed in 1932 with Preston Foster starred.

Mickey Rooney has already been inked to re-create the Foster role while Frank Conroy, last seen as the defense attorney in the Broadway production of "Compulsion," will portray a key character in the prison yarn. Howard W. Koch will direct from a screenplay by Subotsky. United Artists will release.

BRITISH CENSOR SLANTS

Brutality Top Worry—U. S. More Sexy Than France?

London, Aug. 26.

John Trevelyan, secretary of the British Board of Film Censors, claims that sex is not the Censor's main trouble in nine out of 10 films that have to be cut. Violence and brutality are the main reasons for thumbing down on scenes. He stated in a speech at the Summer Film School of the British Film Institute that one-third of the American films sent to U.K. were trimmed because of those causes.

But he added: "Surprisingly, sex causes us more trouble in American films than in French pictures."

Festival-Winning Pictures Come Laden With Inflated Expectations (of Critics)

Some distributors of foreign films in the U.S. are beginnning to doubt the wisdom of touting their releases as winners of this or that international film festival. They're arguing that, rather than help a picture, the reputation so inflates the expectations of the key critics that there's an almost inevitable letdown.

At least one distributor last week, in the position of preparing the release of a prizewinning film, said he was planning to let it go out "cold," i.e. without any particular reference to past honors. "I think it's better to let the New York critics 'discover' such pictures for themselves," he commented.

Most of the indies are convinced that the metropolitan N.Y. scribes almost automatically apply a different set of values when an import arrives, loaded with fest accolades. It's somewhat similar to the argument made some months back in VARIETY by Budd Schulberg when he complained that the "successful" writers and directors almost can't afford to turn out average-quality work in films without taking severe punishment from the critics who come expecting to see unusual and qualitatively superior work.

Fact is that, when it comes to imports, the appraisals of the New York critics rarely coincide with the evaluations of their European colleagues. A great many Continental pix, important critical successes in Europe, have been discarded in the States, whereas releases going practically unnoticed in Europe have managed to considerably dent the market in the States.

It's one of the more curious aspects of this situation that the "artistic" hits in Europe are frequently considered avant garde in the U.S. whereas certain European productions, looked on as more or less routine even by those who made them, have captured the imagination of the "art" minded reviewers who call the tune with Yank art audiences.

This is one of the reasons why the business of importing films is such a risky one and the men who today are forced to lay out considerable sums for them are gamblers of a special sort.

Patterson-Harris Fight

United Artists Release of TelePrompter Corp. presentation. Produced by Mel Sawelson. Narrated by Chris Schenkel.

The film footage of the recent Floyd Patterson-Roy Harris heavyweight championship fight has been edited down to 18½ minutes to cover the highlights of Patterson's one-sided victory. In general, the action segments are forcefully delineated, but in other aspects the film is found wanting.

The editing and synchronization of Chris Schenkel's commentary with the action is a case in point. In one instance, Schenkel, describing the action, says the crowd is shouting and is on its feet. However, a panning shot of Wrigley Field, Los Angeles, shows the crowd sitting quietly and unperturbed.

The ending of the fight is another example of poor editing. Schenkel merely says that Patterson has been awarded a knockout after the 12th round and all the viewers see is Patterson exiting the ring. There is no shot of the official decision or of Patterson's arm being raised in victory.

On the asset side, however, are the slow motion shots which follow immediately after a particular flurry instead of being reprised at the end of the round. The average fan should enjoy the film account, although it's hoped that the producers will include the sound of the bell to signify the end of each round. *Holt.*

Ghost of the China Sea

Little action dualer.

Hollywood, March 28.

Columbia release of a Charles B. Griffith production. Stars David Brian; with Lynn Bernay, Jonathan Haze, Norman Wright; also Harry Chang, Gene Bergman, Kam Fong Chun, Mel Prestige, Jaime Del Rosario, Dan Taba, Bud Pente. Directed by Fred F. Sears. Screenplay, Charles B. Griffith; camera, Gilbert Warrenton; music, Alexander Laszlo; editor, Charles Nelson. Previewed at the studio March 21; '58. Running time, 73 MINS.

Martin French	David Brian
Justine Woolf	Lynn Bernay
Larry Peters	Jonathan Haze
Darby Edwards	Norman Wright
Bito Matsuno	Harry Chang
Sabatio Trinidad	Gene Bergman
Pvt. Hakashima	Kam Fong Chun
Gaetano Gato	Mel Prestige
Jaime Del Rosario	Jaime Del Rosario
Capt. Zaikaku	Dan Taba
Colonel McCutcheon	Bud Pente

Reviewed last March, only now released, "Ghost of the China Sea," in its 73-minute seance, fails to materialize as anything but a laggardly and somewhat boresome trip through the Philippines. A rualer.

Producer-writer Charles B. Griffith had an interesting idea in bringing together an embittered man and enough courageous souls to effect a change of heart. But the Columbia release pounds too hard, lacks even a dash of subtlety and sports too little action to make up for it. It was one of the last efforts for director Fred F. Sears and, though he tried hard, there was little that could be done.

"Ghost" of the title is a dilapidated boat, nicknamed the "U.S.S. Frankenstein," that carries David Brian and his wards away from the invading Japanese during World War II. The problems on hand include no food, no oil, no gasoline, no weapons. But enterprising Brian is up to it all and chases immediate danger to reach eventual safety. There's an effective tag to the opus, with Brian and three friends jumping into the Pacific after setting their boat afire to attract what they think is a Dutch cruiser but turns out to be a Japanese craft. The British save the day, however, sinking the enemy and finding the allies.

Brian is rough and tough and not at all nice. He sees nothing good in those around him. And finally, when his followers act with courage, he's ready to change his feelings, and he does it quite capably. Lynn Bernay, as the only femme, is fine, with okay support from the rest of the cast.

Filmed with the cooperation of Polynesian Productions, Ltd. "Ghost" benefits from a good score by Alexander Laszlo. *Ron.*

Der Arzt Von Stalingrad

(The Doctor of Stalingrad)
(GERMAN)

Berlin, Aug. 19.

Divina production of Gloria release. Stars O. E. Hasse, Eva Bartok and Hans Messemer; features Mario Adorf, Walther Reyer, Vera Tschechowa, Paul Boesiger, Valery Inkijinoff, Leonard Steckel, Siegfried Lowitz. Directed by Geza von Radvanyi. Screenplay, Werner Zibaso, after novel by Heinz G. Konsalik; camera, Georg Krause; music, Siegfried Franz. At Marmorhaus, Berlin. Running time, 106 MINS.

Have makers of this film ever been to Russia? This question comes up after having seen "Stalingrad" because too much rings untrue in vehicle. Pic may stir up considerable controversy, especially among those who had to live in Russian prison camps. But th Divina production has its favorable points, too. It tries to be objective and to avoid any cliches. So there are good and bad people on both sides. Film also says (at the end) that it was the Germans who started all that unholy hatred among both nations. Commercially, "Stalingrad" seems to have at least satisfactory b.o. chances here.

Action takes place in a prisoner-of-war camp in Russia and centers around a German medico who's depicted as a good soul. He operates by means of a pocket-knife and helps wherever he can. The doctor also removes the brain tumor of the camp commander's son and that wins him the human friendship of his former enemies. Woven in is the love story of a Russian woman doctor and a German surgeon which, however, ends tragically. A large part of the public may like these scenes and perhaps the entire film but, seen through more critical eyes, this is nothing more than a prison drama of mediocre calibre.

Acting is partly very good, but "Stalingrad" gives clearly evidence of the old fact that even good actors cannot substitute an ample book or clean direction. Latter was in the hands of Hungarian-born (now Austrian) Geza von Radvanyi, and it is not very convincing, often being too conventional and stands no comparison with some of his earlier pix. Lensing by George Krause surpass this film's artistic qualities. *Hans.*

High School Hellcats

Exploitable teenager with high school background; to be packaged with "Hot Rod Gang."

Hollywood, Aug. 22.

American-International release of Charles Buddy Rogers production. Stars Yvonne Lime, Bret Halsey, Jana Lund; features Suzanne Sydney, Heather Ames, Nancy Kilgas, Rhoda Williams, Don Shelton. Directed by Edward Bernds. Story-screenplay, Mark and Jan Lowel; camera, Gilbert Warrenton, editor, Edward Sampson. Reviewed Aug. 22, '58. Running time, 69 MINS.

Joyce	Yvoane Lime
Mike	Bret Halsey
Connie	Jana Lund
Dolly	Suzanne Sydney
Meg	Heather Ames
Laurie	Nancy Kilgas
Miss Davis	Rhoda Williams
Martin	Don Shelton
Mrs. Martin	Viola Harris
Lt. Mannera	Robert Anderson
Rip	Martin Braddock
Mr. Anderson	Arthur Marshall

Aimed at the teenage set, "High School Hellcats" should run up satisfactory grosses paired with "Hot Rod Gang" in package's intended market. There are enough exploitable ingredients to attract and topic has been handled with view to playing up these elements.

Buddy Rogers' production centers on a phase of life increasingly prevalent in the nation's schools, girl gangs. The Mark and Jan Lowel screenplay personalizes this in a transfer student to a high school where femmes are dominated by the gang leader. In the belief she won't be able to get along if he doesn't join, newcomer is drawn into a troubled existence climaxed by involvement in the death of leader at a party.

A fairly good pace is hit by Edward Bernds in his direction and performances generally are okay. Yvonne Lime acquits herself well as the new student, Jana Lund suffices as the gang leader and Rhoda Williams makes the most of an understanding teacher role. Bret Halsey displays a nice personality as Miss Lime's romantic interest who tries to help her through her trouble. Balance of cast fit more or less smoothly into their respective characters.

Expert technical credits are headed by Don Ament's art direction, Gilbert Warrenton's facile camera and Edward Sampson's tight editing. *Whit.*

Miercoles De Ceniza

(Ash Wednesday)
(MEXICO)

Berlin, Aug. 19.

Cinematografica Filmex (Mexico) production, directed by Roberto Galvaldon. Stars Maria Felix, Arturo de Cordova, Victor Junco, Maria Teresa Rivas, Rodolfo Landa, Andrea Palma and Maria Rivas. Screenplay, Luis G. Basurto, Julio Alejando and Roberto Galvaldon; camera, Agustin Martinez Solares; music, Antonio Diaz Conde. At Berlin Film Festival. Running time, 112 MINS.

The best that can be said about this film is that it has, as nearly always in Mexican features, outstanding photography. Otherwise, film is on the dull side—mainly because of its endless-talkiness. It should have, however, some commercial chances, particularly in Catholic-dominated countries since this is, almost entirely, a Catholic film. The names of Maria Felix and Arturo de Cordova also spell marquee value.

Attractive Maria Felix and Arturo de Cordova as well as the other players turn in adequate performances. But subject-matter is limiting. *Hans.*

Hot Rod Gang

Combines hot rod and rock 'n' roll action. Okay for younger audiences.

Hollywood, Aug. 22.

American-International release of Lou Rusoff production. Stars John Ashley, Jody Fair, Gene Vincent; features Steve Drexel, Henry McCann, Maureen Arthur, Gloria Grant, Dorothy Newman, Lester Dorr, Doodles Weaver. Directed by Lew Landers. Story-screenplay, Rusoff; camera, Floyd Crosby; editor, Robert S. Eisen; music, Ronald Stein. Reviewed Aug. 22, '58. Running time, 71 MINS.

John Abernathy the Third	John Ashley
Lois Cavendish	Jody Fair
Gene Vincent	Gene Vincent
Mark	Steve Drexel
Dave	Henry McCann
Marley	Maureen Arthur
Tammy	Gloria Grant
Anastasia Abernathy	Dorothy Newman
Abigail Abernathy	Helen Spring
Dryden (Philpot)	Lester Dorr
Wesley Cavendish	Doodles Weaver
Bill	Russ Bender
Agatha	Claire Dubray
Al Berrywhiff	Dub Taylor
Jack	Scott Peters
Jimmy	Robert Whiteside
Johnny Red Eye	Simmy Bow
Earl McDaniels	Earl McDaniels
Specialty Dancer	Kay Wheeler

"Hot Rod Gang" offers a combo hot rod-rock 'n' roll backdrop to drag aficionados in both these fields. If narrative rambles afield at times pic more than makes up for it in youthful action which will appeal to younger audiences, sum total spelling out the type of entertainment which elicits sequels.

Film is given a rock 'n' roll shot by appearance of recording artist Gene Vincent and his Red Caps, socking over several numbers including "Dance in the Streets." Script by Lou Rusoff, who also produces, deals with a young heir who must lead a very circumspect life to come into a fortune. Unbeknownst to the two maiden aunts with whom he lives and family attorneys, he has organized a hot rod gang and also a small r-r combo. Involved plot has him donning a disguise to join the Vincent group to earn coin for a de luxe hot rodder club he wants to build to enter into a national meet.

John Ashley makes a good impression as the lead, handily warbling a couple of songs headed by swing version of "Annie Laurie." Jody Fair, in for romance as daughter of one of the family attorneys, capably fulfills role and Vincent is strongly cast in his jazzbo character. Dorothy Newman and Helen Spring as the two aunts are dragged in for comedy, Doodles Weaver as Miss Fair's father is a standout in brief role and Steve Drexel, another recording artist, is competent as the heavy.

Lew Landers' direction keeps action hopping and is backed by capable technical assistance, including Floyd Crosby's photography, Ronald Stein's musical supervision, Don Ament's art direction and Robert S. Eisen's editing. *Whit.*

Stormy Crossing

(BRITISH)

Naive, rather dull second feature enhanced only by novel theme for murder, Channel swimming; routine acting and direction.

London, Aug. 19.

Eros release of Tempean production. Stars John Ireland, Derek Bond, Leslie Dwyer. Producer, Monty Berman. Directed by C. Pennington-Richards. Screenplay, Brock Williams from original story by Sid Harris and Lou Dyer; editor, Doug Myers; camera, Geoffrey Faithfull; music, Stanley Black. Previewed at Hammer Theatre, London. Running time, 72 MINS.

Griff Parker	John Ireland
Paul Seymour	Derek Bond
Bill Harris	Leslie Dwyer
Shelley Baxter	Maureen Connell
Danny Parker	Sheldon Lawrence
Kitty Tyndall	Joy Webster
Inspector Parry	John Horsley
Doctor	Cameron Hall
Sam Rockett	Himself

This naive, dull little number may rate second billing in minor houses. It's a pity the pic isn't better fare because it has the service of some capable performers, and also has the merit of a novel background for murder, a Channel swim setting. But the film offers no surprises and flounders through old-fashioned dialog and direction plus uninspired thesping.

Joy Webster is a fashion model, attempting to swim the English channel as a publicity gimmick. Also attempting this arduous, unrewarding chore is Sheldon Lawrence, a young Yank pro swimmer. Miss Webster has been having an affair with her boss and sponsor, a smooth character ably played by Derek Bond. When he wants to break off her clinging attentions, he hits on the ungentlemanly plan of gatecrashing the Cannel swim and drowning the shapely mermaid. By script coincidence, a fog makes his task easier.

Lawrence suspects that she has been murdered and Bond has to try the same murder lark on him. By this time, everybody's suspicions are aroused, even those of the police. Since the audience has seen Bond doing his dirty work, it merely has to settle back and wait for the time when he is rounded up.

As a basic idea there's nothing wrong with this and, in the right hands, quite a lot of tension might have been worked up. But Brock Williams' screenplay plods through incredibly trite dialog and Pennington-Richards has directed with no sense of pace, urgency or imagination. Small wonder that the actors walk through their parts as if waiting merely for pay day.

John Ireland and Leslie Dwyer are wasted in their roles as swimming trainers. Though some femme glamour is supplied by Miss Webster and Maureen Connell, neither contribute much in the way of acting. Ex-Channel swimmer Sam Rockett acted as technical adviser and plays himself in the film. His main contribution is to offer a few documentary remarks advising anybody in the audience who wants to swim the Channel how to set about it. Camerawork is adequate. But the location sequences at Dover are obviously the real thing and provide some refreshing atmosphere. *Rich.*

Capsule Foreign Film Reviews

Rio Zona Norte (BRAZILLIAN). Santos production and release. Stars Grande Otelo; features Jeca Valdao, Paulo Goulari, Maria Petar. Written and directed by Nelson Pereira, Dos Santos. Camera, Helio Silva; editor, Maria Del Ferro; music, Ze Keti. Urgel De Castro. At Karlovy Vary Film Fest. Running time, 85 MINS.

Film concerns a natural samba composer, who cannot write music, but who is exploited by a man who passes his work off as his own. The samba writer has a rugged life but finds release and happiness in his songs. He is a Negro, but this does not make it a problem pic since there is no color line in Brazil. It is simply told and is backed by some fine music. He falls from a crowded train while composing a song and dies. Pic looks like a likely U.S. lingo entry but lacks the polish for arty house use. Acting and technical credits are good. *Mosk.*

Styridsatstyri (Forty Four) (CZECHOSLAVAKIAN). Czech State Film production and release. With Juraj Sarvas, Dusan Blaskovic, Julius Vasek, Elena Poppova. Written and directed by Palo Bielik. Camera, Frantisek Lukes; editor, Milan Novak. At Karlovy Vary Film Fest. Running time, 105 MINS.

This is reminiscent in theme of "Paths of Glory." It concerns a group of Slovak soldiers during the first World War who revolt against their leaders. The mutiny is crushed and the 44 men are executed. But this lacks the essential whiplash dramatics. It is more composite in flashbacks and developing characters as well as denoting why the Slovaks revolted against their treatment by Austro-Hungarian officers.

Film is patchy with some good action segments. It is too long, but cut down might be of program interest of for U.S. foreign language spots. Acting, technical qualities and direction are all okay. *Mosk.*

Ewa Chce Spac (Eva Wants to Sleep) (POLISH). Polski State Film production and release. With Barbara Kiratkowska, Tadeusz Mikulski, I. Benoit. Written and directed by Tadeusz Chuielewski. Camera, Josef Stawiski; editor, Roman Mann; music, Henryk Boyz. At Karlovy Vary Film Fest. Running time, 95 MINS.

This film kids the serious side of Polski pix, being a deft satire about pompous bureaucracy, silly police and prostitution in review. Woven with the underworld goings-on is a love story between a girl looking for a place to sleep (she arrives too late for her school dorm) and a young policeman. Whitty visual gags and fine pacing make this a possibility for U.S. foreign language houses. Some of the illusions might be lost for those not hep to the Polski scene, but its light and entertaining proceedings might make this possible Yank dualer fare also. Acting, technical aspects and the well sustained direction and light vein of the pic all combine to make this a nice parody. Lilting musical score is also fine. *Mosk.*

Vrci Jara (The Wolf Trap) (CZECHOSLOVAKIAN). Czech State Film production and release. Stars Jana Brejchova, Jirina Sejbalova, Miroslav Doleral. Screenplay, Jarmila Glazarova; camera, Vaclav Hanus; editor, Miroslav Hacek. At Karlovy Vary Film Fest. Running time, 90 MINS.

Well thought out period piece of the 1920's, this is a subtle, restrained love story with a perfection in observation and execution right down the line. It is an offbeater with good art house chances in the U.S. Pic concerns an aging woman married to a much younger man and the love that grows between her young ward and her husband. The wife's overendulging of her spineless spouse and the growing love are neatly counterpointed. A blending of interior and surface emotions in the thesps, a controlled mood and high technical virtuosity make this an outstanding film of its type.

Lone flaw is the somewhat overdrawn aspects of the spiteful, revengeful servants, but this is made up for by the taking qualities of the pic. It will be the Czech entry at the coming Venice Film Fest. This shou'd make a good pic gambit for Western European marts as well as for possible chances in the U.S. *Mosk.*

Rita (RUSSIAN). Riga Studios production and release. With I. Gulbe, E. Pavuls, V. Zandberg. Directed by A. Neretek. Screenplay, F. Knorre; camera, M. Rudzitis; editor, A. Skulte. At Karlovy Vary Film Fest. Running time, 90 MINS.

Latvian-made pic is a competent war story about how a litt'e girl helps save four escaped war prisoners by hiding them right under the German's noses. It's interesting to note that the Russkis are beginning to show good German soldiers since one helps Rita escape from a collaborator. This is nicely made and escapes sentimentality. Technically it is solid, as is the acting. But for the U.S., this has little chance except for possible language spots. *Mosk.*

Sobalvany (Pillar of Salt) (HUNGARIAN). Hunnia Film production and release. Stars Antal Pager; features Eva Ruttkay, Miklos Gabor, Anna Tokes, Iren Psota. Directed by Zoltan Varkonyi. Screenplay, Gabor Thurzo; camera, Istvan Pasztor; editor, Mihaly Morell. At Karlovy Vary Film Fest. Running time, 95 MINS.

Picture concerns the coming of political and social age of a dedicated doctor who thinks only of his work. Some knowing direction and acting manage to partly humanize this. However, its early human drama ends as a political tract. The recent picketing of a Hungarian film in the U.S. makes this a chancey item for America at best. It is technically sound. *Mosk.*

Bharat Mata (Mother India) (INDIAN) SONGS, COLOR). Columbia release of Mehboob production. Stars Nargis, Sunil Dutt; features Radj Kumar, Mukri, Shila Nayak. Directed by Mah Boob. Screenplay, Vehajat Mirza, Ali Raza; camera (Technicolor), Faridun Irani; editor, Naushad. At Karlovy Vary Film Fest. Running time, 120 MINS.

Columbia has picked up an unabashed melodrama that is a saga of a woman who led a veritable dog's life after the beginning of a happy marriage. Her husband loses his arms working their land to pay off a greedy man they are sharecropping for. Her son turns out to be a wild one and kills their exploiter only to be slain by the mother for sullying her honor.

Pic is full of songs and dances. Interior-made exteriors are blended with the real. But this has a direct action flavor that could make this of curio interest for Yank special situations or even for more general dualers. Acting, except for the mother played by Nargis, is as outandish as the plot. Color is good and technical aspects opulent. *Mosk.*

Synnove Solbakken (The Girl of Solbakken) (SWEDISH; COLOR). Sandrews production and release. With Synnove Strigen, Gunnar Hellstrom, Harriet Anderrson, Edvin Adolphson. Directed by Gunnar Hellstrom. Screenplay, Olle Mattson, Hellstrom; camera (Eastmancolor), Sven Nykvist; editor, Lennart Wallen. At Karlovy Vary Film Fest. Running time, 95 MINS.

Earthy period piece deals with dramatic events among an elemental people. Fights are frequent as are love scenes, drunken orgies, etc. Main theme concerns an embittered man, incapable of affection, who almost ruins lives around him until he finally recants at a show of affection. Too overstated, this is strictly for U.S. exploitation usage, lacking the depth for arty spots. Color and location shooting help. Acting is competent as are technical standards. *Mosk.*

Inquilino (The Tenant) (SPANISH). Delta production and release. Stars Fernando Fernan-Gomez, Maria Salgado; features Jose Davo, Paco Camoiras. Directed by Jose Nieves Conde. Screenplay, Manuel Caso, Jose Lozano, Nieves Conde; camera, Francisco Sempere; editor, Margarita Ocha. At Karlovy Vary Film Fest. Running time, 95 MINS.

The housing problem is handled for laughs here, and pic has a plus in its underlying note of seriousness and characterization. Though conventional on the surface this emerges with good general entertainment values.

This makes the film a possibility for Yank-Latino-language chances, but not much possibility for art circuits or general runs. Direction is witty and knowing. Acting and technical values are fine. *Mosk.*

TOP 'CO-PRODUCER': PENTAGON

Art of Protecting Titles Cited

Los Angeles, Aug. 26.

The amusement industry—ever in search of "a simple, magnetic title"—is faced with "a state of aridity" since the "reservoir of novel and attractive titles" has almost completely evaporated. This has seriously limited the area of selection and has also created keen competition in the choice of titles among those in the entertainment industry.

So declared Samuel W. Tannenbaum, amusement industry attorney and copyright specialist, in an address here Saturday (23) before the patent, trademark and copyright law section of the American Bar Assn. which is meeting at the Biltmore Hotel. Tannenbaum, head of the Copyright Society of the U. S., devoted a major portion of his discussion to methods of protecting titles. He cited numerous court cases and rulings on titles.

Tannenbaum stressed that it is firmly established that a title—the name of a work—is not protected by the copyright of a work. This principle, established in 1852, has been consistently followed, he emphasized. He said that not only laymen but also lawyers speak erroneously of securing "copyright" for a title.

The attorney pointed out that while the forum for the determination of issues stemming from copyright controversies is strictly in the domain of the Federal Court, disputes concerning the unlawful use of titles are governed by the principles of unfair competition and are triable in the state courts. He noted, however, that a claim of unfair competition may be joined with a related claim under the copyright, patent or trademark laws. Tannenbaum called attention to the fact that since the only means of preventing the use of a conflicting title is in a state court, the wide discretion of these courts "makes it difficult to find consistency in the great body of conflicting opinions."

At the conclusion of his address, Tannenbaum summarized the principles applicable in the choice of a title and steps to safeguard its use.

(1.) Institute a careful research of all prior uses on the proposed title before making any public announcements of the publication or performance of the work.

(2.) If the search discloses no prior use for stories, books, plays, films, music, radio or television, it would be reasonably safe to use the title.

(3.) Should the search disclose but one use, especially if fairly recently, it should be avoided; if used ten or more years ago, it would appear to be safe to use it.

(4.) Should there be a number of prior uses, but one or more used fairly recently by a recognized author or for a bestseller or paperback book, it should not be used.

(5.) If it's contemplated using a title of an old book, play, film or musical composition, careful check should be made for possible recent re-publications of the book, especially in a paperback; if a play, recent revivals; if a picture, reissues or television use.

(6.) Suggestive or vulgar titles should be avoided.

(7.) Once a title is adopted, its use should be continued to avoid a claim of abandonment.

As a signoff, Tannenbaum noted that the foregoing are his suggestions, but "what a court of equity may decide, from time to time, is problematical.

James Michener's $200,000 Original

Gets All-But-Screen Rights From 20th In 'Leyte Gulf' Project

Hollywood, Aug. 26.

Deal has been signed by 20th-Fox whereby James Michener will write an original story, "Battle of Leyte Gulf," based on material the studio has. Michener will receive approximately $200,000 for his original, and also will receive all but the film rights, in other words, he gets publishing, legit, and other rights.

Tony Muto had prepared the material in the 20th files, but the actual Michener project may be a personal production of studio production chief Buddy Adler.

Michener, now writing a novel in Hawaii, won't report to the Westwood lot for his assignment until next July, but he is due here in a couple of weeks for conferences with Adler on the project.

Author was repped by the William Morris agency in negotiations.

UA's 6-Mo. Net At $1,319,000

United Artists net earnings for the first half of 1958 jumped to $1,319,000, representing an 11% gain over the $1,196,000 income for the first six months of 1957, board chairman Robert S. Benjamin disclosed this week.

Global gross revenue in the first half of this year was listed at $37,453,000, compared with $32,498,000 for the corresponding period a year ago.

Net earnings were equal to $1.23 per share on the 1,071,397 shares outstanding as of June 28. This compares with $1.11 per share for the first half of 1957 after adjusting the shares then outstanding to the number out as of the end of the new period.

Puritanical Holdover

Barre, Vt., Aug. 26.

The traditional sounding of Barre's 8:50 p.m. curfew siren has come to an end.

The City Council voted to abolish the sounding of the siren after receiving reports that it disturbed patients at Barre City Hospital.

Speed Fusion Of Yank Exchanges In O'seas Cities

Consolidation of foreign exchanges by the major film companies as part of the present-day economy kick is proceeding on an accelerated pace. On Oct. 15, for example, Metro and 20th-Fox will merge their exchange in Venezuela, with 20th taking over the physical handling of the M-G product. At the same time, the two companies are negotiating for a similar arrangement in Puerto Rico, where Metro will handle the 20th product if the deals go through.

For the most part, these consolidations are being confined to so-called "smaller" foreign territories. For example, Metro and Paramount joined forces in Denmark and Norway, with Paramount handling M-G product in Denmark and Metro taking over Par picture in Norway. Sweden, according to reports, was considered too large a territory for a satisfactory merger.

It's understood that Metro is also holding talks with Universal for similar consolidations

NOT ALL OFFICERS NEED BE GENTS

There is increased discussion in New York film circles concerning the steady outpouring of "war" or "service-connected" feature films by the Hollywood studios. Nobody is sure why so many are being produced. The argument that they are "boxoffice" seems answered by the playing down of the war theme in the ads and selling of many such releases and Universal's elimination of the phrase "And A Time to Die" from the Erich Maria Remarque film now called simply "A Time to Love."

The Army, Navy, Air Force and Marines apparently delight in features and seldom decline the necessary cooperation. But though service production cooperation is a budget asset to any producer there is one aspect about American films which mystifies foreigners (and many Americans, too) namely: the fairly consistent showing of officers, line of command and service justice in a dubious light.

The latter aspect has particularly irked those who are opposed to the preponderance of war films, especially when they feel that these films have been made with the cooperation of a specific arm of the service. In "The Young Lions," for example, a Jewish soldier is unmercifully beaten again and again by brutal men three times his size with the knowledge and assent of the American captain. Although the picture later shows that this officer is an exception to the general rule—and fated for court martial—there are many who believe that these situations formulate an erroneous and bad impression of America when shown abroad.

Nincompoops

Some critics of the war films have also taken exception to the war comedies, such as "No Time for Sergeants," "Don't Go Near the Water," "Operation Mad Ball" and "Imitation General." Frequently these films depict the officers of the various services as stuffed shirt nincompoops and after watching the activities of the various services in these films, one often wonders how the U. S. is able to win a war. The depiction of the fascist-like general in "The Naked and the Dead" was also subjected to a round of complaints.

Perhaps typical of the comments made against "glutting the market" with war films are those of Kate Cameron, film critic of the powerful N.Y. Daily News. In a recent Sunday piece, Miss Cameron complained that the film patron had little choice of subject matter. *"It is either the brutality and wretchedness of war and the soldier's dissatisfaction with his superior officers, or some touchy controversial subject,"* she declared. *"Even though an issue may need airing, such pictures as we have on practically every screen cannot be considered in the light of entertainment."*

Deadhead Values

Miss Cameron wondered if the predominance of war and service films "may be due to the fact that the Army, Navy and Air Force are underwriting these productions by contributing expert advisors, valuable equipment and manpower to the picture." The News critic said that while the argument may be that these films are boxoffice, she's inclined to believe "that the money-conscious men now in control of the industry encourage the making of war films because various military services help to pay the cost of production."

She noted that some pictures which have been given such aid have "traduced the men who so generously contributed to their completion . . . "

There have been, over the years, similar beefs from various sources about taxpayers' money being employed to help a film company make a picture. The services, however, have continued to lend their cooperation to various film projects on the theory that these films serve as valuable public relations

(Continued on page 16)

Again Issue of Hollywood Code; Importers Still Complain That Foreign Films Get 'Sterner' Eye

By FRED HIFT

'Defiant Ones' Record

While focusing attention on the fact that United Artists' "Defiant Ones" hit a new house record opening week at the Roosevelt in Chicago, VARIETY erred in correcting the revised totals for the week so that they read $35,000 instead of the actual $53,000. The wired corrections had raised the estimate but the figure was inadvertently transposed in last-minute revisions of the story.

Of course, the $53,000 figure was an amazing one for a 1,400-seat theatre which is the Roosevelt's capacity.

Forced to think more and more in commercial and broad-market terms, foreign film importer-distributors are again giving thought to ways and means under which they could break the "Code barrier."

Not being organized in any way, the indies cannot take any concerted action, but quite a few of them are increasingly disconcerted by the latitude which the Code appears willing to grant to Hollywood films, while at the same time it refuses to apply the same "liberal" approach to imports. Cited specifically last week was the issuance of a seal to Metro's "Cat On a Hot Tin Roof."

"If they give that a Code seal then what excuse can there possibly be for not issuing one to 90% of the foreign films," asked one of the distributors.

The fact is that Code approval per se has very little meaning for the foreign films in itself. For instance, the J. Arthur Rank Organization, whose pictures could easily pass Code muster, isn't submitting any of its releases to the Johnston office.

However, when a film is either condemned by the Roman Catholic Legion of Decency, or gets a "B" rating, the fact of Code approval becomes more important in terms of circuit and general bookings outside the art chain.

Entry of United Artists into the foreign film market via its buyout of Lopert Films is seen increasing the pressure for the Code to ease

(Continued on page 16).

Antitrust Suits Often Akin To Racket—Phillips

The question of within-the-law "racketeering" in the pictures business has been raised in the course of the row between Allied States Assn. and Paramount. Louis Phillips, the film company's v.p.-general counsel, insists private lawyers of ambulance-chasing character have inspired many of the antitrust suits against the distributors, via inducing exhibitors (some of whom didn't need much persuasion) into filing actions because, after all, what could they lose?

The history of antitrust litigation in the picture industry does suggest that if all the actions had merit, there wouldn't be a film industry today. Treble damages asked, on a total basis in pending cases year after year, are on paper up around the half-billion-dollar level. This has gone on for 10 years. But instances where the distribs have been nicked for the full claim have been few.

The distributors have a trying time of it, money-wise, just the same. As each case is filed a defense must be made, often by local lawyers. And it's often cheaper to settle an action than to put iup with the inconvenieence and time required of distrib execs for depositions and oral testimony.

Exhibition on the whole suffers from this. Although the suing exhib who loses his case sustains no immediate monetary loss, the distribs' costs in defending themselves are added to their overhead. Meaning another item added on to rentals that theatremen are called upon to pay.

Phillips has asked the Senate, when and if it considers changes in the antitrust laws, to put an end to some of the abuses. He urges that the courtroom-minded theatremen, upon losing a suit, be charged with the defendants' attorney fees, just as presently, the defendants are required to pay the plaintiff's attorney fees. He wants monetary awards to be discretionary, rather than mandatory. In other words that triple-damage rap is unfair in many cases. This is particularly pertinent in areas where the defendant is suddenly found guilty of an a-t violation via some new, modern-day court interpretation of thet statute.

On the third count, Phillips wants the Senate to look in on the "racket" in the treble damage action field.

Sharby's Far Rockaway Deal

New Theatre, an 1,100-seater in Far Rockaway, N.Y., has been taken over by Veronica Sharby on a longterm lease from the Perial Amusement Corp.

Deal was negotiated by Berk & Krumgold, theatre brokers.

Raoul Levy Hits Back at Lopert

Ilya Lopert, who raised industry eyebrows when he blasted Columbia's "And God Created Woman" in a Boston Traveler interview (he called the film "offensive and pornographic"), had his answer last week from Raoul Levy, producer of "Woman."

"The harsh judgment of Mr. Lopert, sometime film critic, has deeply touched me particularly since his prime interest in distributing Brigitte Bardot's 'La Parisienne' evidently resulted from his *not* having distributed 'And God Created Woman' in the United States," ran Levy's statement, as carried by the Traveler.

"Apparently a major mistake in Mr. Lopert's fairly successful career in foreign film distribution was his failure to believe initially in 'Woman,' whose success was entirely unexpected by him. Mr. Lopert did not lag in getting American distribution for the next BB picture which he has tried to book into the very same theatres as 'Woman'."

The original Lopert statement, attacking a competitor's film in public, was unusual in the industry. "Woman" was passed by the N. Y. censor.

Lopert Revised

Venice, Aug. 26.

"La Parisienne," the Brigitte Bardot starrer imported by Ilya Lopert, not being as sexy as its predecessor, "And God Created Woman," it probably won't live up to original expectations in the States, Lopert said here.

Picture, released by United Artists, still should hit over $1,000,000 in the U.S., Lopert said. It gets hurt when word-of-mouth gets around that B.B. is married in it and not as free-and-easy as in "Woman."

New Films Lift L.A.; 'Naked' Hefty $27,000, 'Deb' Smash 17G, 'Country' Robust 11G, 'Days' Big 23 G, 88th

Los Angeles, Aug. 26.

Flock of strong openers plus continued big biz being done by hard-ticket longruns is giving local first-runs a roseate hue this week with a lavish $251,200 total in sight. Pacemaker is "Naked and Dead," hefty $27,000 in three spots. "Reluctante Debutante" shapes comparatively as big at smash $17,000 in Fox Beverly opening round.

"Big Country" is rated hotsy $11,000 or over at Warner Bev. "Fiend Who Walked West" paired with "Naked Earth" is not so good in four spots. "High School Hellcats" and "Hot Rod Gang" is good $10,000 in two locations. "White Wilderness" is showing fancy $9,500 at Fine Arts.

"La Parisienne" still is strong in fourth round, two houses. "Kings Go Forth" is rated fair in second frame in two spots.

Hard-ticket pix are headed by "Around World in 80 Days," with great $23,000 or over in 88th lap at Carthay, biggest week there since April. "Windjammer" is upping to tall $23,800 in 20th Chinese round. "Seven Wonders of World" is sharp $21,300 in 64th week at Warner Hollywood.

Estimates for This Week

Downtown Paramount, Wiltern, Vogue (ABPT-SW-FWC) (3,300; 2,344; 825; 90-$1.50)—"Naked and Dead" (WB) and "Manhunt in Jungle" (WB) (except Vogue). Hefty $27,000. Last week, Downtown Paramount, "Vertigo" (Par), "World Was His Jury" (Par) (2d wk), $5,700. Wiltern with Hawaii, Downtown, "Twilight for Gods" (U), "Voice in Mirror" (U), $12,000. Vogue with Los Angeles, Ritz, "Imitation General" (M-G), $15,000.

Fox Beverly (FWC) (1,170; $1.50-$2)—"Reluctant Debutante" (M-G). Smash $17,000 or near. Last week, with Orpheum, New Fox, Uptown, "Kings Go Forth" (UA), "Jungle Heat" (UA) (7th wk, Fox Bev; 1st wk, others), $19,300.

Los Angeles, Hollywood, Loyola, Uptown (FWC) (2,097; 756; 1,298; 1,715; 90-$1.50) — "Fiend Who Walked West" (20th) and "Naked Earth" (20th). Slim $13,500. Last week, Hollywood with Hillstreet, "Tank Force" (Col), "Buchanan Rides Alone" (Col), $14,600. Loyola with Pantages, "Certain Smile" (20th) (2d wk), $9,600.

Downtown (SW) (1,757; 90-$1.50) —"Littlest Hobo" (AA) and "Bullwhip" (AA). Okay $6,500.

Hillstreet, Iris (RKO-FWC) (2,752; 826; 90-$1.50)—"High School Hellcats" (AI) and "Hot Rod Gang" (AI). Good $10,000 or over. Last week, Iris with Fox Wilshire,

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Key City Grosses

Estimated Total Gross
This Week $2,640,100
(Based on 21 cities and 241 theatres, chiefly first runs, including N. Y.)
Last Year $2,775,800
(Based on 21 cities and 241 theatres.)

'Country' Great $30,000 Tops D.C.

Washington, Aug. 26.

Despite a few soft spots in long-run situations, the main stem box-office is looking up this session, thanks to the hypo of two newcomers. "Big Country" at Loew's Palace is way out in front by many lengths with greatest take of the summer. "The Hunters," launched at Loew's Capitol by fancy invitation preem, is fine. "Indiscreet" shapes socko in two spots on second round. "Gigi" continues great in ninth stanza at Columbia, up over last week. "Bridge on River Kwai," in 23d week at the Trans-Lux, looks pleasing. "Search for Paradise," in 33d week at the Warner, is on the upgrade as result of "final weeks" ads. "South Pacific" shapes big in 20th week at the Uptown.

Estimates for This Week

Ambassador-Metropolitan (SW) (1,490; 1,000; 90-$1.25) — "Indiscreet" (WB) (2d wk). Sockeroo $22,000. Last week, $27,000.

Capitol (Loew) (3,434; 90-$1.25) —"The Hunters" (20th). Fine $19,000, with fancy preem plus personals by Dick Powell and June Allyson helping. Stays. Last week, "Twilight for Gods" (U) (2d wk), $9,000 for 6 days.

Columbia (Loew) (904; $1.25-$2.50)—"Gigi" (M-G) (9th wk). Hotsy $12,500. Last week, $12,000. Stays.

Keith's (RKO) (1,850; 90-$1.25)—"Vikings" (UA) (8th wk). Still okay $7,000 after $8,000 in seventh. Holds on.

Palace (Loew) (2,390; 90-$1.25) —"Big Country" (UA). Terrific $30,000 to top town. Stays. Last week, "Certain Smile" (20th (2d wk), $11,000.

Plaza (T-L) (276; 90-$1.50)—"God Created Woman" (Kings) (41st wk). Levelled off at steady

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'Baby' Sockeroo $8,000, L'ville; 'Attila' Okay 9G, 'Kings' Fairish at 10G

Louisville, Aug. 26.

"Rock-A-Bye Baby" at the Kentucky shapes smash. Looks like the biggest grosser of any Jerry Lewis pix, and sure to hold. "Kings Go Forth" will have nice gross on nine-day week. "Attila" and "Wild Heritage" at the Rialto is fair. Long runners, "South Pacific" at the Brown (15th wk) is oke and "No Time For Sergeants" in 8th week at the Mary Ann is fair. Biz turned in by this pic at this 1,000-seat house is the best gross ever at this spot.

Estimates for This Week

Brown (Fourth Ave.) (1,200; $1.25-$2) — "South Pacific" (20th) (16th wk). Solid $8,000. Last week, same.

Kentucky (Switow) (900; 50-85)—"Rock-A-Bye Baby" (Par), Jerry Lewis opus proving smash $8,000 and sure h.o. Last week, "Time To Love" (U), $7,000.

Mary Anderson (People's) (1,000; 85-$1.25)—"No Time For Sergeants" (WB) (8th wk). Final stanza indicating fair $4,500 after seventh week hit $6,000.

Rialto (Fourth Ave.) (3,000; 60-80)—"Attila" (Indie) and "Wild Heritage" (20th). Not cutting much ice currently at just okay $9,000. Last week, "Certain Smile" (20th), $10,000.

United Artists (UA) (3,000; 60-90)—"Kings Go Forth" (UA) and Floyd Patterson-Roy Harris fight pix. Fairly good $10,000 in 9 days looms. Last week, "Gunman's Walk" (Col) and "Lineup" (Col), $8,500.

'Indiscreet' Hep $12,000, Port.; 'Pacific' 9½G, 13

Portland, Ore., Aug. 26.

Big news here this stanza is the smash biz being racked up by "Indiscreet" opening week at the Fox. "La Parisienne" is rated neat on initial round at Paramount while "Fiend Who Walked West" looks fine at Orphuem. "Gigi" looks disappointing opening round at the Guild, doing only 12 performances a week at outset.

Estimates for This Week

Broadway (Parker) (890; $1.50-$2.50)—"South Pacific" (20th) (13th wk). Sturdy $9,500. Last week, $8,700.

Fox (Evergreen) (1,536; $1-$1.50) —"Indiscreet" (WB) and "Manhunt In Jungle" (WB). Boff $12,000. Last week, "Certain Smile" (20th) and "Beautiful But Dangerous" (20th), $6,100.

Guild (Indie), (400; $1.25-$3)—"Gigi" (M-G) on reserved seat policy. Heading for smash $6,000.

Liberty (Hamrick) (1,865; $1-$1.50) — "Law and Jake Wade" (M-G) and "Tarzan's Fight For Life" (M-G). Lean $4,500. Last week, "Kings Go Forth" (UA) and "Fort Massacre" (UA), $7,600.

Orpheum (Evergreen) (1,600; $1-$1.50)—"Fiend Who Walked West" (20th) and "Gang War" (20th). Fine $6,000. Last week, "Naked and the Dead" (WB) and "Badman's Country" (WB) (2d wk), $6,700.

Paramount (Port-Par) (3,400; $1-$1.50)—"La Parisienne" (UA) and "Steel Bayonet" (UA). Neat $7,000 or near. Last week, "Matchmaker" (Par) and "Across Bridge" (Rank), $5,000.

'Baby' Okay $15,000 in Toronto; 'King N.Y.' 5G, 'Debutante' Solid 14G

Toronto, Aug. 26.

With the 16-day Canadian National Exhibition currently denting the film boxoffice generally. North American preem of Chaplin's "King in New York" is doing near-capacity at 557-seat house. Toronto newspaper crix panned the pic, "Rock-A-Bye-Baby" is okay at Imperial. "China Doll" is rated fine at a four-house combo. "The Fly" looks oke at 3 houses. "Reluctant Debutante" looms solid at Loew's both being in second weeks.

Estimates for This Week

Beach, Downtown, Glendale, State (Taylor) (1,288; 1,059; 995; 694; 50-75) — "China Doll" (UA) and "Toughest Gun in Tombstone" (UA). Fine $12,500. Last week, "Camp Blood Island" (Col) and "Return to Warbow" (Col), $27,000 for eight-house Taylor combo (8,608 seats).

Eglinton, Palace, Runnymede (FP) (1,080; 1,485; 1,385; 50-$1) — "The Fly" (20th) (2d wk). Okay $11,000. Last week, $19,000.

Hollywood (FP) (1,080; $1-$1.25) — "10 North Frederick" (20th) (6th wk). Okay $7,000. Last week, $8,000.

Hyland (Rank) (1,357; $1) — "Rooney" (Rank), Satisfactory $6,000. Last week, "Truth About

(Continued on page 10)

'Forest' Bright $8,500, Prov. Ace

Providence, Aug. 26.

The State's "Imitation General" shapes fairly good but "Light In Forest" at Albee is standout with a fine total. Otherwise biz is fairly moderate. Hot seashore weekend also hurt as many took advantage of the closing summer season. Majestic is okay with "Revenge of Frankenstein" while Strand marks time with second week of "Naked and Dead."

Estimates for This Week

Albee (RKO) (2,200; 65-80)—"Light In Forest" (BV) and "Once Upon a Horse" (U). Nice $8,500, and tops in city. Last week, "A Time To Love" (U) and "I Married Woman" (U) (2d wk), $3,000.

Majestic (SW) (2,200; 65-80)—"Revenge of Frankenstein" (Col) and "Curse of Demon" (Col). Okay $7,000. Last week, "Certain Smile" (20th) and "Cattle Empire" (20th), same.

State (Loew) (3,200; 65-80)—"Imitation General" (M-G) and "Gun Fever" (UA). Fairly good $9,000. Last week, "High School Confidential" (M-G) and "Cry Terror" (M-G), $7,000.

Strand (National Realty) (2,200; 65-80)—"Naked and Dead" (WB) (2d wk). Slow $5,000 after $7,000 in first.

'Fiend' Okay $11,000, Denver; 'Naked' 12G, 2d

Denver, Aug. 26.

Biz is sagging here currently although there are a few passable spots. "Fiend Who Walked the West" is rated okay at the Denver but "Andy Hardy Comes Home" is disappointingly light at Orpheum. "Naked and Dead" is big in second round at Paramount. "La Parisienne" looms good in second frame at Denham while "Indiscreet" shapes only fair in fourth stanza at the Centre.

Estimates for This Week

Centre (Fox) (1,247; 90-$1.25)—"Indiscreet" (WB) (4th wk). Fair $5,000 in 4 days. Last week, $9,000.

Denham (Cockrill) (1,429; 70-90) —"La Parisienne" (UA) (2d wk.) Good $7,500. Last week, $9,000.

Denver (Fox) (2,586; 70-90) — "Fiend Who Walked West" (20th) and "Gang War" (20th). Okay $11,000 or over. Last week, on reissues.

Orpheum (RKO) (2,596; 70-90)— "Andy Hardy Comes Home" (M-G) and "One That Got Away" (Rank). Light $6,000 or near. Last week, "Imitation General" (M-G) and "Hell Drivers" (Rank), $10,500.

Paramount (Wolfberg) (2,200; 90-$1.25)—"Naked and Dead" (WB) (2d wk). Big $12,000. Last week, $15,000.

Tabor (Fox) (930; $1.25-$2.50)— "South Pacific" (20th) (18th wk). Fine $5,500. Stays on. Last week, $5,000.

Vogue Art (Sher-Shulman) (442; 75-90)—"Mam-zelle Pigale" (Indie). Good $1,500. Last week, "Gates of Paris" (Lope), same.

Hub Hefty; 'Cat' Whopping $21,000, 'Country' Big 18G, 'Stranger' Fat 22G

Boston, Aug. 26.

A touch of fall weather and big new pix are improving biz at the wickets plus the Shriner convention. "Cat On Hot Tin Roof" looms hottest new entry at State, being smash. "Fiend Who Walked West" is lofty at the Memorial and "Revenge of Frankenstein" is rated loud at the Pilgrim. "Big Country" shapes at the Orpheum. "Never Love Stranger" looms bright at Paramount and Fenway combo. Two new hard ticket shows arrive this week, "Gigi" opening at Gary Friday (29) and "Windjammer" opening at the Boston tomorrow (Wed.).

"Indiscreet" is robust in seventh session at the Astor. "Key" remains okay at the Beacon Hill in sixth round as does "La Parisienne," in fifth at the Gary.

Estimates for This Week

Astor (B&Q) (1,372; 75-$1.50)—"Indiscreet" (WB) (7th wk). Slick $7.500. Last week, $8,200.

Beacon Hill (Sack) (678; 90-$1.50) —"Key" (Col) (6th wk). Neat $5,000. Last week, $6,000.

Boston (SW-Cinerama) (1,354; $1.25-$2.65)—"Windjammer" (NT). Opens tomorrow Wednesday (27). Last week, "Search for Paradise" (Cinerama) (39th wk), big $12,000.

Capri (Sack) (990; 90-$1)—"To Catch Thief" and "Man Who Knew Too Much" (reissues) (2d wk). Mild $3.000. Last week, $3,500.

Exeter (Indie) (1,300; 75-$1.25)—"Your Past Is Showing" (Rank). Opened Sunday (24). Last week, "Rooney" (Rank) (4th wk), fair $4,000.

Fenway (NET) (1,373; 60-$1.10)—"Never Love Stranger" (AA) and "Bullwhip" (AA). Good $6,000. Last week, "Sierra Baron" (20th) and "Gang War" (20th), $4,000.

Gary (Sack) (1,340; 90-$1.75)—"La Parisienne" (UA) (5th wk). Oke $7,000. Last week, $8,000.

Kenmore (Indie) (700; 75-$1.25) —"Golden Age of Comedy" (DCA) and "Silken Affair" (DCA) (5th wk-final). Good $5,000. Last week, $6,500.

Memorial (RKO) (3,000; 60-$1.10) —"Fiend Who Walked West" (20th) and "Rx Murder" (20th). Hot $19,000. Last week, "Bravados" (20th) and "Thundering Jets" (20th) (2d wk), $9,000.

Metropolitan (NET) (4,357; 70-$1.10)—"Naked and Dead" (WB) (3d wk-final). Slim $9,000. Last week, $11,000.

Mayflower (ATC) (683; 75-$1.25) —"Case of Dr. Laurent" (T-L) (2d

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Broadway Grosses

Estimated Total Gross
This Week $577,200
(Based on 23 theatres)
Last Year $639,000
(Based on 23 theatres)

'Eden' Lusty 12G, Cleve.; 'Baby' 9G

Cleveland, Aug. 26.

Main stands are feeling the annual pre-school slump in biz here although the dip was not as much as had been anticipated. Biggest showing for regular-run newcomer is being made by "Raw Wind in Eden," which is rated nice at the Allen. Elsewhere biz is rather routine with some mild to light sessions in prospect. "Vikings" looms fine on moveover at the Stillman and fifth week downtown. New Cinerama pic, "Search For Paradise," is rated good in first four days at Palace.

Estimates for This Week

Allen (S-W) (3,800; 75-90)—"Raw Wind in Eden" (U). Nice $12,000. Last week, "Twilight For Gods" (U), $9,500.

Continental Art (Art Theatre Guild) (850; $1.25)—"Night Heaven Fell" (Kings) (Indie) (m.o.). Average $2,600. Last week, "Mr. Hulot's Holiday" (Indie) (2d wk), $2,200.

Embassy (Community) (1,300; 70-90)—"Lone Ranger Lost City of Gold" (UA) and "Steel Bayonet" (UA). Routine $2,500. Last week, "Snorkel" (Col) and "Camp on Blood Sand" (Col), $8,000.

Heights Art (Art Theatre Guild) (925; $1.25)—"Time of Desire" (Indie). Fine $4,000. Last week, "Night Heaven Fell" (Kings) (5th wk), $2,400.

Hippodrome (Telem't) (3,700; 75-$1)—"Kathy O" (U) and "Ride Crooked Trail" (U). Light $9,000. Last week, "Gunman's Walk" (Col), $11,000.

Lower Mall (Community) (500; 70-90) — "Monika" (Indie) and "Mixed Up Women" (Indie) (2d wk). Mild $2,200 after $3,500 in first.

Ohio (Loew) (1,244; $1.25-$2.50) —"South Pacific" (20th) (21st wk). Stout $11,000 or near. Last week, $10,000.

Palace (SW-Cinerama) (1,523; $1.25-$2.40) — "Search For Paradise" (Cinerama). Good $13,500 in first four days. Last week, "Seven Wonders of World" (Cinerama) (30th wk), $30,000 for 8 days.

State (Loew) (3,500; 70-90)—"Rock-A-Bye Baby" (Par) (2d wk). Fine $9,000. Last week, $12,000.

Stillman (Loew) (2,700; 70-90)—"Vikings" (UA) (m.o.). Great $11,000 for fifth downtown lap after $10,000.

'Attila' Smash 18G St. L.; 'Deb' Fat 10G, 2d

St. Louis, Aug. 26.

Biggest new billing this week is "Attila," which looks smash at the St. Louis. Otherwise, holdovers predominate, with "Reluctant Debutante" still sock in a second frame at Loew's and "Rock-A-Bye Baby" going strong in first h.o. week at the Fox. The Orpheum also is brisk with "Peter Pan." "Bolshoi Ballet" is nice in two houses.

Estimates for This Week

Fox (Arthur) (5,000; 75-90)—"Rock-A-Bye Baby" (Par) and "Buchanan Rides Again" (Col) (2d wk). Big $12,000. Last week, $15,000.

Loew's (Loew) (3,200; 60-90)—"Reluctant Debutante (M-G) and "Cry Terror" (M-G) (2d wk). Sock $10,000. Last week, $13,000.

Orpheum (Loew) (1,900; 60-90)—"Peter Pan" (BV) (reissue). Tall $6,000. Last week, "Light in Forest" (BV) (3d wk), $5,500.

Pageant (Arthur) (1,000; $1.80-$2.25)—"South Pacific" (20th) (19th wk). Sock $8,000. Last week, same.

Richmond (Arthur) (1,000, $1.25) —"Bolshoi Ballet" (Rank). Okay $1,500. Last week, "Naked Earth" (Indie), ditto.

St. Louis (Arthur) (3,800; 60-75) —"Attila" (Levine) and "The One That Got Away" (Rank). Smash $18,000. Last week, "Adam and Eve" (Indie) and "Bitter Victory" (Col), $10,000.

Shady Oak (Arthur) (560; $1.25) —"Bolshoi Ballet" (Rank). Nice $1,700. Last week, "Naked Earth" (Indie), $2,000.

'Fly' Lively $14,000 In K.C.; 'Indiscreet' Big 8G, 'Search' Great 12G, 18

Kansas City, Aug. 26.

Film grosses are up on a high plateau currently although much of the town is playing holdovers. Strong newcomer is "The Fly," soaring at three Fox Midwest theatres. "Indiscreet" is playing a sixth week at the Paramount, a record longrun for the house. "Kings Go Forth" at Midland and "Rock-A-Bye Baby" at the Roxy are strong in second weeks. "Search for Paradise" is big at the Missouri, playing its final (18th) week. Drive-ins are getting better weather, and turning in respectable figures on only moderate product.

Estimates for This Week

Crest Drive-in, Riverside Drive-in (Commonwealth) (1,000 cars each; 85)—"Sierra Baron" (20th), "Naked Earth" (20th) and "Violent Road" (WB). Moderate $10,000. Last week, "Hell Squad" (AI) and "Tank Battalion' (AI), same.

Glen, Dickinson, Shawnee Drive-in, Leawood Drive-in (Dickinson) (700; 750; 1,100 cars; 900 cars; 75-90)—"Buchanan Rides Alone" (Col), "Screaming Mimi" (Col) and "Last Man To Hang" (Indie). Fairish $10,000. Last week, "It, Terror" (UA) and "Curse Faceless Man" (UA), $13,000.

Lakeside, Hillcrest, Boulevard, Heart (Independent Drive-ins) (600 cars; 500; 700; 1,200; 75-85)—"Tank Force" (Col) and "Bitter Victory" (Col). Hearty $15,000. These four independents usually play subsequent-runs.

Kimo (Dickinson) (504; 90-$1.25) —"God Created Woman" (Kings) (29th wk). Strong $2,100. Last week, $1,900.

Midland (Loew) (3,500; 75-90)—"Kings Go Forth" (UA) (2d wk). Pleasing $7,000. Last week, $10,000.

Missouri (SW-Cinerama) (1,194; $1.25-$2)—"Search for Paradise" (Cinerama) (18th wk). Great $12,-

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DET. BIZ UPBEAT CONTINUES

Chi to Summer High; 'Country' Tops, Boffo $50,000, 'Eden' Fancy $24,000, 'Defiant' Huge 37G, 2d, 'Indiscreet' 28G

Chicago, Aug. 26.

Plethora of strong product, new and holdover, is giving downtown cinemas one of their best sessions this summer. Big opener is State-Lake's "Big Country," which bids to collar a boffo $50,000 or better.

Oriental's preem stanza of "Raw Wind in Eden" is headed for a fine $24,000. "Outlaw's Son" and "Gun Fever" tandem at Monroe is nice.

Pacing the holdovers is "Defiant Ones," which is expecting a tremendous second round at the Roosevelt after hitting a house high in preem sesh. "Indiscreet" is hotsy in United Artists third stanza.

"Night Heaven Fell" is rated good at Woods in third round. "Naked and Dead" in third Chicago week is moderate. Garrick's third frame of "Light in Forest" looks brisk. Esquire's fourth round of "Matchmaker" is sock while "La Parisienne" stacks snappy in fifth session at the Loop.

Pacing the hard-ticket pix is "Around World in 80 Days," still remarkable in 73d frame at Todd's Cinestage.

Estimates for This Week

Capri (Dowd) (585; $1.25-$1.50)—"Deadlier Than Male" (Cont) and "His First Affair" (Indie). Soft $4,000. Last week, "Miller's Beautiful Wife" (DCA), $3,000.

Carnegie (Telem't) (485; $1.25)—"The Goddess" (Col) (3d wk). Brisk $4,000. Last week, $4,800.

Chicago (B&K) (3,900; 90-$1.80)—"Naked and Dead" (WB) (3d wk). Mild $17,000. Last week, $28,000.

Esquire (H&E Balaban) (1,350; $1.50)—"Matchmaker" (Par) (4th wk). Sock $13,000. Last week, $11,000.

Garrick (B&K) (850; 90-$1.25)—"Light in Forest" (BV) (3d wk). Fancy $12,000. Last week, $14,000.

Harris (Indie) (984; $1.25-$3)—"Gigi" (M-G) (7th wk). Steady $18,500. Last week, $17,200.

Loop (Telem't) (606; 90-$1.50)—"La Parisienne" (UA) (5th wk). Snappy $8,000. Last week, $9,000.

McVickers (JL&S) (1,580; $1.25-$3.30)—"South Pacific" (20th) (22d wk). Sock $35,000. Last week, $32,000.

Monroe (Jovan) (1,000; 65-90)—"Outlaw's Son" (UA) and "Gun Fever" (UA). Nice $6,000. Last week, "Tarzan's Fight for Life" (M-G) and "Handle With Care" (M-G), $6,400.

Opera House (Nat'l. Th.) (2,350; $1.50-$3.50)—"Windjammer" (NT) (9th wk). Mild $20,800. Last week, $21,300.

Oriental (Indie) (3,400; 90-$1.50)—"Raw Wind in Eden" (U). Stout $24,000. Last week, "Kathy O" (U) and "Ride a Crooked Trail" (U) (1st wk), $17,000.

Palace (SW-Cinerama) (1,434; $1.25-$3.40)—"Search for Paradise" (Cinerama) (19th wk). Socko $27,000. Last week, $24,000.

Roosevelt (B&K) (1,400; 90-$1.80)—"Defiant Ones" (UA) (2d wk). Sock $37,000. Last week, $53,522 for new house high and way over estimated figure here, which was a typo.

State-Lake (B&K) (2,400; 90-$1.80)—"Big Country" (UA). Boff $50,000. Last week, "Vikings" (UA) (9th wk), $16,000.

Surf (H&E Balaban) (685; $1.50)—"Rooney" (Rank) (2d wk). Good $5,600. Last week, $5,400.

Todd's Cinestage (Todd) (1,036; $1.75-$3.50)—"Around World" (UA) (73d wk). Terrific $21,900. Last week, $19,800.

United Artists (B&K) (1,700; 90-$1.80)—"Indiscreet" (WB) (3d wk). Exciting $28,000. Last week ,$31,000.

Woods (Essaness) (1,200; 90-$1.50) — "Night Heaven Fell" (Kings) (3d wk). Very good $12,000. Last week, $21,000.

PROMOTE HELEN DEAN

Albany, Aug. 26.

Mrs. Helen Dean is the new office manager for Metro in Albany, Branch Manager Edward Susse having promoted her from booker, to succeed Frank Carroll, now in charge of Clark Service's local inspecting and shipping branch.

Mrs. Dean has been with MGM for 17 years.

'PARISIENNE' BIG 10G, INDPLS.; 'PACIFIC' 11G

Indianapolis, Aug. 26.

Biz is s "ty at first-runs here this stanza. But "La Parisienne" is sturdy at the Circle to lead new product. "South Pacific" has taken another spurt in 18th week at Lyric. "Frankenstein 1970" at the Indiana, "Badlanders" at Loew's are modest grossers. "Indiscreet" is okay in third round at Keith's.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 75-90)—"La Parisienne" (UA) and "Across Bridge" (Rank). Dandy $10,000. Last week, "Matchmaker" (Par), $7,500.

Indiana (C-D) (3,200; 75-90) — "Frankenstein 1970" (AA) and "Spy in Sky" (AA). Drab $6,500. Last week, "Naked and Dead" (WB) (2d wk), $5,500.

Keith's (C-D) (1,300; 75-90)—"Indiscreet" (WB) (3d wk). Oke $6,000. Last week, $6,500.

Loew's (Loew) (2,427; 75-90) — "Badlanders" (M-G) and "Tarzan's Fight for Life" (M-G). Slow $5,500. Last week, "Gunman's Walk" (Col), $4,500.

Lyric (C-D) (850; $1.25-$2.20)—"South Pacific" (20th) (18th wk). Hefty $11,000. Last week, $9,500.

'Eden' Oke $11,000, Frisco; 'Doll' 8G

San Francisco, Aug. 26.

Biz at deluxers this stanza shapes very strong, with "Naked and Dead" outstanding. It is solid in opening round at Paramount. "Raw Wind in Eden" also looks okay at Golden Gate while "Fiend Who Walked the West" is rated fair at the Fox. "Indiscreet" looms great in third frame at the St. Francis. "Around World in 80 Days" is climbing to a giant figure in 87th session at Coronet while "Gigi" is near capacity in seventh frame at Stagedoor.

Estimates for This Week

Golden Gate (RKO) (2,859; $1.25)—"Raw Wind in Eden" (U) and "Once Upon a Horse" (U). Okay $11,000 or near. Last week, "Matchmaker" (Par) and "Across Bridge" (Rank) (2d wk), $10,000.

Fox (FWC) (4,651; $1.25-$1.50)—"Fiend Who Walked West" (20th) and "Naked Earth" (20th). Fair $11,500. Last week, "High School Hellcats" (AI) and "Hot Rod Gang" (AI), $10,500.

Warfield (Loew) (2,656; 90-$1.25)—"Badlanders" (M-G) and "Fighting Wildcats" (M-G) (2d wk). Okay $9,000. Last week, $13,000.

Paramount (Par) (2,646; 90-$1.25)—"Naked and Dead" (WB). Solid $19,000. Last week, "Camp Blood Island" (Par) and "Snorkel" (Par) (2d wk), $6,000 in 3 days.

St. Francis (Par) (1,400; $1.25-$1.50)—"Indiscreet" (WB) (3d wk). Great $14,000. Last week, $18,000.

Orpheum (SW-Cinerama) (1,458; $1.75-$2.65) — "Search For Paradise" (Cinerama) (24th wk). Fancy $19,000. Last week, $18,000.

United Artists (No. Coast) (1,207; 90-$1.25)—"China Doll" (UA) and "Lost City of Gold" (UA). Okay $8,000 or near. Last week, "It" (UA) and "Curse of Faceless Man" (UA), $7,500.

Stagedoor (A-R) (440; $1.25-$3)—"Gigi" (M-G) (7th wk). Near capacity $12,400. Last week, $12,300.

Presidio (Hary-Parsons) (774; $1.25-$1.50)—"Goddess" (Col) (6th wk). Oke $2,600. Last week, $2,900.

Vogue (S.F. Theatres) (364; $1.25)—"Blue Murder at St. Trinian's" (Cont) (5th wk). Fine $3,800. Last week, $4,000.

Coronet (United California) (1,250; $1.50-$3.75)—"Around World" (UA) (87th wk). Giant $15,000. Last week, $14,000.

Alexandria (United California) (1,170; $1.50-$3.50)—"South Pacific" (20th) (8th wk). Nice $23,000. Last week, $22,000.

'NAKED' MIGHTY, 'SMILE' POTENT

Detroit, Aug. 26.

A big week is in prospect for downtown deluxers, some new pix giving biz a shot in the arm. Pacing the field is "Naked and Dead" which is heading for a terrific total at the Palms. "Indiscreet" at the Michigan and "Big Country" at the Madison shape great in second weeks, latter being nearly sensational. "A Certain Smile" looks okay at the Fox.

Long-termers "Search for Paradise," in 29th week at the Music Hall is smash, and "South Pacific," in its 20th session at the United Artists, shapes strong. "Gigi" is slower in its 9th stanza at the Adams.

Estimates for This Week

Fox (Fox-Detroit) (5,000; $1.25-$1.50)—"Certain Smile" (20th) and "Ambush at Cimarron Pass" (20th) plus Patterson-Harris fight pix. Oke $16,000. Last week, "The Fly" (20th) (2d wk), $12,000.

Michigan (United Detroit) (4,000; $1.25-$1.50) — "Indiscreet" (WB) and "Stage Struck" (BV) (2d wk). Socko $19,000. Last week, $27,500.

Palms (UD) (2,961; $1.25-$1.50)—"Naked and Dead" (WB) and "Badman's Country" (WB). Terrific $25,000. Last week, "Imitation General" (M-G) and "Tarzan's Fight for Life" (M-G) (2d wk), $16,000.

Madison (UD) (1,900; $1.25-$1.50)—"Big Country" (UA) (2d wk). Great $22,000. Last week, $30,000.

Broadway-Capitol (UD) (3,500; 90-$1.25—"Law and Jake Wade" (M-G) and "Looking for Danger" (AA). Started Monday (25). Last week, "Frankenstein 1970" (AA) and "Spy in Sky" (AA), oke $15,500.

United Artists (UA) (1,667; $1.25-$3)—"South Pacific" (20th) (20th wk). Strong $13,000. Last week, $12,800.

Adams (Balaban) (1,700; $1.25-$2.75)—"Gigi" (M-G) (9th wk). Slowing to nice $7,000. Last week, $8,200.

Music Hall (SW-Cinerama) (1,205; $1.20-$2.65)—"Search for Paradise" (Cinerama) (29th wk). Smash $17,500. Last week, $17,000.

Trans-Lux Krim (Trans Lux) (1,000; 90-$1.65)—"Night Heaven Fell" (Kings) (6th wk). Oke $6,000. Last week, $7,000.

'General' Sharp $14,000, Cincy; 'Colossus' OK 7G, 'Search' Hot 18½G, 38

Cincinnati, Aug. 26.

"Imitation General," shaping sharp at the flagship Albee, heads Cincy firstruns currently in extending a string of winning sessions. "Badlanders" looms oke at the Palace and "Colossus of New York" rates good at the smaller Grand. Lone holdover, "Matchmaker," continues sturdy at Keith's. Hard ticket "South Pacific" and "Search for Paradise" still are hotsy.

Estimates for This Week

Albee (RKO) (3,100; 90-$1.25)—"Imitation General" (M-G). Sharp $14,000 or near. Last week, "Naked and Dead" (WB), $10,500.

Capitol (SW-Cinerama) (1,376; $1.20-$2.65)—"Search for Paradise" (Cinerama) (38th wk). In step with last week's hotsy $18,500. Run set to end Oct. 19.

Grand (RKO) (1,400; 75-$1.10)—"Colossus of New York" (Par) and "Space Children" (Par). Good $7,000. Last week, "Law and Jake Wade" (M-G) and "Handle With Care" (M-G), $6,500.

Keith's (Shor) (1,500; 90-$1.25)—"Matchmaker" (Par) (2d wk). Solid $7,000 after $9,000 bow.

Palace (RKO) (2,600; 75-$1.10)—"Badlanders" (M-G). Just okay $8,000. Last week, "A Time to Love" (U), $9,000.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

B'way Holds Up in Pre-Holiday Stanza; 'General' 4-Star 35G, 'Deb' Dynamite 185G, 2d, 'Vikings' Big $25,000, 11th

Although it's the week before the Labor Day holiday session, Broadway first-run trade is holding in solid fashion currently. It is being helped by only one newcomer but the stanza is being aided by the Veterans of Foreign Wars national convention (wound up last Friday) and cooler weather. A number of houses are bringing in new fare to take advantage of the next holiday weekend.

"Imitation General" is soaring to a socko $35,000 opening round. Of course, the champion continues to be "Reluctant Debutante" with stageshow at the Music Hall with a terrific $185,000 for the second session or not much below the opening week's $191,600.

"Vikings" is holding amazingly big with $25,000 or better in current (11th) stanza at the Astor. "Naked and the Dead" shapes fairly big with $24,000 in third round at the Capitol. Also in third, "Twilight for Gods" looms okay $12,000 at the Mayfair. "Naked Earth" opens there tomorrow (Thurs.).

"Certain Smile" is being replaced today (Wed.) by "The Hunters" at the Paramount after a preem last night (Tues.). "Smile" dipped to $18,000 in final four days of fourth week. "La Parisienne" looks stout $17,500 in fourth round at the Victoria. "Key," which was off in six days of eighth week at the Odeon and Fine Arts," was supplanted yesterday (Tues.) by "Me and Colonel." "Law and Disorder" was fine $8,300 in third round at Baronet.

"Around World in 80 Days" soared to a mighty $37,000 in 97th frame at the Rivoli. Newest hard-ticket pic, "South Seas Adventure," held at socko $38,900 in fifth session at the Warner.

"South Pacific" held at great $30,900 in 22d round at the Criterion. "Gigi" was capacity $19,300 in 14th week at the Royale. "Bridge on River Kwai" was sturdy $23,800 in 36th session at the Palace.

Estimates for This Week

Astor (City Inv.) (1,094; 75-$2)—"Vikings" (UA) (11th wk). This stanza ending today (Wed.) looks like lusty $25,000. The 10th week, $26,600. Stays on.

Little Carnegie (L. Carnegie) (550; $1.25-$2) — "Matchmaker" (Par) (3d wk). Second week ended yesterday (Tues.) was strong $16,000. First, near-record $19,000.

Baronet (Reade) (430; $1.25-$1.70)—"Law and Disorder" (Cont) (4th wk). Third round completed Monday (25) was nice $8,300. Second was $9,100.

Capitol (Loew) (4,820; $1-$2.50)—"Naked and Dead" (WB) (4th wk). Third session finished yesterday (Tues.) was big $24,000. Second was $30,000.

Criterion (Moss) (1,671; $1.80-$3.50)—"South Pacific" (20th) (23d wk). The 22d round finished Sunday (24) was great $30,900. The 21st week was $31,500.

Fine Arts (Davis) (468; 90-$1.80)—"Me and Colonel" (Cont). Opened yesterday (Tues.). In ahead, "Key" (Col) (8th wk-6 days), fair $4,800. Seventh full week was $5,500.

Guild (Guild) (450; $1-$1.75) — "Lovers and Thieves" (Indie) (4th wk). Third week ended Sunday (24) was good $7,000. Second was $8,200. Stays only three days of fourth session to open "Truth About Women" (Cont) tomorrow (Thurs.).

Mayfair (Indie) (1,736; 79-$1.80) — "Twilight For Gods" (U) (3d wk). This round extended through today (Wed.) looks like okay $12,000 for eight days. Second was $14,000. "Naked Earth" (20th) opens tomorrow (Thurs.).

Normandie (Trans-Lux) 592; 95-$1.80)—"White Wilderness" (BV) (3d wk). Second session completed Monday (25) was still big with $11,500. First was $17,000.

Palace (RKO) (1,642; $1-$3) — "River Kwai" (Col) (37th wk). The 36th stanza ended yesterday (Tues.) was sturdy $23,000. The 35th week, $24,600. Going to continue with daily matinees indef.

Odeon (Rank) (813; 90-$1.80) — "Me and Colonel" (Cont). Opened

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'TWILIGHT' BRISK 12G, BUFF; 'PACIFIC' 10G

Buffalo, Aug. 26.

Cool weather is helping Buffalo first-runs in the current session. "The Matchmaker" shapes neat at the Center for one of better showings by newcomers. "Twilight For Gods" shapes bright at the Lafayette. "The Badlanders" is rated okay at the Buffalo.

Estimates for This Week

Buffalo (Loew) (3,500; 70-90)—"Badlanders" (M-G) and "Wink of Eye" (Indie). Oke $10,000. Last week, "The Reluctant Debutante" (M-G) and "Lost Paradise" (UA), $9,800.

Center (ABPT) (3,000; 70-90)—"Matchmaker" (Par). Neat $9,500. Last week, "Indiscreet" (WB) (3d wk), $8,000. N

Century (UATC) (1,410; $1.50-$3)—"South Pacific" (20th) (14th wk). Hefty $10,000. Last week, $8,500.

Lafayette (Basil) (3,000; 70-90)—"Twilight for Gods" (U) and "Wild Heritage" (U). Bright $12,000. Last week, "Never Love Stranger" (AA) and "Quantrills' Raiders" (AA), $11,000.

Paramount (AB-PT) (3,000; 70-90)—"Tank Force" (Col) and "The Line-up" (Col). Trim $11,000. Last week, "Fiend Who Walked West" (20th) and "RX Murder" (Indie), $9,000.

Cinema (Martina) (450; 70-$1.25)—"And God Created Woman" (Kings) (17th wk). Hot $2,200. Last week, $2,400.

'Hardy' Slow 7G, Philly; 'Smile' 11G

Philadelphia, Aug. 26.

Midtown cinemas are marking time until the arrival of Labor Day although rain helped Sunday biz. Town is loaded with holdovers and extended-run pix with newcomers not exciting. Major disappointment appears to be "Andy Hardy Comes Home," which is rated slow at the Fox. "Badlanders," too, is slim at the Goldman in first round. "Big Country" shapes bangup in second Stanley week while "Certain Smile" looks slick in second at the Viking. "The Vikings" is sturdy in ninth week at the Trans-Lux.

Estimates for This Week

Arcadia (S&S) (536; 99-$1.80)—"La Parisienne" (UA) (5th wk). Slim $3,500. Last week, $4,000.

Boyd (SW) (1,480; $1.25-$2.75)—"Gigi" (M-G) (9th wk). Big $9,000. Last week, ditto.

Fox (National) (2,250; 65-$1.49)—"Andy Hardy Comes Home" (M-G). Slow $7,000. Last week, "Naked Earth" (20th) and "Sierra Baron" (20th), $7,500.

Goldman (Goldman) (2,250; 65-$1.49)—"Badlanders" (M-G). Slim $8,000. Last week, "Revenge of Frankenstein" (Col) and "Curse of Demon" (Col), same.

Midtown (Goldman) (1,000; $2-$2.75)—"South Pacific" (20th) (22d wk). Great $10,000. Last week, ditto.

Randolph (Goldman) (1,250; 65-$1.80)—"Naked and Dead" (WB) (3d wk). Good $8,000. Last week, $10,000.

Stanley (SW) (2,900; 99-$1.80)—"Big Country" (UA) (2d wk). Lusty $25,000. Last week, $32,000.

Stanton (SW) (1,483; 99-$1.80)—"Kings Go Forth" (UA) (8th wk). Fight pix holding this at brisk $10,000. Last week, $10,700.

Studio (Goldberg) (385; 94-$1.49)—"Pagans" (AA) and "Hong Kong Affair" (AA). Oke $3,300. Last week, "Garden of Eden" (Indie) (4th wk), $3,000.

Trans-Lux (T-L) (500; 99-$1.80)—"Vikings" (UA) (9th wk). Sturdy $5,200. Last week, $6,000.

Viking (Sley) (1,000; 99-$1.49)—"Certain Smile" (20th) (2d wk). Slick $11,000. Last week, $14,500.

World (Pathe) (604; 94-$1.49)—"No Sun in Venice" (Indie) (2d wk). Quiet $2,200. Last week, $2,500.

H.O.s Hit Balto; 'Earth' NSG $4,000, 'Country' Big 13G, 2d, 'Pacific' 9G, 21

Baltimore, Aug. 26.

Action has slowed up this frame with holdovers dominating. Only new entries are "Naked Earth," drab at the Century and "Demoniac" oke at the Five West. Of the holdovers, "Naked and Dead" at the Town shapes big while "Big Country" at the Hipp is big, both in second weeks.

"The Fly" at the Stanley is fairly nice. "The Key" at the Mayfair looks hep in fourth. "Matchmaker" looms nice in third frame at the Little. "Gigi" is slowing down in seventh week at Film Centre. "South Pacific" shapes sturdy in 21st round at the New.

Estimates for This Week

Century (Fruchtman) (3,100; 50-$1.25)—"Naked Earth" (20th). Drab $4,000. Last week, "Bravados" (20th), $7,500.

Cinema (Schwaber) (460; 50-$1.25) — "Night Heaven Fell" (Kings) (5th wk). Slow $2,500 after $3,000 in previous week.

Film Centre (Rappaport) (890; $1.50-$2.50) — "Gigi" (M-G) (7th wk). Held at big $7,000 after same in sixth.

Five West (Schwaber) (460; 50-$1.25)—"Demoniac" (Indie). Oke $3,000. Last week, "Time to Love" (U) (5th wk), $3,000.

Hippodrome (Rappaport) (2,300; 50-$1.25)—"Big Country" (UA) (2d wk). Big $13,000 after $14,000 opener.

Little (Rappaport) (300; 50-$1.25) —"Matchmaker" (Par) (3d wk). Nice $3,000 after same in second.

Mayfair (Fruchtman) (900; 50-$1.25)—"The Key" (Col) (4th wk). Hep $6,500 after $7,000 in third.

New (Fruchtman) (1,600; $1.50-$2.50)—"South Pacific" (20th) (21st wk). Steady $9,000 after ditto in 20th.

Playhouse (Schwaber) (460; 50-$1.25)—"Man in Raincoat" (Col) (2d wk). Oke $3,000 after $3,400 in first.

Stanley (Fruchtman) (3,200; 50-$1.25)—"The Fly" (20th) (2d wk). Fairly mild $6,000 after $12,000 opener.

Town (Rappaport) (1,125; 50-$1.25)—"Naked and Dead" (WB) (2d wk). Hefty $9,000. Last week, $11,000.

LOS ANGELES

(Continued from page 8)

Rialto, "Indiscreet" (WB) (2d wk), $13,300.

Warner Beverly (SW) (1,612; $1.25-$2)—"Big Country" (UA). Hotsy $11,000 or better. Last week, "The Key" (Col) (7th wk-9 days), $3,200.

Fine Arts (FWC) (631; 90-$1.50) —"White Wilderness" (BV). Fancy $9,500. Last week, "The Matchmaker" (Par) (4th wk-9 days), $4,500.

State, Four Star (UATC) (2,404; 868; 90-$1.50) — "La Parisienne" (UA) (4th wk). Stout $8,500. Last week, $10,500.

Hawaii (G&S) (1,106; 90-$1.50)—"Twilight for Gods" (U) and "Voice in Mirror" (U) (2d wk). Slow $2,800.

Ritz (FWC) (1,320; 90-$1.50) — "Imitation General" (M-G) (2d wk). Lagging at $3,500.

Orpheum, New Fox (Metropolitan-FWC) (2,213; 765; 90-$1.50)—"Kings Go Forth" (UA) and "Jungle Heat" (UA) (2d wk). Fair $9,600.

Fox Wilshire, El Rey, Rialto (FWC-Metropolitan) (2,961; 861; 839; 90-$1.50)—"Indiscreet" (WB) (3d wk), Fox Wil, Rialto; 1st wk, El Rey). Soft $10,500. Last week, El Rey, "No Time for Sergeants" (WB), "Goddess" (Col) (5th wk), $2,500.

Pantages (RKO) (2,815; 90-$1.50) —"Certain Smile" (20th) (3d wk). Dim $5,000 in 5 days.

Hollywood Paramount (F&M) (1,468; $1.65-$3) — "Gigi" (M-G) (7th wk). Rich $21,700. Last week, $21,800.

Egyptian (UATC) (1,392; $1.65-$3.30)—"South Pacific" (20th) (12th wk). Fancy $22,000. Last week, $23,800.

Chinese (FWC) (1,408; $1.75-$3.50)—"Windjammer" (NT) (20th wk). Tall $23,800. Last week, $22,800.

Warner Hollywood (SW-Cinerama) (1,384; $1.20-$2.65)—"Seven Wonders" (Cinerama). Started 64th week on Sunday (24) after solid $21,300 last week.

Carthay (FWC) (1,135; $1.75-$3.50)—"Around World in 80 Days" (UA) (88th wk). Smash $23,500. Last week, $22,200.

WASHINGTON

(Continued from page 8)

$2,500 for last four or five weeks. Continues.

Trans-Lux (T-L) (600; $1.25-$2.50)—"Bridge on River Kwai" (Col) (23d wk). Pleasing $6,500 for second consecutive week. Still big on weekends. Stays.

Warner (SW-Cinerama) (1,300; $1.25-$2.40)—"Search for Paradise" (Cinerma) (33d wk). Hypoed to big $10,500. Last week, $9,700. Holding.

Uptown (SW) (1,100; $1.25-$2.50) —"South Pacific" (20th) (20th wk). Big $10,000. Last week, same.

H.O.s Hamper Mpls. But 'Eternity' Stout $8,000; 'Pacific' Loud 14G, 9th

Minneapolis, Aug. 26.

Despite attendance record for second day of the state fair, rain and cold weather over weekend is helping biz. "The Badlanders" looms mild at Orpheum but "Here to Eternity," the oldie is smash.

Hard ticket "Search for Paradise" and "South Pacific" are in their 26th and ninth weeks, being upped via added matinees for State Fair crowds. It's the sixth session for "No Time for Sergeants" downtown, now on move-over at RKO Pan. "La Parisienne" looks sock in fourth World week.

Estimates for This Week

Academy (Mann) (947; $1.50-$2.65)—"South Pacific" (20th) (9th wk). Extra matinees and State Fair visitors proving a tonic currently. Big $14,000. Last week, $12,000.

Century (SW-Cinerama) (1,150; $1.75-$2.65) — "Search for Paradise" (Cinerama) (26th wk). Daily matinees this week boosting biz to a powerful $14,000. Last week, $12,500.

Gopher (Berger) (1,000; 85-90)—"Imitation General" (M-G) (3d wk). Winds up a nice run at okay $4,700. Last week, $5,300.

Lyric (Par) (1,000; 85-90)—"Here to Eternity" (Col) (reissue). A demonstration of what topnotch oldies can do. Stout $8,000. Last week, "The Fly" (20th) and "Space Master X-7" (20th) (2d wk), $4,500.

Radio City (Par) (4,100; 85-90)—"Twilight For Gods" (U) (2d wk). Modest $6,000 for 6 days. Last week, $8,000.

RKO Orpheum (RKO) (2,800; 75-90)—"Badlanders" (M-G). Slight at $6,000. Last week, "No Time for Sergeants" (WB) (5th wk), $8,500 at 95c-$1.25 scale.

RKO Pan (RKO) (1,800; 95-$1.25) —"No Time for Sergeants" (WB) (m.o.). Here after five big Orpheum weeks. Hangs on sturdily. Mighty $7,500. Last week, "Left Handed Gun" (WB) and "Manhunt in Jungle" (WB), $5,000 at 85c top.

State (Par) (2,200; 90-$1.25)—"Naked and Dead" (WB) (3d wk). Satisfactory $6,000. Last week, $7,000.

Suburban World (Mann) (800; 85)—"Mam'zelle Pigalle" (Indie). Bardot is hot stuff here. Hefty $3,000. Last week, "Razzia" (Indie) (2d run), $1,500.

World (Mann) (400; 85-$1.25)—"La Parisienne" (UA) (4th wk). Sock $5,000. Last week, same.

BOSTON

(Continued from page 8)

wk). Strong $8,200. Last week, $10,000.

Paramount (NET) (2,357; 70-$1.10) — "Never Love Stranger" (AA) and "Bullwhip" (AA). Bright $16,000. Last week, "Sierra Baron" (20th) and "Gang War" (20th), $13,000.

Saxon (Sack) (1,000; $1.50-$3.30) —"South Pacific" (20th) (20th wk). Sturdy $14,500. Last week, ditto.

Pilgrim (ATC) (1,000; 60-$1.10)—"Revenge of Frankenstein" (Col) and "Curse of Demon" (Col). Loud $12,000. Last week, "Naked Earth" (20th) and "Desert Hell" (20th), $7,000.

Orpheum (Loew) (2,900; 90-$1.50)—"Big Country" (UA). Big $18,000 or near. Last week, "Law and Jake Wade" (M-G) and "Tarzan's Fight for Life" (M-G) (2d wk), $8,000.

State (Loew) (3,600; 75-$1.25)—"Cat On Hot Tin Roof" (M-G). Socko $21,000. Last week, "Imitation General" (M-G) and "True Story Lynn Stuart" (Col) (2d wk), $9,000.

NEW YORK

(Continued from page 9)

yesterday (Tues.). Last week, "Key" (Col) (8th wk-6 days), okay $9,000 after $11,000 in seventh full week.

Royale (Loew) (934; $1.50-$3) — "Gigi" (M-G) (15th wk). The 14th week ended Saturday (23) was capacity $19,300. The 13th stanza was the same.

Paramount (AB-PT) (3,665; $1-$2)—"The Hunters" (20th). Opened with special preem last night (Tues.), regular run starting today. In ahead, "Certain Smile" (20th) (4th wk-4 days), down to fair $18,000 in final days. Third was $23,000.

Paris (Pathe Cinema) (568; 90-$1.80)—"Age of Infidelity" (Janus) (2d wk). First week ended Sunday (24) was moderate $6,500. Stays only through next Friday, with "Lucky Jim" (Kings) opening on Saturday (30).

Radio City Music Hall (Rockefellers) (6,200; 90-$2.75)—"Reluctant Debutante" (M-G) with stage-show (2d wk). This session is heading for mighty $185,000, not far from first week's $191,600, over hopes. Stays on, natch!

Rivoli (UAT) (1,545; $1.25-$3.50) —"Around World" (UA) (98th wk). The 97th week completed yesterday (Tues.) was mighty $37,000, a great pickup from 96th week which was $32,600.

Plaza (Lopert) (525; $1.50-$2)—"La Parisienne" (UA) (5th wk). Fourth stanza finished yesterday (Tues.) was nice $9,000. Third was $11,000.

Roxy (Nat'l. Th.) (2,710; $1.75-$3.50)—"Windjammer" (NT) (20th wk). This round today (Wed.) looks to hit okay $24,000 or ahead of 19th week's $23,000.

State (Loew) (3,450; 50-$1.75)—"Imitation General" (M-G) (2d wk). Initial session ended yesterday (Tues.) was socko $35,000 or close. In ahead, "Rock-A-Bye Baby" (Par) (4th wk), $12,000.

Sutton (R&B) (561; 95-$1.75)—"Tale of Two Cities" (Rank) (4th wk). Third round ended Sunday (24) was nice $5,500. Second was $7,100.

Trans-Lux 52d St. (T-L) (540; $1.50-$2)—"Case of Dr. Laurent" (T-L) (10th wk). The ninth frame completed yesterday (Tues.) was socko $10,000, same as eighth week.

Victoria (City Inv.) (1,003; 50-$2) —"La Parisienne" (UA) (5th wk). Fourth session finished yesterday (Tues.) was stout $17,500. Third, $18,000.

Warner (SW-Cinerama) (1,600; $1.80-$3.50)—"South Seas Adventure" (Cinerama) (96th wk). Fifth stanza ended Saturday (23) was great $38,900. Fourth was the same.

KANSAS CITY

(Continued from page 8)

000, as rush in final week helps up biz. Will mark a strong run for the picture here. "Windjammer" (NT) opens Aug. 28.

Paramount (UP) (1,900; 90-$1.25) —"Indiscreet" (WB) (6th wk). Sets a modern record for length of run, five weeks being previous record held by several films. Socko $8,000. Last week, same.

Roxy (Durwood) (879; 75-90)—"Rock-A-Bye Baby" (Par) (2d wk). Fancy $6,000. Last week, $9,000.

Rockhill (Little Art Theatres) (750; 75-90)—"Mitsou" (Indie) Oke $1,500. Last week, "Deadlier Than Male" (Indie), same.

Uptown, Fairway, Granada (Fox Midwest) (2,043; 700; 1,217; 75-90) —"The Fly" (20th) and "Space Master X-7" (20th). Nifty $14,000. Last week, "Peter Pan" (BV) (reissue) and "Wolf Dog" (20th), $12,000.

TORONTO

(Continued from page 8)

Women" (Rank) (3d wk), $4,000.

Imperial (FP) (3,344; 75-$1.50)—"Rock-A-Bye-Baby" (Par). Okay $15,000. Last week, "The Key" (Col) (2d wk), $12,000.

International (Taylor) (557; $1) — "King in New York" (IFD). Curiosity-seekers lifting this to near-capacity $5,000 or over. Last week, "Lost Continent" (IFD) (4th wk), $3,000.

Loew's (Loew) (2,098; 75-$1.25)—"Reluctant Debutante" (M-G) (2d wk). Fine $14,000. Last week, $19,000.

Tivoli (FP) (995; $1.75-$2.40) — "South Pacific" (20th) (8th wk). Big $13,000. Last week, same.

Towne (Taylor) (695; $1-$2.50)—"Gigi" (M-G) (5th wk). Still near-capacity at $10,000. Last week, same.

University (FP) (1,233; $1.50-$2.40)—"Seven Wonders of World" (Cinerama) (5th wk). A pick-up to a big $9,600. Last week, $9,000.

Uptown (Loew) (2,074; 60-$1) — "The Badlanders" (M-G). Neat $9,000. Last week, "Twilight for Gods" (U) (2d wk), $6,000.

Hardtop Vs Ozoner Cost Ratios

While salaries and film rental costs are less for a drive-in than for a conventional theatre, the ozoner's wider drawing area requires additional coin for advertising, film delivery and upkeep. These facts are revealed in a Theatre Owners of America study of average operating costs, in percentages, for drive-ins. A similar study on four-wall theatres was issued in April.

Drive-ins, for example, utilize 20.6% of the operating cost for salaries as compared with 23.5% for conventional theatres. However, drive-in advertising costs are 10.2% as against 6.5% for four-wall houses. Drive-ins spend 2.3% for film delivery as compared with 1.2% for the conventional theatres. Ozoners have a higher operating expense for utilities, maintenance, repairs, booth, and cleaning supplies. It's 11.6% to 6.5%, the higher drive-in percentage being attributed to the cost of maintaining speakers, screens, roadbeds and paving. Conventional houses take more on depreciation—7% as compared with the drive-in's 4.3%. On miscellaneous items—telephone, postage, insurance, federal taxes, etc.—it's 6.3% for the four-wallers and 4.9% for the drive-ins.

TOA points out that the study is based on a relatively small segment of the total of some 4,500 drive-ins in the U.S. The figures, however, represent a compilation of reports received from all sections of the country and include theatres of all sizes and all types of runs.

'Arbitration' Drops From Vocabulary of Industry; Not Dirty Word to Kirsch

Hope for the amicable settlement of exhibitor-distributor disputes—a goal on which several years of time has been devoted—appears to be vanishing to the point of no return. It's been months since anybody in the industry—exhibitors or distributors—has mentioned the word "arbitration." From all intents and purposes, it appears that efforts to establish an arbitration system have been completely abandoned. There have been no meetings of the negotiating committees and, as far as can be ascertained, there is no plan to convene one.

The only inkling that the subject of arbitration is still on the books was contained in the annual report of Jack Kirsch, president of Allied Theatres of Illinois. Kirsch stated what everybody in the industry has long believed—that the chances for working out an arbitration system for the industry "are very remote."

Kirsch calls attention to the fact that the radically changed pattern of film selling and distribution makes it unlikely "that any system of arbitration can be agreed upon which would offer exhibitors any measure of relief from one of the most perplexing problems plaguing subsequent run and small town theatres—the matter of availabilities."

The distrib members of the arbitration committee have been attempting to get distributor officials to agree to the arbitration of waiting time, but the film companies have so far refused to consider availability as an arbitrable issue. "It is indeed unfortunate," Kirsch concludes, "that our industry cannot get together on a project that would help avoid costly litigation and much of the blame for this can be placed squarely on distribution."

TOA FAVORS REVIVAL OF CHILDREN'S LIBRARY

Theatre Owners of America gave quick endorsement and support to the efforts of the Motion Picture Assn. of America to revive its Children's Film Library. In a letter to Eric Johnston, MPAA president, Ernest G. Stellings, TOA topper, said that "TOA stands ready to assist in any manner that would help in the reconstitution of this program."

Stellings pointed out that TOA has long championed the necessity of cultivating the attendance of children at theatres "if our industry is to have a future audience, particularly in view of the competition of other entertainment media." He added that the present shortage of prints of special children's films has made the presentation of "kiddie shows" extremely difficult to the average exhibitor. Stellings noted, too, that the lack of titles and prints has severely hampered the exhibitors' approach to parent-teacher organizations, school systems and other community groups in the preparation of any series of children's shows.

"If our industry is to have a prosperous future, we must ingrain the movie habit in the youth of our nation and I can think of no more valuable and necessary tool than the Children's Library," Stellings concluded.

Goldwyn Repeats: Fewer 'n' Better Films 'Healthier'

Hollywood, Aug. 26.

Again returning to an old thesis of his, Sam Goldwyn declares that when Hollywood makes fewer pictures, it will make better pictures. He comments, "The exhibitor has a stronger chance of staying in business with fewer but better films."

Goldwyn declared that too many pix are being produced, basing his opinion on his belief that there aren't enough good stories. Asked if fewer pix wouldn't mean death for some theatres, the producer replied his first concern is making pictures, not worrying about the closing of a theatre, but he emphasized, "After all, a merchant can't stay in business with poor merchandise."

At one time, Goldwyn had stated that it is only a matter of time before Hollywood will be turning out no more than 100 pix a year. He viewed that a fair picture has a chance but not if the theatre must play a host of bad films, thus giving the audience the feeling that's all there is.

Goldwyn's remarks were made at a press conference following his being honored by the Los Angeles Chamber of Commerce for outstanding service to his community, home and profession. The conference brought potpourri of questions, ranging from pay tv to "Porgy and Bess." In answer to queries about the latter, Goldwyn laughed and remarked, "Please don't ask me about 'Porgy and Bess.' Things are going too well right now, and I'm afraid to say anymore."

He did have some things to say about negotiations for release of the film, pointing out he has propositions from three distributing firms and that he'll conclude a deal within a matter of weeks. Goldwyn feels a deal is necessary in the near future in order that an organization can give the production what it needs on a global basis.

He said "Porgy" will not be finished for at least a year and probably will open in the fall of 1959 in New York.

Goldwyn also had this to say about:

Pay tv—"It's going to be here. It's only a question of time."

Major studios—"I don't believe there is any one man who is capable of passing on 10 or 30 or even 10 pictures a year. It they put me in charge of a big studio, I'd break them in a year because I'd only start two or three pictures."

New talent—"Hollywood has been afraid of giving young people a chance. But that's changing now."

Television—"It's made a great contribution. I watch some of the old movies and the commentators. And I like to see some of the bad things to see how bad things can be."

BRACKETT EDINBURGH ENVOY

Hollywood, Aug. 26.

Charles Brackett, 20th-Fox producer, has been appointed official U.S. rep and delegate to the Edinburgh Film Festival by U.S. Information Agency.

He skies out this weekend.

CONFEDERATE STATES PERKING

New York Sound Track

The late **Robert Donat's** last line in "Inn of Sixth Happiness": *"Farewell! We shall not see one another again."*

Alfred Hitchcock is in Gotham to select locations for his first Metro production, tentatively titled "North by Northwest." Actual production will begin in N.Y. next week with the filming of scenes in Manhattan and Long Island . . . **Robert Anderson** signed to screenplay "Lady L" for Metro . . . **Alfred E. Daff,** Universal's exec v.p., off for a brief trip to the Far East.

Jack Brodsky, 20th Fox's tradepress contact, marries **Dorothy Chalka,** of 20th's exploitation department, in October . . . **Marty Weiser** joins the Arthur Jacobs Co. as chief of the motion picture department. For the past two years he has been publicity director of the Regal-Fox films . . . **Kenneth Holden** named acting manager of Loew's Bay Ridge Theatre, Brooklyn. **Julius Rubenstein** shifts to the 116th St. Theatre, Manhattan, succeeding **Ben Tripodo,** who moves uptown to the Inwood. **Rene Clairmount** moves to New Rochelle to fill the vacancy left when **Anthony Capra** resigned because of illness in his family . . .

Quote from Monte Carlo letter: "We see the Onassis yacht right below our terrace at the Hermitage, and when **Mrs. Onassis** had a cocktail with us I told her we never see anybody on it. She said she wishes it was so because there are too many guests and too many people. Naturally, neither she nor her husband gamble because of his 47% control of the Casino. The **Al (Dorothy) Strelsins** entertained the wives of **Senator Jacob K.** and his brother **Ben Javits.** Latter was here but had to return on some legal matter and the other wife is meeting her Senator-husband in London and thence to the Brussels fair. **Milton Shubert** here, also the **Mike Frankovitches (Binnie Barnes).** Latter and **Dorothy Strelsin** are casino regulars and doing okay."

U.S. Dept. of Defense has formally approved Metro's "Torpedo Run," **Glenn Ford** starrer produced by **Edmund Grainger** with cooperation of U.S. Navy . . . **Victor Lundin,** Met opera warbler, makes screen bow in Warner Bros.' "The Miracle," in straight dramatic role . . . Jack Wrather Associates will film a "Lassie" theatrical feature following current lensing cycle of "Lassie" vidfilms . . . **Robert Anderson** set to script **Romain Gary's** "Lady L" for producer Julian Blaustein . . . **Carolyn Craig** and **Richard Long** pair up as romantic leads of **William Castle's** "The House on Haunted Hill." **Vincent Price** starrer for Allied Artists release . . . "Spartacus and the Gladiators" cleared through MPAA Title Registration Bureau for use by Alciona Productions on its upcoming **Yul Brynner** starrer for United Artists release.

Diane Varsi borrowed by Warner Bros. from 20th-Fox to costar with **Paul Newman** in "The Philadelphian" . . . **Leslie Stevens** dickering with **Tony Curtis** to star in "Bullfight," to be made jointly by two indies if deal finalizes . . . **Samuel G. Engel** inked **Norman Corwin** to script "The Song of Ruth" at 20th . . . **Henry Ephron,** set to produce 20th-Fox's pic based on Tanglewood school of music and festival, also will direct . . . **James A. FitzPatrick** launches his next indie feature, "The Pagan Princess," in January on $1,200,000 budget.

Universal's "A Time to Love and a Time to Die" opens in 90 theatres in the N.Y. metropolitan area today (Wed.) . . . **Eric Ambler** has arrived from England to write the screenplay of "The Wreck of the Mary Deare," **Julian Blaustein** production for Metro. Assignment marks the British writer's first in Hollywood. **Gary Cooper** to star in the pic . . . Metro's "Torpedo Run," screened last week by producer **Edmund Grainger** for the Navy, has received official approval of the Dept. of Defense . . . **Anne Jackson,** who recently completed her role in "The Journey," in Vienna, with **Yul Brynner** and **Deborah Kerr,** in which she played a pregnant woman, is returning to the Austrian capitol this week for retakes of several scenes. However, some adjustments must be made because Miss Jackson, in private life the wife of actor **Eli Wallach,** was pregnant when she made the picture but since then has given birth to a daughter.

Horacio Larretta, Paris correspondent for a number of South American papers, including El Mundo of Argentina, and a member of the jury of various European film festivals, has been in the U.S. for several months on a lecture tour, discussing films and art. Currently in N.Y., he returns to his Paris headquarters in two weeks . . . **Maurice "Red" Silverstein,** v.p. of Loew's International, is back at his homeoffice desk after a six-week visit to the company's offices in the far east and Europe . . . **James A. Lebenthal,** former Life reporter, has produced an 18½-minute color documentary, "T Is For Tumbleweed," described as a fantasy that exists in nature. Seen in the picture is four-year-old **Anne Lockhart,** daughter of actress **June Lockhart** and granddaughter of the late **Gene Lockhart** . . . **Jerry Evans,** Universal's eastern promotion manager, has been reappointed to the faculty of the Bernard Baruch School of Business Administration of City College as an instructor in marketing in the evening division . . . Universal ad manager **Jeff Livingston** back from a European trip . . . Metro is happy about the way **"Cat on a Hot Tin Roof"** opened in Boston over the last weekend . . . **John P. Byrne,** M-G sales chief, has set three advance dates for "The Decks Ran Red"—Columbus, O. and St. Louis (Sept. 18) and Memphis (Sept. 25) . . .

At Paramount: Company reps were in Chicago this week discussing the manufacture of home coin boxes for the International Telemeter subsidiary with a local outfit . . . Gross business will be less this year than last (when "10 Commandments" was in greater play) but it's too early to tell about the net profit, says **Barney Balaban** . . . **George Weltner** makes the point that theatres playing in competition with "10 C's" have the benefit of first crack at all other companies' product while the DeMille epic stays for its long-distance runs.

Robert L. Lippert predicts that 42 of his RegalScope releases via 20th-Fox will gross $16,000,000 worldwide. They cost between $100,000 and $150,000 to make. On the new Lippert films for 20th, the budgets will be upped . . . **David Epstein,** formerly with Omnibus, has turned out a three-reel industrial film for Rodney Metals . . . United Artists has switched its "Parisienne" campaign . . . Academy of Motion Picture Arts & Sciences threatened with suits in the wake of the televising of old film clips on the Oscar tv show last March . . . **George Schiffer** has resigned from the Warner Bros. legal department and joins theatrical attorney, **Harold Orenstein,** Oct. 1. Schiffer came to WB from Harvard Law School five years ago.

John Huston will direct H-H-Lancaster's "The Unforgiven," to roll in Mexico in November for United Artists release . . . 20th-Fox hoisted options of **Christine Carere** and **Millie Perkins** . . . **Henry King** shelved indie plans to film "His Own Country" and will do "The Hustlers," original by **Beirne Lay,** instead . . . Metro acquired "The Big X," new novel about test pilots by **Michael Frost** . . . "Face of the Fire" is new tag for Allied Artists' "The Monster" . . . Novelist **Ann Petry** bows as scripter on Columbia Pictures' "That Hill Girl" . . . **Del Armstrong's** new pact with Lana Turner's Lanturn Productions boosts him to an associate . . .

James T. Farrell has a lengthy piece on the American economy in Thought, leading Indian magazine published in New Delhi . . . Some personnel at the Herald Trib expect the takeover by **Jock Whitney** within a month . . . Can't be too much wrong with the picture business when a picture grosses $1,200,000 in a single run. That's the amount of loot piled up by "Indiscreet" in seven weeks at the Music Hall.

Sunset Productions Inc. has been authorized to conduct a film distribution business in New York. Capital stock is 200 shares, no par value. **Myron Saland** is a director and filing attorney.

Gregory Peck in Denver to beat the drums for "The Big Country" set to open at the Paramount . . . ditto **Hugh O'Brian** in connection with 20th "The Fiend Who Walked the West."

Actor Sidney Poitier has agreed to star in **Milton Perlman's** "Paris Blues" next year. Film will be made in Paris and will, via jazz content, be slanted towards young people . . . **Robert Evans** testing for "The Big Fisherman" at 20th-Fox . . . **Otto Preminger,** interviewed in the N.Y. Post by **Mike Wallace,** said he wouldn't work again with **Marilyn Monroe** "because life is too short" because she's never, but never, on time . . . Janus Films' Swedish import, "The Seventh Seal," into the Paris Theatre, N.Y., the end of September . . . DuPont delaying field tests of its new Cronar safety film base pending development of a practical splicing material. Cronar is tougher and thinner than conventional acetate film . . . MPEA has called a board meeting for Sept. 3 to discuss to the Soviets. **Eric Johnston** and the U.S. Information Agency's **Turner Shelton** go to Moscow on Sept. 8.

John Patrick, author of "Teahouse of the August Moon," didn't want to adapt it for the screen and thrice refused to, he said on CBS-TV's "One of a Kind" Friday (15). "Finally I decided I could ruin it as well as another writer, so I gave in," he added . . . **Harold Robbins,** author of "A Stone For Danny Fisher," said, without naming it, he couldn't imagine why the studio bought film rights to his first novel, then changed practically everything and even lost the publicity value of the best-selling title. (It became the **Elvis Presley** starrer "King Creole.") So Sydney Johnson reports in Montreal Star (16). . . .

Sidney Schreiberg, general counsel for the Motion Picture Assn. of America, attending the American Bar Assn. convention on the Coast . . . **Robert Rubin, Barney Balaban's** exec assistant at Paramount Pictures, one of the prime movers behind the establishment of the joint shipping depot in Buffalo.

RECESSION JUST YANK INVENTION

Atlanta, Aug. 26.

Recession? Who said? Film showmen here point out that figures for below Mason & Dixon Line show that unemployment is below national level and now U. S. Commerce Dept., reports reveal that Georgians last year had more money to spend than ever before.

Entertainment Merchants

Total personal income for state rose to new high of $5,407,000,000 in 1957, with per capita income climbing to a record high of $1,431, up $19 over previous year. (Georgia, known as Empire State of South, has population of 3,800,000.)

Total income figure for Georgia was an increase of $170 million dollers over 1956, Commerce Department report revealed, and ranked state 20th in nation. Per capita income ranking puts state in 42nd place. Since 1929, when CD first compiled personal income figure, Georgia's per capital income has risen 309%, third largest percentage increase in nation.

Total, personal income has increased 433% since 1929, ranking state 11th in rate of gain.

Dixie Per Capita

Income for nation as a whole hit a record high of $345,272,000,000 or $2,027 per capita. Dixie (as represented by seven Southeastern States) showed an increase in total income with the exception of two states, North Carolina and Mississippi. Aggregate income for the seven commonwealths — Alabama, Florida, Georgia, Mississippi, North Carolina, South Carolina and Tennessee—was $32,704,000,000. Per capita income for the seven-state region average $1,388.

Here's state-by-state breakdown, first figure indicating total income in billions, second per capita income in 1956 and third per capita income in 1957:

Alabama: $4,171; $1,254; $1,324.

Florida: $7,522; $1,755; $1,836.

Georgia: $5,407; $1,412; $1,431.

Mississippi: $2,093; $964; $958.

North Carolina: $5,924; $1,333; $1,317.

South Carolina: $2,796; $1,157; $1,180.

Tennessee: $4,791; $1,347; $1,383.

So, Dixie is not singing the economic blues. Industrywise few plants have been affected to the extent that they have had to shut down and the payrolls continue to be met. With super-crops in prospect, entertainment biz is girding for a prosperous fall and winter season.

Production Has Upbeat Outlook; Deep Despond of Theatre Men Called Film Biz's Main Handicap

One of the handicaps of today's film business is exhibition's deep-rooted pessimism about its own future, a highly placed distribution executive charged this week in New York.

Having recently returned from a swing through the country, he reported he had found among theatremen nothing but a gloomy conviction that things are bound to get worse if indeed they are ever going to get better.

This feeling prevails, apparently, despite a good—if not outstanding—July and August boxoffice. It's based on the belief that, regardless of how good the product, the outside competition (not only tv) is too strong to allow more than a handful of top releases to really draw large crowds consistently.

One exhibitor, operating a chain in the east, said last week that his business had been good "up to a week ago" but had dropped since "because we haven't had any good product."

There is a feeling in some circles in the industry that, considering present conditions, the U. S. today is over-seated and the overall product output is too great, though few go along with Samuel Goldwyn's theory that Hollywood should only make a handful of absolutely top and spectacular films.

Exhibitors, related the distribution man, speak optimistically for public consumption, but in the privacy of their offices admit they fear lean years ahead. "With this sort of attitude, which implies a doubt about the future of the industry as a whole, how can you throw yourself wholeheartedly into the job of selling films to the public?" he asked. "These men are more worried about creating 'securtiy' than they are about helping this business stay on its feet."

These observations fit in with an overall distribution attitude which holds that exhibition today is the weak link in the industry chain. For years, the distributors have charged that exhibitors, partly out of laziness and partly due to a lack of imagination and showmanship, are bungling the point-of-sale job, partly also because they have refused to update their services to the public. The theatres, on the other hand, have argued with equal vehemence that its distribution which won't let them live and is interested in squeezing out the last dollar regardless of anything else.

Psychologically, of course, television has put production-distribution into a favored position in terms of an overall attitude towards the future. While exhibition can convert only into a non-film enterprise, production has already begun to serve the vast tv industry and feels that, in this activity, it always has something to fall back on. Also, where production has its foreign market to bail it out if need be, the theatre must cope inevitable with the peculiar priblems of the domestic market, combatting conditions which have virtually no relationship to the actual quality of the films offered.

CINERAMA TRAVELS

Deals Set For Holland, New Zealand, Australia

Additional foreign installations for Cinerama have been arranged by Stanley Warner Cinerama Corp. Bernard G. Kranze, v.p. of the SW subsidiary, has closed a deal for the introduction of Cinerama in Rotterdam, The Netherlands, at the Scala Theatre, operated by H. Ilmer. The bow of the three-strip process is set for sometime in October.

At the same time, Cinerama will be unveiled in Auckland, New Zealand early in 1959. The Mayfair Theatre, which is part of the 45-theatre Amalgamated Circuit, headed by Mike Moodabe, will be the Cinerama outlet.

Widescreen medium is also scheduled for showing in mid-September at Hoyt's Plaza Theatre in Sydney, Australia.

10 Disney Films Into Selected Foreign Marts Via Loew's International

An agreement has been signed for Loew's International to distribute 10 Walt Disney pictures in selected overseas markets.

Deal, set with Roy O. Disney, president of Walt Disney Productions, involves six features—"Old Yeller," "Perri," "Westward Ho the Wagons," "African Lion," "Fantasia" and "The Sign of Zorro"—and four featurettes in the Disney "people and places" series—"Samoa," "Sardinia," "Portugal" and Disneyland, U. S. A."

The pictures, all in Technicolor with the exception of 'Zorro," will be handled by Loew's International in groups in certain territories, including Australia, New Zealand, the Phillipines, Puerto Rico, Dominican Republic, Virgin Islands, Peru, Bolivia and Formosa.

Sidney-Columbia Set 4

Hollywood, Aug. 26.

George Sidney and Columbia Pictures have signed a new deal calling for his indie company to make four features for studio in from two to three years.

Negotiations between studio and producer-director have been on for several months.

John Wayne's 'Crockett' Chooses Texas Location

Brackettville, Tex., Aug. 26.

John Wayne's Batjac motion picture production company of Hollywood has contracted with J. T. Shahan, local ranchman to set up the scenic requirements for producing the $5,000,000 motion pic epic depicting the siege and fall of the Alamo. Wayne will play the role of "Davy Crockett."

Aside from the many minor details, an exact replica of the Alamo, and the 10 foot high wall of adobe brick and stone, about a mile of it, were required. The site of the filming of the pic is nearing completion.

TO

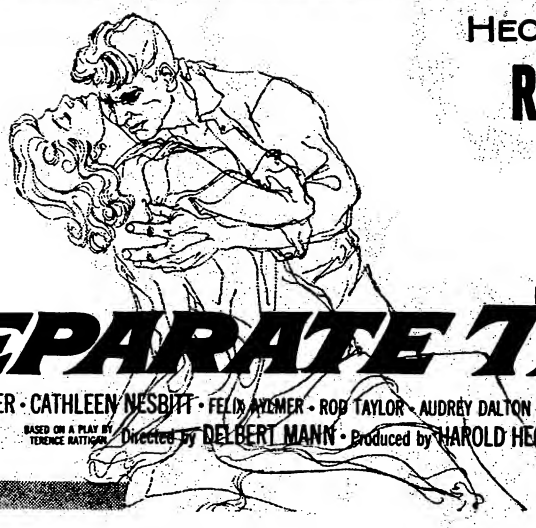
ALL UA BRANCHES

DOMESTIC AND FOREIGN

AUGUST 21, 1958

WE PREVIEWED SEPARATE TABLES AT LOEWS 72ND STREET THEATRE NEW YORK LAST NIGHT AND IN ALL OF OUR EXPERIENCE WATCHING PICTURES AT PREVIEW SHOWINGS WE HAVE NEVER SEEN ANYTHING LIKE IT. FROM THE START OF THE PICTURE TO THE FINAL FADE OUT THE CAPACITY AUDIENCE SAT GLUED TO THEIR SEATS. THERE WERE NUMEROUS OVATIONS FOR THE PERFORMANCES OF KERR, HAYWORTH, NIVEN AND LANCASTER AND AT THE END TITLE THE AUDIENCE CHEERED AND APPLAUDED AS WE HAVE NEVER HEARD FOR ANY MOTION PICTURE.

WILLIAM J. HEINEMAN
ARNOLD M. PICKER
MAX E. YOUNGSTEIN



HECHT, HILL and LANCASTER present

RITA HAYWORTH · DEBORAH KERR
DAVID NIVEN · WENDY HILLER
AND
BURT LANCASTER

SEPARATE TABLES

THRU UA

with GLADYS COOPER · CATHLEEN NESBITT · FELIX AYLMER · ROD TAYLOR · AUDREY DALTON · Screenplay by TERENCE RATTIGAN and JOHN GAY
BASED ON A PLAY BY TERENCE RATTIGAN · Directed by DELBERT MANN · Produced by HAROLD HECHT · MUSIC BY DAVID RAKSIN · A CLIFTON PRODUCTIONS, INC. PICTURE

Edinburgh Heavy on Ballet

12 New Works Scheduled at Festival—T. S. Eliot Play Debuts—Other Come-ons

By GORDON IRVING

Edinburgh, Aug. 26.

This Scot metropolis opened its 12th International Festival on Sunday (24) with a battle against increased costs. Business houses asked to pony up an added $75,000 have been dilatory.

Set up as before to bait tourists, Edinburgh will present 12 entirely new ballets, for one type of come-on Empire will house these under staging of Peggy Van Praagh. Guest dancers include Walter Gore, George Skibine and Marjorie Tallchief, Henning Kronstam and Kirsten Simone, Bjorn Holmgren and Elsa Marianna von Rosen, Belinda Wright and Heino Halhuber.

Main drama event is the world preem at Lyceum Theatre of "The Elder Statesman," new play by T. S. Eliot under the Henry Sherek banner, with Paul Rogers and Anna Massey. Play is directed by E. Martin Browne with Hutchinson Scott decor.

The English Old Vic Players are presenting Michael Benthall's production of Shakespeare's "Twelfth Night." Company, now at the Assembly Hall, will later tour Canada and the U.S.A., with John Neville as Sir Andrew, Barbara Jefford as Viola, and Joss Ackland as Sir Toby Belch.

For the second and third weeks of Festival, Old Vic group will stage Stephen Spender's new adaptation of Schiller's "Mary Stuart," directed by Peter Wood in settings and costumes by Leslie Hurry. Title role is taken by Irene Worth; others in cast are Catherine Lacey, John Phillips, Ronald Lewis, Kenneth Mackintosh, Derek Francis and Rosalind Atkinson.

Afternoon verse recitals are being offered during third week at the Lyceum Theatre by Dame Peggy Ashcroft and Dame Edith Evans.

Opera is being contributed by the Stuttgart State Opera, performing four works by Mozart, Weber, Wagner and Lortzing. Ferdinand Leitner is musical director, and principal singers are Martha Modl, Inghe Borkh, Wolfgang Windgassen and Gustav Neidlinger.

A Spanish Opera-Ballet program in third week will feature artistes from Madrid in two De Falla works "La Vida Breve," with Victoria de Los Angeles, and "The Three Cornered Hat," with Antonio dancing the Miller.

A specially-formed trio of Yehudi Menuhin, Gasper Cassado and Louis Kentner is giving two recitals. Other soloists, either giving recitals or appearing with orchs, include Claudio Arrau, Kim Borg, Peter Pears and Benjamin Britten.

Still big b.o. at the Festival is the Military Tattoo, which is drawing SRO biz to the open-air esplanade of the historic Edinburgh Castle. It has Highland dancing, massed pipes and drums, and massed military bands, just

(Continued on page 16)

Italo Film Coin Flowing Again

Rome, Aug. 19.

Film finance in Italy is beginning to flow once more following a long period of stagnation, according to ANICA President Eitel Monaco. More than $3,000 was loaned to Italian producers in June and July alone by the Banca del Lavoro, Monaco revealed. The same bank's film fund had a "special reserve" of some $2,225,000 and an annual net profit of about $300,000, with a 7% dividend to participants.

This plus the desire to cut down even further on the inflated ranks of fly-by-night local producers, whom the Italo official termed dangerous, will result in an imminent further hike of the minimum capital required of Italo filmmakers registered with ANICA. Boost would be from the current $15,000 to $75,000.

Monaco also predicted that the entire 1958-59 Italian film production program would entail an expenditure of some $30,000,000.

1901 Refutes Hines

Miami.

Editor, VARIETY:

Broadway Chatter reports estimable young Jerome Hines first Yank basso to sing in Parsifal at Bayreuth. In 1901 Robert Blass was cast in this opera. Lots of other American bassos, plus numerous bass-baritones and straight baritones have done other music dramas there. Hinckley, Whitehill, to name a couple.

Theo. F. Gannon
Community Concert Assn.

Rank on Verge of Deal To Distribute Pix Of British Lion in U.S.

London, Aug. 26.

In a bid to secure additional British production for its U.S. distributing outfit, the Rank Organization is on the verge of closing a deal with British Lion. The deal involves only a single picture, but it would be the first outside British feature to be handled by Rank-Yank since it opened in America more than a year ago.

It is understood that no advance guarantees are involved and that distribution would be undertaken on a straight percentage arrangement. Title of the film concerned has not be revealed.

It has been known in trade circles here for some time that the Rank Organization has been anxious to acquire further British product for its U.S. distributing company, and thus relieve the load of its substantial overheads. It is known that Rank would have liked to have taken the bulk of the British Lion output, but some of the indie producers who release through B-L have favored continuance with existing U.S. affiliates.

The Rank overseas organization has, however, handled British Lion and other British product in various parts of Europe and other territories. In the U.S. in addition to its own output it has had French and Swedish pictures. The overseas distribution has been substantially strengthened in recent weeks by the deals with RKO and Disney.

Reds Protest Showing 'Dr. Stalingrad' in Berlin

Berlin, Aug. 19.

The Soviet Embassy in East Berlin has protested to the head of the West Berlin protocol office, Dr. Walter Klein, against the current showing of the German film, "Dr. of Stalingrad," in West Berlin

A Gloria release, which depicts the experiences of a German medico at a POW camp in Russia does severe damage to the friendly relationship between the German and Russian people, according to I. Panasenko, repping the Soviet office. Dr. Kein said that there is no film censorship on the part of authorities in West Berlin, and he has no right to stop further showings of this film.

Strangely enough, "Stalingrad" has already been running for several weeks in this city and West Germany and is currently playing only at a few local second-run houses. Why the Soviet protest came so late has filmites wondering.

Col Grooms 'Goddess' For Scott Int'l Fest

Edinburgh, Aug. 19.

"The Goddess," the U.S. pic released by Columbia, will have its British preem at a gala show Aug. 31 during the International Film Festival here. "Will Strawberries," latest work of Ingmar Bergman, Swedish director, will also have a preem.

The American pic, "Old Man and the Sea," with Spencer Tracy, is set for screening on its U.K. preem during first week of the celluloid junket, which teesoff next week (24).

Opera, Symph Dominates, Jazz Lost in Big Aud At Vancouver Arts Fest

By JAY TOMSON

Vancouver, Aug. 26.

Vancouver took a $100,000 loss on its first presumed-annual International Arts Festival, with which a film festival ran concurrently. Of the $300,000 estimated box office receipts about 80% came from this section of Canada. Some 15% was attributed to holidaying Americans and the remaining attendance was from the Dominion outside British Columbia.

Natives and journalists feel event over-all was moderately successful for a first time, given the inexperience of the community, relatively dull promotion, little or nothing in the American newspapers.

Despite the less-than-capacity crowds there were troubles aplenty with slow handle of patrons. Estimates suggest thousands may have balked at queues.

Opera "Don Giovanni" was top event at Famous Players' Orpheum, grossing some $54,000 in six performances. Symphony concerts did well but four jazz performances turkeyed with a sad 1,000 aficionados in the 3,000-seat auditorium for such as Oscar Peterson crew, Jack Teagarden, and ilk. Jazz "sounded feeble," was concensus, and a smaller hall is intended for next year's fest, if Jazz is encored. Signed up for the 1959 affair already are, Japan's Takarazuka Dance Theatre, Norway's longhair conductor Oivin Fjeldstadt, Bruno Walter again, and a return of Germany's Dr. Gunther Rennert to produce a Handel opera. Italy's chamber orchestra, I Musica, is a hoped-for item. Festival of 1959 expects to be housed in new Civic Aud., that's due for completion by spring, comprises a 3,000-seat theatre plus a 750-seat annex.

Now It's Afro-Asian Fest

New Delhi, Aug. 19.

Russia, which classifies itself as both European and Asian, has invited India and more than 30 other countries to an Afro-Asian film festival, Aug. 20 to Sept. 3. It will be put on in Tashkent, capital of Uzbekistan, one of the Soviet Union's Asian SSR's. Pix to be shown include features, short subjects, and animated cartoons. Five Indian features may be entered, an Indian Motion Picture Producers Assn. spokesman said, but the choice of pix has not yet been made.

African countries which enter films at Tashkent (with possible exception of Tunisia, whose "Goha" was shown at the 1958 Cannes fest) will be taking part in such a festival for the first time.

BOT Reports Gross B.O. Receipts Off 11% in '57; Distribs Get $10,640,000

London, Aug. 26.

Gross boxoffice receipts in 1957 dipped 11%, despite increased seat prices while admissions were down 17%, according to latest Board of Trade statistics. Reduction in the rate of admission tax in 1957 and the fall in film hire payments resulted in a drop of the exhibitors' share by 7% to $114,800,000. Gross rentals in 1957 were 9% less than in 1956. After deducting direct distribution expenses and amounts payable to producers, distribs received $10,640,000.

Out of payments to producers, the share for British films was 1½% higher than in the previous year, while foreign films were down 15%. British producers received $13,440,000 and the foreign film producers' share totalled $22,960,000. Overseas earnings of British pix during the year amounted to $12,600,000 of foreign currency and $6,720,000 of blocked sterling. The amount charged as gross rentals least year was $59,640,000, a drop of nearly 9%. British film rentals accounted for nearly $22,120,000, which was 37% of the total and an increase of 4% over 1956.

Overseas British Earnings Rise

The BOT survey features an analysis of overseas earnings of British films for 1956 and 1957. The total of $19,050,000, made up of foreign currency and blocked sterling, was $1,400,000 better than the previous year. The figure is based on earnings of British pix made primarily for theatrical distribution, but includes those sold overseas for tv. The survey, however, does not include the earnings of films specifically made for video. The totals represent the actual currency gain to Britain, and not the overseas turnover.

The BOT explains that the blocked sterling accounts exist because, under the Anglo-American Film Agreement, U.S. companies are limited in the amount of sterling they can take out of the United Kingdom. Noting that the blocked money can be used for production or acquisition of British films, it points out that were it not for these outlets, a larger outgoing of dollars from the U.K. would result, and the sums concerned are shown in the survey as representing a dollar saving.

Out of the $19,050,000 foreign earnings, over 51% came from the dollar area, nearly 20% from the sterling area and from OEEC countries, and 9% from other sources. In the previous year, dollar returns repesented 59% of the total.

Richard Lewis to Frisco

London, Aug. 26.

Richard Lewis, British opera signer, has been signed as a principal tenor for San Francisco's 36th opera season skedded to open on Sept. 12. This will be Lewis's fourth consecutive season as guest artist.

Lewis aims to fly out of U. K. next Tuesday (2) and the departure of his plane will be delayed for 30 minutes so that he can sing in a Promenade concert of "The Dream of Gerontius." This is the work in which he will make his first appearance with the N. Y. Philharmonic in January.

Europe Pix Pool Lauded By ANICA Chief; Sees It Saving Italo Pix

Rome, Aug. 19.

The Italian film industry has everything to gain and nothing to lose from participation in the European Film Pool, according to ANICA President Eitel Monaco, who summed up in a recent report on pix industry problems. Monaco pointed out the obvious advantages of a pool uniting some 30,000 cinemas, with 12,000,000 seats and a 2,500,000,000 spectator potential.

In addition to such much-cited local industry problems as lower admission taxes, stricter control of "public" tele a sound new film aid law, and a bolstering of government-subsidized pic enterprises, the ANICA topper pointed out the chaotic condition in which the Italian documentary film sector now finds itself. The multitude of reasons were cited, being principally a misconstrued aid legislation which has had an opposite effect from that desired.

Monaco also called for a retrenchment in the "inflated" exhib sector here, pointedly adding that caution should also be used by religious arganizations in their eventual further investments in the field (of theatre building). Local observers point out that this is one of first official hints of a move to slow down the mushrooming boom in Catholic pic houses, which recently has reached sizeable totals in the several thousands in this country.

Complaints of a monopoly threat in this respect have recently been voiced here as well. Catho'ic film houses are organized into an exhibitor organization of their own, the ACEC. They are taxed less heavily than "normal" cinemas.

Bayreuth Fest Sellout This Year On 26 Shows But Still Loses Coin

Bayreuth, Aug. 19.

An international celebrity-studded audience of 1,300 jammed into the Bayreuth Festival House for the opening night performance of "Lohengrin," starting the annual Richard Wagner Festival here. But Fest authorities admitted that even though the festival is entirely sold out for its 26 performances through Aug. 25 this year, the event is losing money. Tickets are currently priced at from $6 to $11, considered high for a European music festival. But with the fame of the leading singers from all lands, and of the souped-up modern productions and stagings done by Wieland and Wolfgang Wagner, grandsons of composer Richard, tickets are sold out months before the event opens.

Dr. Konrad Poehner, veepee of the corporation of Friends of Bayreuth, announced that the entry prices for next year's Fest will have to go even higher, to offset yearly losses that average $25,000. Probability is that no more lower-priced tickets will be offered.

In the eight years of the existence of the Society of Friends of Bayreuth, which was organized to offset the losses of the Wagner Fest, it has raised around $3,000,000 from contributions from members and persons interested in perpetuating this music festival, largest and best known in West Germany. Losses last year came close to $50,000. Poehner pointed out that tickets to the Fest don't come near enough to offsetting costs of the huge productions. Unless support comes from the federal government, state of city of Bayreuth, ticket prcies will have to go up.

Wieland Wagner added that discontinuing the Fest would be a loss to the whole world since it has come to be considered Europe's prime training ground for young singers, plus a top showcase for the world's finest voices.

Americans singing in this year's Fest include Keith Engen, who took the role of King Herbert in the opening opera; Jerome Hynes, who sings Gurdnemanz in "Parsifal," and Astrid Varnay, who's singing in "The Ring."

However, a humorous note brightened the dim financial news. Festival authorities admitted they'd gotten one cancellation for the preem performance. A nervous Texan wired from Paris to cancel his reservations since he'd heard about the revolutionaries fighting in the streets of Beirut and considered this a reason for not attending.

French Film B.O. Looks 7% Lower

Paris, Aug. 19.

The slight recession here seems to be hitting the film industry. Pix production will hit only 84 feature films this year as against last year's 113. The boxoffice take looks to be 7% under last year's. However, this is felt to be only temporary until the governmental attitude towards the new Film Aid Law is made clear, and political crises lift.

The Aid Law runs out in December of 1959 and film people are convinced that without these funds, given on percentages of local and foreign takes, the film industry would be in jeopardy. The governmental Centre Du Cinema had promised a definite continuation of aid but wants to change it to a system of credit ratings.

Filmites are generally against this, for it would not give them the easier access to cash so necessary in a country where self-amortization, except on shoestring productions, is practically impossible. Production lately has been mainly on small budget program pix, but it is felt that more ambitious pix, so indispensable for export and foreign prestige, will come out of the drawers again soon.

Film reps also believe that double features should be allowed again. However, the solid boxoffice of such pix as "River Kwai" (Col), "Young Lions" (20th), "Mon Oncle" and other French films has tempered this feeling. It is thought that good pix will solve all problems as soon as the administrative aspects are tied up.

in September

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with

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Bureau of Missing Business

HOW TO LOSE MONEY, WITHOUT HALF-TRYING

By ROBERT J. LANDRY

In the recent British spoof on also-ran film houses, "Smallest Show On Earth," the drunken projectionist threw himself on the machines to stop the violent vibration every time a train passed on the trestle directly above the "Kinema." The janitor turned up the steam during a slow-death-by-thirst sequence and then the manager sent in the ice cream reinforcements.

The British grinds are merely grubby and quaint. There are American film parlors, some of them circuit-owned, that achieve a decadence which is almost a new way of life in itself. Take a could-name-the-place in New Jersey. Note these "practices":

Marquee reads "Double Features" but the second feature is not shown at matinees.

At matinees, daylight leaks frequently on screen from open doors.

Afternoon or night tickets are sold up to 40 minutes after the feature has started.

When the film is widescreen, heads and feet are often cut off. The screen is not opened for CinemaScope.

The manager does not light up at the end of the performance, due to the dirty condition of theatre.

Reissues 20 years old or just-released product have an identical admission charge.

The house recently lengthened its bill by inserting a 40-minute commercial film for DuPont.

Policy is to "bop up" teenagers with horror and rock 'n' roll, then throw 'em out for making too much noise.

An effort is made to prevent children from entering the theatre with candy or popcorn, although these are sold at the counter.

This amusement center recently raised its admission 10c because business was bad.

A hard-seat blockbuster, still current on Broadway, played this Jersey spot recently, drew about 100 patrons nightly. Local guess for the letdown: The 40-minute DuPont commerical film the week before had broken the back of public tolerance.

Disenchantment's Sequel

More and more disenchantment is setting in concerning the film industry's institutional radio campaign that was to be a part of an overall so-called Business Building promotion. Consensus of members of the Motion Picture Assn. of America's ad-pub committee, which carried the ball most of the way in planning the B-B undertaking, is that a radio outburst—spot commercials on stations throughout the country—in itself would serve little discernible purpose.

They insist that such an institutional undertaking would have to go hand in hand with a thorough-going newspaper run of ads in order to get the right kind of penetration. And there hasn't been enough money coming in from exhibitors to indicate the likelihood of any kind of such joint press-radio effort.

But the ad-pub heads are high on another facet of the industry promotion, this being next year's telecast of the Academy Awards presentations. They're mapping plans to make the 1959 Oscar outing—the second under film industry sponsorship — more "glamorous" (meaning deemphasization of technical awards) and elaborate.

Proposal which has received substantial acceptance so far calls for the junketing of about 200 newspapermen from across the country to Hollywood for the Acad show and then perhaps a week's visit at the studios along with screen personalities.

This idea was advanced last year —and got lost along with most of the other B-B plans.

'Sheer Hucksterism'

Albany, Aug. 26.

Drive-in tieups with radio stations, of which there have been an increasing number in the Albany area this season, are so effective, because of "the imagination, production skill and sheer hucksterism of present-day radio men" that it would be wise for the motion picture industry to give more attention to, and use more widely, that medium in "selling pictures."

So Irwin Ullman, supervisor and promotion director of Fabian's Mohawk and Saratoga automobilers (one in Colonie and the other in Latham), believes. The Mohawk has a tie-in with WOKO that provides for twice-weekly pre-show originations from the 1,000-car, by Deejays Nat Stevens and Dave Barker.

A small glass-front booth was built, near the concession stand, for the pickups. Prizes are awarded as an added feature. The WOKO shots are advertised on the drive-in's signboard, past which thousands of motorists drive daily on the Albany-Schenectady Road.

Fifty "tailor-made, imaginatively-produced" spots advertising the Mohawk are broadcast weekly over the pioneer Albany station.

"Radio reaches a young and mobile audience, the kind which drive-ins seek to include," commented Ullman. "The radio boys go all-out to promote and sell these days."

Films Alibi Curfew

Sandown, N. H., Aug. 26.

The kids who attend out-of-town films will get a break under a new 11 p.m. curfew order which has been put into effect here.

Police Chief Ralph Barnes ruled that young folks under 18 years old will not be allowed on the streets after that hour without a legitimate reason or unless they are returning from out-of-town films.

The moviegoers will not be stopped on their way home, but others will be picked up and taken to their parents, the chief warned.

School Supplies Tie-In

San Antonio, Aug. 26.

Piggly Wiggly, local food store chain, is sponsoring a free theatre party on Saturday morning by the Majestic Theatre at 10 a.m.

With every purchase of school supplies at any of the stores operated by the chain a free ticket is being given away for the special theatre party.

Baseball And Husbands

San Francisco, Aug. 26.

Last spring and early this summer some Frisco exhibitors were crying that the innovation of major league baseball in Frisco was hurting their weekend business. Today, however, a segment of exhibitors is saying that major league baseball is helping them out substantially. These are exhibitors with long-run attractions.

Currently, there are four-long-run, roadshow films available in Frisco: "80 Days," in its 87th week; "Search for Paradise," in its 24th week; "South Pacific," in its eighth week, and "Gigi," in its seventh week.

All are doing great business, with "80 Days" having recently broken Frisco's all-time longrun record (19½ months) held by "This Is Cinerama." In fact, "80 Days" will play its 1,000th show next month, already has played to more than 800,000 persons and has grossed more than $1,800,000.

Explanation of the long-run boom may lie in the words of one exhibitor:

"Out-of-town couples—not tourists, just people from places like Santa Rosa, Salinas or Stockton—come to town on a Saturday or Sunday because the husband wants to see the Giants. But the wife isn't interested in baseball. She wants to see a film she won't see at home—and this means a roadshow."

'Free, If—' Gimmicks

Chicgo, Aug. 26.

A couple of limping (at the boxoffice) deluxers here have been trying the old "free if—"gimmick as a biz booster.

Oriental on a recent Sunday admitted kids under 12 gratis if chaperoned by mom or dad. Main stemmer was showing "Kathy O" and "Ride a Crooked Trail." At the Opera House, Cinemiracle's "Windjammer" is pitching for distaffers Monday nights by passing one per male escort. (And moppets are half-priced anytime with a parent in tow.)

Cinemiracle b.o. has been soft from the start, and trade circles are rife with speculation over pic's future status in the converted dome. It has to vacate in time for Lyric Opera's seven-week season starting Oct. 6, and is slated to resume Dec. 5 with a lease that runs to May 14. Whether it will go the distance, though, is highly moot at this point on the bas's of consistent heavy losses. It may be, as some rumoring has it, that National Theatres will sublease to culture promoters, in which case Cain could then put out the welcome mat for such longhair attractions as the Metropolitan Opera, which has berthed at the Opera House each spring since 1947.

Small Fry Vs Admissions

Burlington, Vt., Aug. 26.

Teen-age admission prices present a problem at most of the film theatres here in Vermont's largest city.

At the Flynn theatre, Shirley Basiliere reported "some teenagers do put up a fuss about the admission price." The house has three price ranges, under 12 years, 12 through 14, and adult. "Some of the older ones do try to get into the middle bracket, and it might be better to have another price range," Miss Basiliere stated.

At the State theatre, where adult prices go into effect at age 12, teenagers "do try to get away with paying lower prices," according to Ruth Collins, who has charge of the box office.

Ray Cody, manager of the Strong theatre, reported he "doesn't really find any trouble." "Some of them do try to get in for the under-12 price," but they give no trouble if we challenge them. I usually give them the benefit of the doubt."

Extend Time for Cinerama Production Shares Swap Under-Stanley Proposal

Stanley Warner Corp. has agreed to extend its offer for the exchange of shares in Cinerama Productions Corp. for an equal number of shares in Cinerama Inc. until Sept. 15. The original offer, which had a deadline of Aug. 2, saw Stanley accumulate approximately 470,000 shares of Cinerama Productions or approximately 46% of the outstanding 1,034,000 shares.

The theatre chain, which is believed aiming at eliminating Cinerama Productions as a factor in the Cinerama setup, had acquired 155,000 shares on its own before it made the offer to Cinerama Productions stockholders. The offer netted Stanley some 315,000 shares.

It's expected that the new offer, made in a letter sent to Cinerama Productions stockholders late last week, will result in SW's accumulation of the majority of the stock of Cinerama Productions, which has served mainly as a collection agency in obtaining royalties from SW in return for turning over the exhibition and production rights to the three-strip medium to the theatre chain. Under the present agreement, SW and Cinerama Productions split the profits on a 50-50 basis. Cinerama Productions' cut has prevented SW from making deals with indie producers who have demanded a percentage of the profits in return for their services.

As soon as SW obtains a majority of the Cinerama Productions' shares, it's believed that it will vote the company out of existence after making some arrangements to meet the demands of the holdouts. It's thought that Stanley's eventual aim is to merge all three companies involved in Cinerama—Stanley Warner Cinerama, Cinerama Productions and Cinerama Inc., the patent holder and manufacturing company—into one company.

As part of its arrangement with the Dept. of Justice, Stanley must place its holdings in Cinerama Inc. in a voting trust by the end of this year and sell out completely by Dec. 31, 1960. The offer to exchange shares—Cinerama Inc. for Cinerama Productions — provides the theatre circuit with an opportunity to unload some of its Cinerama Inc. shares. Before the exchange offer, SW had owned about 35% of the stock of Cinerama Inc.

The main pitch being made to Cinerama Productions' stockholders to make the exchange is that as holders of Cinerama Inc. shares they'll receive 5% of the gross of all Cinerama business while as Cinerama Productions' shareholders they'll have to wait for their cut until production, installation and operating costs are recouped.

CHI NABE OPERATORS CHOKE-UP RE 'VIKINGS'

Chicago, Aug. 26.

United Artists, pressing stiff take-it-or-leave-it rental terms, is meeting opposition to its first subrun sales efforts hereabouts for "The Vikings." Film is skedded to break outlying Aug. 29, but so far distribbery has contracts with only 20-odd hardtops and no drive-ins.

UA is demanding two-week runs and a $5,000 guarantee. Terms call for 50% of the first round's gross and 40% of the second. Opposition, it's understood, attaches mainly to the fortnight minimum, and stems from the "burning" most nabes got with "Bridge on River Kwai," which was great the first week but went limp the second.

'Please Relent!'

Minneapolis, Aug. 26.

In a North Central Allied bulletin, president Frank Mantzke pleads with distributors to "relent" and moderate their selling terms "so that the rank and file of exhibitors" have a chance to earn at least a livelihood."

Mantzke brands as "extortion" the high precentage that are being demanded "even of the little fellows" for the top pictures "that alone could keep alive if they could be bought on let-live terms."

Youngstein Youngbloods Gather in L.A. Sept. 7 To Map the Big Sell

United Artists' fieldmen from throughout the United States and Canada along with homeoffice department heads will join in a four-day convention on the Coast opening Sept. 7 to map out promotion embracing product for the next full year.

Series of meetings within the conclave are to be directed by v.p. Max E. Youngstein, ad-pub chief Roger Lewis and Mort Krushen, who's manager of the exploitation division.

UA will have a product lineup representing a total investment of $5,000,000 during the next 12 months and will be backing this with a new high of 65 fieldmen, according to the company. Others to participate from Gotham will be Fred Goldberg, exec assistant to Lewis; Mort Nathanson, publicity manager; Joseph Gould, ad head; David W. Picker, exec assistant to Youngstein; Al Fisher, assistant exploitation director, and Lige Brien, director of special events.

Convention will focus on talks by promotion execs, workshop discussions, product showings and sessions with producers and their publicity reps.

Bennie Berger, 'Angry Old Man,' Calls 60% Demands For All Big Films Nails in Exhibs' Coffins

By LES REES

Minneapolis, Aug. 26.

With their 60% demands for practically every "big" boxoffice picture, the film companies are hammering down the nails on smalltown exhibitors' coffins, declares Bennie Berger, this area's Allied head (North Central Allied) for most of its existence and whose circuit includes some smalltown theatres.

Asserting he's one of the "angry old men." Berger in his statement informs the film companies "it's a lucky thing for you that I'm not NCA president now."

Berger's statement follows one of Frank Mantzke, new NCA president, in which he announced he's going to desist from the attacks on the film companies which marked Berger's incumbency.

Instead, Mantzke said, he'll "reason" with the sales heads to persuade them to change their policies so that the smalltown exhibitors can obtain the blockbusters within a reasonable time after their release and at a price they can afford to pay and still earn a sufficient profit "to keep many of them in business."

But Berger has different ideas. He says the companies aren't amenable to "reason" and "persuasion"—he tried it during his presidency and it didn't work—but they don't like publicity attendant upon their "wrongdoing;" and "are inclined to back up under its ceaselessness."

"If I were NCA president now, with smalltown exhibitors' plight increasingly worsening, I'd be giving the greedy, larcenous and murderous distributors that are cooking their own goose, too, continuous heat," says Berger.

"I'd attack them without letup in order to publicize their infamy if I were in a position again where my voice carried any weight. I'd leave no stone unturned in the effort to get relief for the smalltown exhibitors.

"In my constant fight, I'd go to Congress, the state legislatures, the Justice Department, the press and even to the public itself. I'd show the public it, too, is suffering from these sales policies.

"Smalltown theatres positively cannot pay 60% for the only kind of pictures that'll do business for them and live. It's confiscation and extortion. If a theatre grosses around $400 with the big pictures and practically nothing on the other kind any more hs to pay 60% for the important ones, what's left for it?

"If these theatres continue to be forced to the wall, the distributors and the entire industry will suffer eventually. For their own good it behooves the distributors to halt their 'fast buck' policies."

REISSUE OF 'STREETCAR' RIDES 20TH'S RAILS

Hollywood, Aug. 26.

Charles K. Feldman has switched the reissue rights to his independent production, "A Streetcar Named Desire," film version of the Tennessee Williams play starring Marlon Brando and Vivien Leigh, from Warner Bros. to 20th-Fox.

The rights to the picture, which WB distributed about seven years ago, reverted to Feldman last June.

Protestants Deplore Brigitte, Too, But Object to Catholic Pastor's 'Use of Threats and Reprisals'

Two Protestant clergymen in Lake Placid, N.Y., have concurred with Roman Catholic feelings about "And God Created Woman" as "a spectacle of lust and lewdness," but at the same time have protested **"the use of threats and reprisals as a moral lash."**

"Police action still belongs to the state and there it must remain. We must resist all attempts by any group to determine for us what we shall see and hear; that prerogative we reserve for our own individual judgment," they wrote.

The Lake Placid case got national attention. When the Palace Theatre, the only house in town, refused to yank the Brigitte Bardot starrer at the request of the local Catholic priest, he imposed a six-months ban on the theatre for his parishioners. In a communication to the people of the town, he said the film attacked the dignity of womankind and was blasphemous to boot.

The two Protestant pastors—The Rev. Clair E. Carpenter and the Rev. Arthur Davies—said they, too, considered the Brigitte Bardot feature made in France "an affront to all decent people" and they even commended their Roman Catholic colleagues for "their vigor and alacrity in the situation."

However, they added, "The responsibility for viewing it must fall back on the individual in the exercise of his free will with which God has endowed him. We do not and cannot accept the right of any group—civic or ecclesiastical—to decide what we shall or shall not see, no matter how worthwhile and benevolent its aims and purposes may be. This can conceivably be the opening wedge leading to a greater and more inclusive measure of control in many areas other than motion pictures; namely, the arts, literature, education and health."

The clergymen added that, as Protestants, "we still believe that our faith must exercise its power through moral persuasion and by that alone. To do otherwise is, in our judgment, to take the Christian religion into areas where it does not rightly belong."

Carpenter and Davies made it plain that they were speaking only for themselves and not for their flocks, explaining that, as Protestants, they did not have the right to speak for them without their expressed consent.

Statement was the first clearcut Protestant expression on Roman Catholic action in the film field in several years.

HENRIETTA SUNNESS FILES TRUST CHARGE

Fifteen defendants, including the eight majors, were hit with a $450,000 treble-damage antitrust suit brought Monday (25) in N.Y. Federal Court by a Binghamton, N.Y., exhibitor.

Henrietta Sunness, whose Sunness Theatres runs the Crest Theatre in Binghamton, claims that the distributor-defendants discriminated against the Crest by allegedly conspiring to allow the rival Comerford chain to monopolize first-run product.

Plaintiff asks an injunction to restrain the distribs from effecting "unreasonable agreements" and also wants the court to require Comerford to divest either its Riviera or Strand Theatre in Binghamton. Additionally sought is an order compelling the distribs to negotiate in good faith with the Crest on first-run availability.

Also named in papers filed by attorney William Gold were Comerford Theatres Inc., Comerford-Publix Theatres, Meco Realty Co., Meco Theatre Corp., Binghamton Theatres Co., Inc., Allied Artists and Buena Vista.

BRADBURY ADAPTS VOODOO

Hollywood, Aug. 26.

Ray Bradbury has been signed by Hecht-Hill-Lancaster to write the screenplay of "The Dreamers," based on Roger Maxwell's novel dealing with voodoo, and located in modern London.

H-H-L is negotiating for Anthony Asquith to direct the property.

GUTH SUES TODD CO.

Says Late Showman Pledged Cut On '80 Days'

Hollywood, Aug. 26.

Percy Guth is asking $1,500,000 from Michael Todd Productions, in connection with his work on "Around the World in 80 Days," in suit filed in Superior Court.

Plaintiff charges this amount is due him for his work on film as general manager, production manager and financial manager. The late Mike Todd, according to complaint, promised Guth a "substantial" interest in film's receipts, if it became successful.

Chinese Recruitment In Britain, Other Angles Of 'Sixth Happiness'

Problem of the foreign language dialog in pictures with an overseas background was overcome in an unusual fashion by director Mark Robson when he made "Inn of the Sixth Happiness" in Britain. Picture stars Ingrid Bergman and Curt Jurgens.

Story is about an English woman who goes to China to work as a missionary. She falls in love with a Chinese (Eurasian) officer and leads a flock of children to safety across the mountains during the Japanese war. In the first part of the film, when Miss Bergman arrives at the Chinese village, she speaks English and everyone else speaks Chinese.

But as time passes, and she learns the language, the script gradually has everyone speaking English, leaving both Miss Bergman and the audience in their element.

Robson related in N. Y. yesterday (Tues.) how, to shoot the film, which is a personal production of Buddy Adler, he not only built one of the largest studio sets ever created in London (it represented a Chinese village) but also duplicated the set in the mountain country of Snowdonia in Wales. Chinese extras from all over England were recruited for the picture. "I never suspected that there were that many Chinese in England," Robson said. One scene alone involved 2,000 of them. The logistics of transpacting and feeding them were staggering.

To train the extras in the classic Chinese dialect (Mandarin), to tutor the 150 children on the set, and to make sure all details were correct, Robson set up a complete Chinese department staffed by about 30 persons. Chinese props were imported by the boatload from Singapore and Hong Kong.

Picture originally was to have been made on Taiwan, but Robson couldn't get a reliable weather forecast from the Nationalist Chinese.

Picture now runs three hours and 45 minutes, but probably will be only around three hours when released, Robson said. Malcolm Arnold, who wrote the music for "Bridge on the River Kwai," also is doing the "Inn" score. Robson had great praise for Miss Bergman who, he said, gives "a superb performance."

Edinburgh Fest

Continued from page 13

the stuff to give visiting Festivalites who thrill to sight of the tartan and noise of the bagpipers. Special U.S. interest attaches this year through a contribution by a detachment of American Marines.

To-morrow night (27) the West German ambassador, Baron von Herwarth, is due in from London for the British preem of the play "A Quiet Corner," staged by Ruth-erglen Repertory Theatre in a translation from the work of Hermann Sudermann.

George Mason, assistant manager of the Century in Buffalo (UATC), replaces William Zellor as managing director.

Pentagon

Continued from page 7

outlets for the various arms. In addition, they have felt that the pictures contribute to be recruiting campaigns. They have stated, too, that the cost involved is small in comparison to the results achieved. For example, various services have reported an increase in enlistments after the release of a particular picture. This has been particularly true in the case of units in which dangerous service was involved.

Only on a few occasions have the services turned down films. To be sure, the Dept. of Defense approves all scripts before it consents to provide the necessary cooperation. And, for the most part, it has been careful in nixing projects in which the services or the officers have been presented in a bad light. In some instances, the services have been liberal and have permitted the depiction of "bad apples" for the sake of realism as long as the service itself and the general run of officers and men live up to the traditions of the Army, Navy and Air Force.

Hollywood itself hasn't been able to answer the question why so many service pictures are being made—except perhaps the obvious one that they are boxoffice. In addition, it's pointed out that such a large segment of male population has been involved with a particular service in either war or peacetime that it's only natural that the stories being written today reflect the temper of the time.

Other theorists maintain that the war pictures are mainly an outgrowth of the unsettled cold war period and the public's resultant demand for "action" pictures which allows them to live vicariously while observing the heroic of the screen performers.

Code Inequity

Continued from page 7

up on imports. As long as they are members of the Motion Picture Assn. of America, the major companies are contractually under obligation not to release films without a Code seal. Columbia has gotten around that by setting up its own subsidiary under Edward L. Kingsley, and this setup has never been challenged. Now it is quite possible that UA also will hand to Ilya Lopert the imports on which it cannot obtain a seal.

There have been various approaches to the Code and its administrator, Geoffrey Shurlock, to get him to issue a special seal for foreign films. Eric Johnston and Shurlock to date have nixed any such idea. If the present trend continues, however, and the number of films submitted to the Code continues to drop (it'll hit the lowest level in Code history during 1958), the Code will have to either curtail its operations, raise the dues, or look for new revenues.

One possible source would have been television films, but it appeared that the TV Code quite adequately handled that field. This leaves only foreign films, which are being shipped into the States in rising volume each year. Added to this is the fact that, under present conditions, distributors of imports look to a Code seal as added insurance inasmuch as many of the foreign lingualers are being dubbed and there are still quite a few commercial situations which will not play films unless they have a seal, this being quasi-protection against outside pressure groups.

The distributors are caught in a curious quandry. On the one hand, conditions more or less force them to comply to a greater extent with accepted American film norms, which implies overly-sexy foreign films are apt to run into more trouble than they're worth, though in a couple of cases, like "And God Created Woman," this handicap certainly was a minor one when considered in the light of earnings of the picture.

On the other hand, experience has shown that the "mild" import, the type of picture the Legion of Decency would tag with an "A," rarely has a chance for the big money. Some very fine films, "Ordet" for instance, have been imported, lauded by the critics, and died on the vine. And some average foreign films of the "family" quality, like "Guendalina," also have died at the boxoffice.

Even the Brigitte Bardot pictures, when they aren't sexy, haven't done the expected business. In other words, the American public, if it thinks of foreign films at all, tends to buy them more readily when the promise of the "forbidden" is held out. Selling the very artistic import without much sex may garner top reviews, but rarely produces much business.

Amusement Stock Quotations

Week Ended Tuesday (26)

N. Y. Stock Exchange

1958 High	1958 Low		Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
20⅛	14	ABC Vending	229	20⅛	19⅛	20⅜	+ ¾
20½	13	Am Br-Par Th	77	20⅛	19¼	19½	— ½
36⅜	24½	CBS "A"	241	36⅜	34⅛	35⅜	+1⅜
35⅛	24⅛	CBS "B"	121	35⅛	33¾	34¾	+1¼
20¼	12½	Col Pix	17	18⅞	18⅝	18⅞	+ ⅛
16¼	13⅞	Decca	45	14⅜	14⅛	14⅜	+ ⅛
31	14	Disney	245	31	27⅞	31	+3
119⅞	97⅛	Eastman Kdk.	134	119¾	115⅜	119⅝	+2⅜
5½	3¾	EMI	614	5½	5⅜	5⅝	+ ¼
7⅞	6¾	List Ind.	112	7½	7	7¼	+ ⅛
19½	12⅞	Loew's	283	18⅜	18	18	+ ⅛
9⅞	7⅜	Nat. Thea.	215	9⅞	9	9⅛	+ ⅜
43⅝	30⅝	Paramount	30	42¼	42	41⅝	— ⅜
19½	12⅜	Phi'co	156	18⅞	18⅜	19	+ ½
69¼	43½	Polaroid	303	67½	63⅝	67¼	+2¼
36½	30¼	RCA	239	34⅞	34	34¾	+ ¼
7⅛	5	Republic	420	7⅛	7	7⅛	+ ⅜
13⅛	9½	Rep., pfd.	26	13	12⅞	13⅞	+ ⅞
18	14½	Stanley War	57	16⅞	16½	16¼	— ⅛
26	20	Storer	34	26	24¾	24½	— ⅛
34¾	21¾	20th-Fox	164	34¾	33½	34⅜	+ ⅜
24⅜	15¼	United Artists	79	23⅞	23⅝	23¾	— ⅛
22⅝	19	Univ. Pix	2	19⅜	19⅜	19¼	— ⅛
71	58½	Univ. pfd.	*100	61½	60½	61½	+1
21¼	16⅞	Warner Bros.	35	20¾	20⅜	20⅝	— ¼
97⅞	67½	Zenith	33	95½	92¾	96¼	+3¼

American Stock Exchange

4⅝	2⅞	Allied Artists	88	4½	4⅜	4⅜	— ⅛
10¾	7⅜	All'd Art., pfd.	14	9½	9½	9½	—
10⅝	8⅜	Assoc. Artists	115	10⅝	10½	10⅝	+ ½
5⅝	3	DuMont Lab	136	4⅛	4	4	—
4½	2½	Guild Films	120	3⅞	3¾	3¾	— ⅛
9¾	5⅝	Nat'l Telefilm	485	9⅝	8¾	8¾	—1
7	3⅝	Skiatron	215	6⅜	5⅞	6¼	+ ¼
5⅞	3½	Technicolor	41	5	4⅞	5	—
8⅞	6¼	Tele Indus	29	7	6½	7⅛	+ ½
6¼	3½	Trans-Lux	2	6¼	6⅛	6⅛	— ⅛

Over-the-Counter Securities

	Bid	Ask	
Ampex	86½	90¾	—
Chesapeake Industries	2¼	2⅝	+ ¼
Cinerama Prod.	2½	2⅞	—
Magna Theatre	1½	1¾	—
Metropolitan Broadcasting	8	8¾	— ½
Official Films	⅞	1¼	— ⅛
Teleprompter	5¾	7⅝	+ ⅜
U. A. Theatres	5¾	6	+ ½

* Actual Volume.

(Quotations furnished by Dreyfus & Co.)

Crimp Foreign Stars' Participation In Spain Via Distrib Cut-In

Madrid, Aug. 26.

Istituto Espanol de Moneda Extranjera, Spain's currency control administration, has notified Spanish producers this week that foreign actors can no longer be contracted by ceding distribution rights in one or more countries or a percentage of foreign distrib gross in exchange for services.

Practice, IEME communication to Spanish Producers Assn. contends, is a violation of existing legislation to be strictly enforced.

Ruling requires local producers to bank nationally stipulated peseta salary for foreign star engagement. IEME will allow producer 20% of foreign distrib receipts on the particular film billing a foreign performer out of which producer can remit actor's salary in agreed foreign coin.

IEME move is expected to reduce considerably foreign star participation in local production. Producers in the main are not expected to accommodate the financial burden of depositing foreign star peseta salaries before a shooting permit is accorded.

Not affected, are coproductions or foreign projects in Spain.

Lewis Rackmil on Own

Hollywood, Aug. 26.

Lewis Rackmil, Columbia producer since 1952, is ankling the studio to set up his own indie unit. He is currently negotiating an indie deal with Col, where he is now finishing up on "Gidget."

He expects to leave the studio and his staff producer post in the fall after the windup of his present assignment.

German Would Produce Pro-Semitic Remake Of 'Jud Suess' Pic Story

Berlin, Aug. 19.

The intention of Neue Filmverleih GmbH to back a new (pro-Semitic) version of Lion Feuchtwanger's novel, "Jud Suess," has created mostly negative comments in the local press. Some call it "the most dangerous"; others that it is "the most superfluous" remake of the season. NF has explained that the producer Peter Goldbaum has acquired the filmization rights of Lion Feuchtwanger's novel and also that Goldbaum has O. W. Fischer's assent to play the title role. Hint that William Dieterle might direct was denied by Dieterle. He said that the "theme is out of place and not worthy of any discussion."

Veit Harlan, creator of the anti-Semitic Nazi propaganda film of the same name (1940), said in an interview that he sees a great danger in making this film.

'ANTI-LABOR' LAW; ASSESS GUILD MEMBERS

Hollywood, Aug. 26.

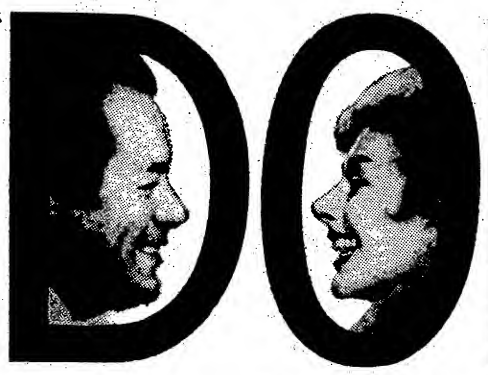
Members of the Screen Extras Guild have been asked for $1 contributions to be used in a campaign to defeat the so-called "right-to-work" measure in the November election.

Guild said voluntary contributions are needed to offset big funds being contributed to support of it —Proposition 18—by anti-labor employers, and told members if they send in coin it will be relayed to help in the fight against it.

Inferno Pictures Inc. has been formed to carry on a motion picture business in New York. Capital stock is 200 shares, no par value. Gettinger & Gettinger were filing attorneys.

M-G-M's "RELUCTANT DEBUTANTE" OFF TO FLYING START! HERE'S "VARIETY's" TIP-OFF:

"DOLLARS FOR 'DEB'!"



"Latest newcomer to show every indication of being a great grosser is M-G-M's 'Reluctant Debutante'—2nd in the National Box-Office Survey!"—*Variety*

2nd BIGGEST GROSS

for non-holiday in entire history of Music Hall (N.Y.). Entering 3rd week at same record-breaking pace!

ST. LOUIS—"Slick! Big One!"—*Variety*
TORONTO—"Smash newcomer!"—*Variety*
SAVANNAH—Very Big!
LITTLE ROCK—Very Big!
HOUSTON—2nd Biggest of the Year. Held Over!

Just the First Few! Date the "DEB" for dollars!

★

M-G-M presents REX HARRISON KAY KENDALL in "THE RELUCTANT DEBUTANTE"
Co-Starring John Saxon Sandra Dee Angela Lansbury • Screen Play by William Douglas Home
Based On the Play by William Douglas Home • In CinemaScope And Metrocolor • An Avon Production
Directed by Vincente Minnelli • Produced by Pandro S. Berman

MGM BACK ON TOP IN 58!

Eastern Thinking, If Transplanted, Should Offset Narrow Ballyhoo Concepts of West Coast Guards

Though there is a good deal of resistance to the idea of moving film sales and advertising-publicity headquarters to the West Coast, some in New York feel that—theoretically at least—such a transfer might have a positive influence on Hollywood thinking.

New York distribution execs who fairly regularly make the trip to the studio say privately they are appalled by the lack of comprehension of sales and distribution problems which they find among many of their production colleagues.

They maintain that, were the headquarters shifted west, some of distributions' practical thinking would certainly rub off on the production end and would tend to make it more aware of conditions outside of the production capital.

At the same time, these same eastern execs are anything but enthusiastic over any prospects of settling down on the Coast. In part the reason is personal, since most of these men have families in and around New York. Also, there is a strong argument favoring the objectivity with which the homeoffices are able to gauge the value of the product emanating from the Coast, an objectivity which certainly would disappear once the two operations are merged.

Those familiar with the Coast setup, and the Coast mentality, say they are sometimes amazed at the comparatively narrow view taken by production and the strictly local values that guide it. There is a minimum awareness in Hollywood of the exhibitor and a maximum consciousness of the producer, writer, director and actor's competitive standing in the production community.

Hollywood, charge the distributors, takes the position that its responsibility ends when a picture is edited, scored and delivered. It doesn't particularly respond to point-of-sale problems with pictures, nor does it show much of a tendency to fall in line with the more obvious popular trends and demands. What does count are comparative artistic values, technical achievements, financial deals which reflect on the professional and often also the social standing of the creative talent, etc.

In the light of all this, the Coast reaction to the thinking generated via the Warner Bros. move to the studio is somewhat cool. One or two executives even have expressed concern that there might be "interference" with production; and all the signs point to their being quite right if other studios follow the Warner example.

However, even without any actual physical merger of facilities, a more closely coordinated thinking between east and west is likely as the result of the jet age. It's pointed out that, when the jet service starts between N. Y. and the Coast, it'll take only less than five hours to make the trip and the interchange of ideas and influences is bound to rise.

"The people who make the pictures seem often to live in a different world," said one distribution exec last week. "They seem to be removed from our problem, it's difficult to get through to them."

Handling Money a Habit

Durham, N.H., Aug. 26.

Box office and postal receipts will continue to be handled by the same man here in this University of New Hampshire town.

Arthur Stewart, owner of the Franklin theatre since 1923, a year after his graduation from Dartmouth College, has been appointed Durham's postmaster. He has been acting postmaster since April, 1957.

He was also town clerk for 11 years, tax collector for 17 years, served as president of the N. H. Tax Collectors' Association, and was one of the incorporators of the Durham Trust Co.

Backlog Value Stress This Time on Reissue Of 'Streetcar' Via 20th

The recent shifting of the reissue rights of "A Streetcar Named Desire" from Warner Bros., which had originally released the Tennessee Williams film, to 20th-Fox by producer Charles K. Feldman places a new light on the value of the backlogs of some film companies. This particularly applies to films of recent vintage and to large number of pictures recently released or currently in production.

Feldman, per his deal with WB, was able to regain the rights to "Streetcar" last June after a seven-year period. Undoubtedly a number of other indie producers have the same arrangements with the major film companies. As a consequence, if these pictures are the properties of the producers and not of the distributors, it stands to reason that these films cannot be included in the evaluation of the present-day libraries as to their future potential for viewing on television.

It is difficult to assess how many properties are in this category, but if the indie production trend continues at its present pace, it'll be a substantial number in a few years. To be sure, not all the majors allow these properties to revert to the producers. This right apparently is reserved for the more substantial and powerful indie film-makers. In the case of United Artists, which deals solely with indies, it's apparent that the company's deals, for the most part, allow it to retain control of the tv rights, either exclusively or in association with the indie producer. In all cases, however, it depends largely on the type of deal the producer can make when the production is initiated, as for example, Cecil B. DeMille's arrangement with Paramount.

Allegro Productions Inc. has been empowered to conduct a motion pictures business in New York. Capital stock is $10,000, $1 par value. Paul L. Beck is a director and filing attorney.

Info Agency Takes Cut

Washington, Aug. 26.

A reluctant House of Representatives at almost the final minute scales down Senate appropriations for the U.S. Information Agency. It got $10 million for new Voice of Amercia transmitters and equipment and $2,500,000 to replenish the media guaranty revolving fund. The Senate had voted $15 million for the transmitters and $5 million for the fund.

USIA took a drubbing down the line in the House, both from those who favored the appropriations and those who opposed it. The House averted refusal to vote anything at all by only a 172-190 vote. President Eisenhower had asked $22,500,000 in view of the mideast emergency. House critics insisted that mismanagement rather than lack of money handicaps the U.S. in its propaganda contest with Russia, and there were threats of another probe of USIA.

Crimps Film Collections

Prospects for any extension of the International Media Guaranty program in the film field next year dimmed considerably last week when Senate and House conferees reached agreement on a $2,500,000 allocation, slashing the borrowing authority of the program to half of what had been okayed by the Senate Appropriations Committee.

Program is currently operating for films in Poland, Turkey, Yugoslavia and Viethnam. In Poland, there is full convertibility running to between $200,000 and $240,000. In Turkey, IMG will be good for up to $500,000. In Yugoslavia there also is unlimited convertibility, and in Viethnam the ceiling is $500,000.

Glass, Seltzer to Ireland For 'Devil' Production With Cagney & Wynters

George Glass and Walter Seltzer are going into indie production and feel they have a head start toward commercial success. The reason, said Glass before he left New York for Dublin over the past weekend, is their backgrounds; they're vets in the field of film merchandising.

As Glass put it, getting a picture to market and luring the customers represent a major part of the battle.

In any event the two are the exec producers of "Shake Hands With the Devil," which is being turned out under the Pennebaker Productions aegis (Marlon Brando Sr. is president of this outfit) and Michael Anderson is to function as producer.

Shooting starts at the Ardmore Studios, Bray, Ireland, Sept. 8 with James Cagney, Don Murray, Glynis Johns and Dana Wynters in the leads.

Footnote: "Devil's in original form was a novel about the Irish Revolution by Rearden Connor and was banned in Ireland. Reason for the nix was not the handling of the Black & Tan situation, but rather the fact that one of the two gals in the story was a prostitute. Glass said he's already had some inside information that his picture, too, will get the censorship brush.

Barney Balaban

Continued from page 1

was passing.

Balaban's notes and comments will have particular significance for the film business. For, in effect, he was answering the rumors that Paramount was trending away from the theatres and going headstrong toward subscription (home-toll) television through its subsidiary, International Telemeter.

While Int'l Tele looms prominently in the future, the chief exec made it clear that, not only is theatrical production not being sluffed, actually it's being enhanced.

And he sees pay-as-you-see, whether it's Int'l Tele or another system that proves itself superior, as a sort of cushion. With it, there's more assurance for exhibitors of theatrical product in the event that distributors suffer a loss of, say 15%, in the global theatrical market. Such a drop would impair production unless there's something new to take up the slack—and that something new is home toll.

Further reflecting the Par confidence in the theatrical market, related Balaban, are the continuing instructions to studio chief Y. Frank Freeman: Let the budgets fall as they may so long as there's no strain on the company's economy.

In line with this, noted Balaban, there have been some divestitures of non-paying assets—sale of theatres in England, the Hollywood library to Music Corp. of America, a laboratory in New York. These have helped give Par a particularly strong cash position from which to jockey into the more expensive production program, said Balaban.

Lessons Digested

As for the broad rivalry with sponsored television programs, and the rounding out of a second year of "transition" or "crisis," the showmen are re-evaluating the right kind of product to please the public and beat tv in the continuing battle for audience.

"We're beginning to see the light," said Balaban, on the basis of experience—specifically, "the errors we have made."

To be further specific, in Par's case, was the production of "Fear Strikes Out," which was brought in at a cost of around $950,000 and lost $500,000 in distribution. The "psychological drama" was well received by professional critics and those of the customer world who turned out for it had no complaints. Yet, a commercial mishap.

Came next a producer's approach to Par with a like kind of property. With the knowledge of what happens with a picture of the similar nature in terms of theme, cast and other ingredients, the Par personnel were in a position to work out the project with the producer, make changes and avoid the dangers inherent in the initial try.

This, of course, is a single example. Another cited by Balaban (don't mention the title, please) involved a film that was handsomely received and made a profit, albeit a small one. The net could have been far more substantial, and should have been. The angle is that the production investment could have been reduced by $500,000 at the outset without impairing the entertainment values.

This, and other experiences, adds up to a new kind of re-appraisal and that "seeing the light," and Par's embarkation on its most elaboration theatrical production program since it became a production-distribution company, i.e., separated from domestic theatres via divorcement. That was in 1950.

"We are underwriting our faith in the future of the motion picture business with the biggest single year of multi-million production," individual pic costs are flexible) and this excludes the participations of producers, stars, etc. Further, other properties will be picked up from time to time.

Since comparisons speak a strong language, consider that Par's past output per year was limited to 14-to-17 of the million-dollar-plus entries and in one year the figure fell to 12.

commented Balaban.

The dollar translation is this: Par has over $50,000,000 tied up in its backlog, including pictures not fully amortized and investments in others not completed. Also, the company, said Balaban, is plotting 20 new productions in the coming year and all will cost over $1,000,000 per.

Par's stake in these is figured roughly at $30,000,000 (another $10,000,000 might be added since

All Ends of Biz Now Co-Op

Production, distribution and ad-pub departments "are leaning more on each other than ever before," said Barney Balaban, president, in discussing the new Paramount modus operandi.

Sitting by, Par global sales head George Weltner said, "Yes, as a matter of fact I was just discussing a distribution problem with (studio boss) Frank Freeman." Balaban, looking to ad-pub v.p. Jerry Pickman, observed how merchandising has become such an integral part of the operation.

As a further means of closing up the east-west gap, a telephone tie line has been installed which connects the studio with the home-office. "And this doesn't save us any money," said Balaban, who has a reputation for liking to save money.

Deride as 'Unthinkable' Los Angeles Papers' Yen To Censor Film Copy

The Motion Picture Assn. of America has rejected in no uncertain terms the suggestion of the Los Angeles Newspaper Publishers Assn. that the latter organization be permitted "to preview" all advertising submitted to the industry's Advertising Code Administration.

In a letter to Arthur G. Pollack, chairman of the L.A. newspaper group, Gordon S. White, director of the MPAA's Advertising Code Administration, declared that such a proposal is "unthinkable," shocking and represents censorship "in one of its worst forms."

The MPAA's judgments, through its voluntary advertising code, "have always been made, and must continue to be made, on our own responsibility (as the companies' representatives) and without outside influence," White emphasized.

White pointed out that this in no way meant that the L.A. member newspaper had to accept the MPAA's judgments in any case, since the newspapers have their own Amusements Advertising Code which, he noted, "is patterned very closely after our own code."

The MPAA advertising official said he could see no reason why the newspapers couldn't continue to function as in the past. "The only question would seem to be severity, with which you desire to apply your own code," White said. "That is your decision to make. Surely nobody can challenge the right of one of your newspapers to determine whether any ad meets its standards for publication, or to consult with you, if it desires to do so, in making a decision."

White said that the newspapers' authority stopped at that point. He said he couldn't see how the L.A. papers could claim the right "to pass on all the other advertising that is going out over the country, the bulk of which never goes to any individual newspaper at all.

The MPAA exec said that the problem did not seem to apply to code-approved pictures. He pointed out that the difficulties in L.A. appeared to stem from ads for burlesque shows and from a foreign film which did not have a code seal. White maintained that if burlesque and non-code seal pictures were the main problem, why should the film industry be stigmatized "with a proposal for such sweeping censorship . . ."

White sharply told the L.A. group that "never before has anybody suggested a plan for imposing the standards of one such local group on all the rest of the country."

Tease-Trailerize 'Hur'

Metro plans to film two six-minute exploitation subjects around the filming of "Ben-Hur" for use in tv promotions in connection with the picture's release.

One short subject will feature Haya Haraeet, femme lead opposite Charlton Heston; the other will detail the training of the horses for the film's spectacular chariot race.

Morton Heilig, former NBC cameraman-reporter, has been signed to produce and direct the two shorts. William Wyler and producer Sam Zimbalist as well as others connected with the film appear in the shorts.

Chicago Projectionists' Local 110 Set for a Congressional Ride

Chicago, Aug. 26.

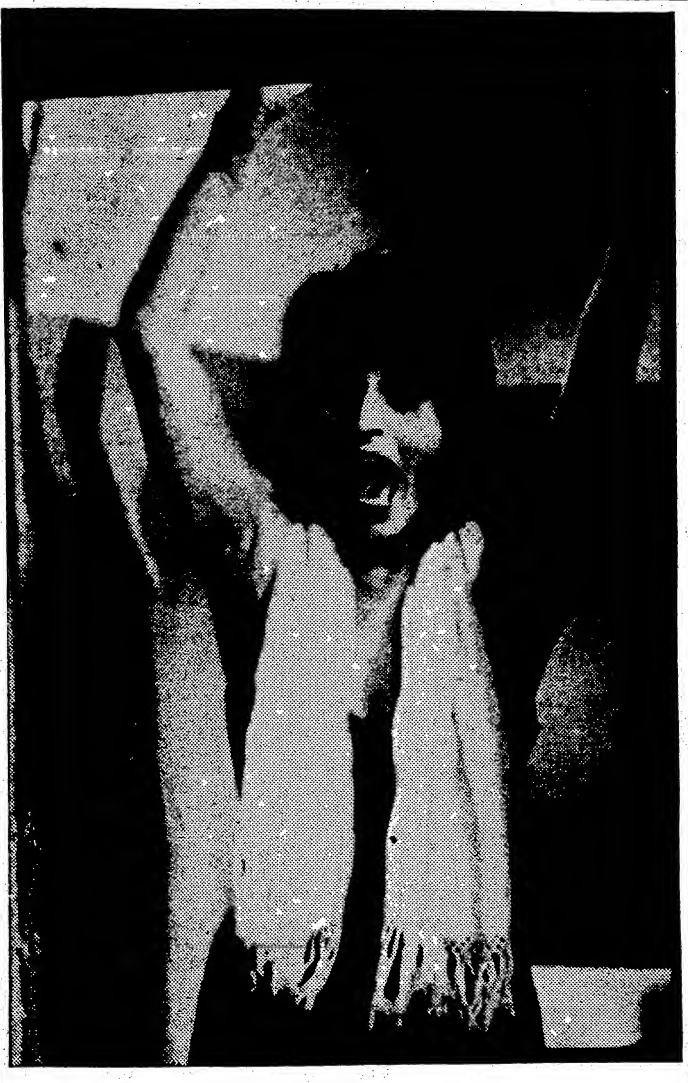
Chicago motion picture operators Local 110 goes on the Congressional griddle early in September as the U. S. Senate rackets committee continues probing for illicit union-management practices.

Officials, members and others connected with the local have been subpoenaed for appearance before the McClellan unit, whose investigators reportedly have been studying the local since last February. Local's roster is understood to be studded with names of dubious repute, including John Accardo, a $600 a week racetrack projectionist, and brother of Tony Accardo.

One angle that's expected to excite the lawmakers is the report that John Accardo was moved in control of the local at a meeting conducted by his brother after the death (a natural one!) of Claude Maddox, the local's boss and an upper echeloner in the Chi councils.

A Federal grand jury studied the local in 1956, and Federal investigators have described the membership list as reading "like a hoodlum's Who's Who."

In the wake of all this, tradesters may speculate on the reaction of Richard F. Walsh, prez of the International Alliance of Theatrical Stage Employees, who solemnly swore allegiance to the AFL-CIO ethical practices code at the union's recent St. Louis convention.



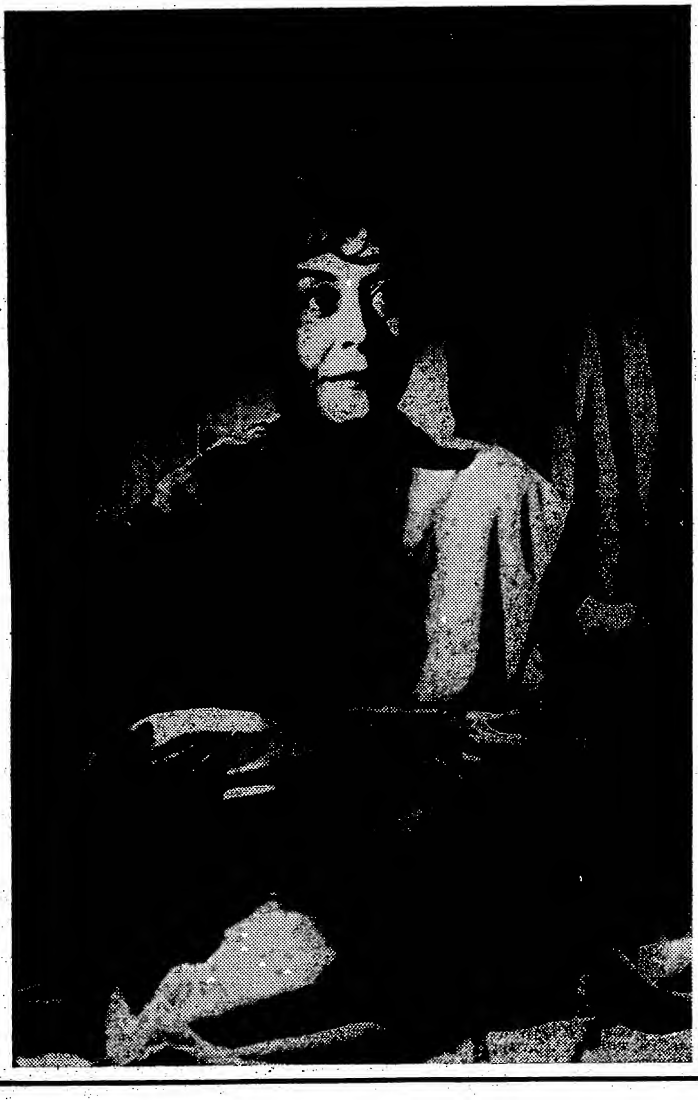
together for the first time

ANNA MAGNANI

and

GIULIETTA MASINA

in



nella città l'inferno

(HELL IN THE CITY)

Directed by

RENATO CASTELLANI

Produced by

GIUSEPPE AMATO

For RIANA

ROME — PIAZZA SS. GIOVANNI E PAOLO, 8

'They're Making Jersey Second-Class'

Allied Plots Litigation—Says Distribs Release Big Pictures Too Long After Broadway

Injunctive relief against alleged distributor trade practices which are said to be making the New Jersey territory a second-class community will be sought by the Allied Theatre Owners of New Jersey. Decision on this action was taken by the Allied States Assn. affiliate at its annual convention last week at the Concord Hotel, Kiamesha Lake, N.Y.

The Allied unit has retained an attorney—Edward Rome of the Philadelphia law firm of Blank, Rudenko, Kraus and Rome—to press its complaints through legal channels. Rome was hired after he made a survey of the N.J. territory and reported his findings and the unit's legal rights to the convention. On the basis of Rome's conclusions, the exhibitor organization authorized him to proceed with the necessary legal actions. It has not been decided as yet whether the suits will be brought by individual members of Jersey Allied or if the Allied unit will file complaints as a trade association. Rome's retention was based in part on his successful efforts in obtaining the move-up of runs in the Camden area.

The core of the Allied unit's complaint is that theatres in New Jersey are not able to obtain the big, important pictures when these films mean something at the boxoffice. It's pointed out, for example, that such pictures as "The 10 Commandments," "The Bridge on the River Kwai" and "Around the World in 80 Days" are not available to the majority of N.J. theatres for possibly a year or more because of their extended engagements on hard-ticket runs in Broadway first-run houses.

As part of their beef relating to N.J. becoming a second-class community because of its lack of the outstanding pictures, the Jersey Alliedites will appeal to Gov. Robert Meyner and other N. J. political leaders. Their argument and appeal will be based, for the most part, on the "white paper" recently issued by National Allied.

The Concord conclave also discussed the failure of the industry's proposed business building campaign. As a consequence, it was decided to investigate the possibility of N.J. Allied spearheading a drive of its own. The thought was introduced that perhaps it would be wise for the organization to place particular efforts behind certain, selected pictures. The Allied unit was particularly impressed with Allied Artists' campaign on "Macabre" and a committee was appointed to learn what the AA drive cost aand to what extent the picture was aided by the extra bally.

Nudie Plays Drive-In

Dallas, Aug. 26.

Robert Hartgrove has the American premiere showing here of "Forbidden Paradise" on the east screen of the Twin Drive-In Theatre.

The "adults only" nudist colony feature, filmed in a Swedish cult camp, carries a 90c person admission.

Society of Cinema Artists Inc. has been authorized to conduct an entertainment business in Maspeth, Queens County. Capital stock is 100 shares, no par value. Leiman & Trace were filing attorneys at Albany.

New York Theatre

RADIO CITY MUSIC HALL
Rockefeller Center • CI 6-4600
REX HARRISON • KAY KENDALL
"THE RELUCTANT DEBUTANTE"
JOHN SAXON • SANDRA DEE
AN AVON PRODUCTION FROM M-G-M
and GALA NEW STAGE SPECTACLE

YOUR FILMS WITH SPANISH SUBTITLES CAN BE DISTRIBUTED BY
V. TEIXIERA
Apartado 9171, Caracas, Venezuela

TITLES TOO CLOSE

WB Squawks That 20th Treads On Rights

Hollywood, Aug. 26.

Warner Bros. has protested to MPAA Title Registration Bureau over 20th-Fox tabbing "Murders in the Rue Morgue" and indie producer Alex Gordon for registration of "The FBI's War Against Crime."

Protests are based on WB's "Phantom of the Rue Morgue," produced in 1954, and its current production of "The FBI Story."

Curley, 84, Sues Columbia Over 'Last Hurrah'

Boston, Aug. 26.

James Michael Curley, now 84, former mayor, governor and political boss, is seeking temporary injunction against Columbia's film, "The Last Hurrah" based on the novel of Woonsocket's Edwin O'Connor. Although his attorney Julian Yesley denies that the suit is inspired by Curley's own book, "I'd Do It Again," which he hopes to have filmed, the petition in Suffolk Superior Court, due for hearing tomorrow (Wed.) says the exhibition in the Boston area of "Hurrah" would cause Curley "irreparable damages to property rights" in the autobiography.

Curley charges in his suit that the film is "indecent and unprivileged invasion" into his private life. In "The Last Hurrah," according to the suit, the character of Frank Skeffington coincides in many details with "the well known characteristics of the plaintiff's personality." Author O'Connor has consistently denied that Curley is the "Frank Skeffington" of his novel.

On Aug. 6, 1956, Curley lectured on the book at the U. of New Hampshire and at that time was asked "are you Frank Skeffington?" Curley replied "*I'm satisfied that everybody recognizes that I'm Skeffington.*"

Acting on the Curley protest, Suffolk Superior Court Judge Charles A. Rome ordered Columbia Pictures, Inc. to have a representative in court tomorrow (27).

The Columbia Pictures rep will be asked to show cause why a temporary injunction banning a showing of the film should not be issued. The petition further stated that the principal character of both book and film, "Frank Skeffington" presents an erroneous impression of Curley's career and private life despite author O'Connor's repeated denials of any link between the twain.

Public showing of the film, Curley contends, would constitute invasion of his "right of privacy and bring him into disrepute."

Curley's ire was ignited, it was reported, when Columbia Pictures Inc. sent photographers to take pictures of City Hall and the Curley residences in Jamaica Plain and North Scituate.

Atty. Samuel Nesson, in whose name the Curley autobiography, "I'd Do It Again," is copyrighted, disclosed he has been negotiating with a New York producer, Dick Day, for an indie production of the book.

O'Connor, who authored the book, "The Last Hurrah," issued a statement from Wellfleet, Mass.: "As I've said all along, Frank Skeffington has no connection with former Gov. James Michael Curley. For those who still think he has, I earnestly recommend the reading of Gov. Curley's own biography, which rather dramatically stresses the difference between the two men."

A spokesman for Columbia Pictures said the film "does not mention any specific city nor does it mention any man named Curley. I don't think there is any justification on former Gov. Curley's part in seeking to block its showing."

Menotti

Continued from page 2

vin," however, even matching the limited engagement of Menotti's "Saint of Bleecker St." would appear slim.

Menotti, who shuns adaptations in favor of original librettos, has once more chosen a highly dramatic subject and it is the story element that is the major component. "Golovin" tells of a warblinded young man in a European country into whiose mother's villa comes a lodger, a lovely woman, with her little boy, whose husband is a prisoner of war. The agonizing love story, with its inevitable tragic end, is a variation on the Menotti theme of homelessness — a theme providing many opportunities for lyrical love songs and dramatic passages of despair, yet the most that Menotti manages to achieve is melodrama.

While many of the orchestral interludes and musical backgrounding are both compelling and musically rewarding, with but one possible exception this is an opera singularly lacking in sustained arias. There are half a dozen times when short phrases hold promise of fulfillment, but for some reason they are immediately dropped and the recitatives resumed. In fact, "Golovin" suffers chiefly from being an opera of recitatives solely for story progression rather than libretto on which to hang Menotti's musical creations. The one prolonged aria, with Patricia Neway as the mother, Ruth Kobart as the maid and Franca Duval as Maria Golovin, singly and in trio was beautifully sung in a way that one has come to expect from earlier Menotti works. But the others are provided with little into which they can sink their teeth. Both story development and score are superficial, slim and undeveloped.

Each member of the small opening night cast (two sets of performers are being used through the 11-day Expo engagement) was dramatically able and of competent voice. As the tragic blind youth, Richard Cross, a virtual unknown who came out of a previous NBC Opera chorus line, was certainly capable of the demands—or lack of demands — of the role. Miss Neway, an old Menotti pro ("The Consul," etc.) was particularly effective. Miss Duval in the title role brought a dramatic persuasiveness to her part but certainly merited a better musical assist from Menotti.

Roubel Ter-Arutunian's settings was one of the major assets of Samuel Chotzinoff's exacting production. The lighting, unfortunately, could hardly be described as imaginative and left much to be desired, despite the use of the newest gadgetry in electronic boards. Peter Herman Adler's conducting of the Antwerp Philharmonic Orchestra was sure and full bodied.

A word about the American Theatre. Architect Ed Stone's circular creation is a thing of beauty, the acoustical quality matching the contemporary decor. Unless the Belgium Government changes its mind, (it's been offered as a gift to the Government) it's scheduled to be torn down when the Expo closes in October. It would be a pity and a waste.

Love That Brigitte

Minneapolis, Aug. 26.

Brigitte Bardot stars in three pictures running simultaneously here.

Downtown her newest, "La Parisienne" is in its fourth week and another firstrun, "Mam'zelle Pigalle," has just opened uptown in a way that indicates a long run for it, too.

But most remarkable is the French dialogue with English subtitles version of her "And God Created" boxoffice performance at the neighborhood "fine arts" Avalon where it's now in its seventh week and no end of the run in sight.

This is after "And God Created Woman" in its dubbed English dialogue version ran six weeks downtown when initially shown here and had previous long engagements at three other local neighborhood "fine arts" houses.

Polk Theater Corp. has been authorized to conduct business in Queens, with capital stock of 200 shares, no par value. Bernard I. Scherer of New York filing attorney at Albany.

Eitel Monaco Views—Updated

Rome, Aug. 19.

Specific hints regarding probable Italian demands at the upcoming U.S.-Italo pact renewal talks are contained in an interview given this week by ANICA topper Eitel Monaco to the Italian weekly 'TEMPO.'

According to Monaco, the current dubbing fee should in the future be regulated by a sliding scale, based on the foreign films' local grosses, and not via the flat sum now in force. Other Italo targets in the upcoming talks would be a "better regulation of the use of frozen funds" on the part of Yank companies operating here, in order to help investments in Italian production; and the reduction of the large number of old pix and reissues on the Italo market.

He no longer feels the quota imposition a problem, as the U.S. now produces only about 250 features a year, with only 150-odd of these interesting European market.

Monaco also says he's not in the least worried regarding enforcement and consequences of a European Film Community. He added that Italy is now prepared to remove all import restrictions on films with any of the six member countries, similarly to the successful past and present setup held with France, with which country Italy has in the past eight years co-produced 300 films (150 in Italy, 150 in France). As far as the legislative problems of an ECM pact are concerned, Monaco says that Italy is already in the position in which treaty countries have been called upon to find themselves in 12 years' time.

Monaco termed dubbing fees "internal taxes on the use of voices of our actors .. .," and as such a kind of "perfectly legtimate 'royalty.'"

Inside Stuff—Pictures

Independent distributors of foreign films are killing the goose that laid the golden egg via their insistence on advance guarantees and stringent terms from the art houses, Herbert Rosener, West Coast operator of art situations, said in New York this week.

"It's come to the point where a fellow will buy a picture in Europe for $5,000 and then goes to the theatres and asks $10,000 advance guarantees," Rosener said. "The bigger independents go to Europe, pay fabulous sums for films, and then the burden of 'recovery' is on us, the exhibitors."

Rosener, who also distributes imports regionally on the Coast, operates the Beverly Canon and the Vagabond in Los Angeles, the Stage Door, Clay and Larking as well as the Crest in San Francisco (along with six commercial houses on Market St.) and the Guild and Fine Arts theatres in Portland.

Though he's expanding his circuit, Rosener said he basically didn't believe in chain operation for the artists. "They must be individually managed," he held.

The 20th-Fox promotion stunt, promising $100 to the first patron who could prove that the story of "The Fly" couldn't have happened, has touched off a lively correspondence from scientifically-minded youngsters. 20th had had hundred of letters, many of them intricately documented, to "prove" that there couldn't be such a thing as a man with the head of a fly. One nine-year-old did such a thorough analysis of the problem, his mother sent on the letter. Another man, after outlining his arguments, concluded with: "*Send the money. Please act fast!*"

Jerome Hellman, president of Ziegler, Hellman and Ross, has left for Europe to conclude the contracts for a cartoon feature based on Charles Dickens' "A Christmas Carol." As arranged by Hellman, the film will have Christopher Fry as adapter, Alec Guinness as narrator, and Ronald Searle and David Hilberman as the animators. Searle and Hilberman operate as Perputa Productions and Hellman is arranging the contracts between Perputa, Fry and Guinness. He will also discuss financing of the feature, which will be produced in England.

Cary Grant handled the personal invitations for the advance screening of "Houseboat" at the Capitol tonight. Calling from the Coast the latter part of last week, and in Gotham upon his arrival this week, he said he thought it a good idea if press reps attend. It was an interesting bit for reporters who, not having been at their desks when the Coast calls came in, later received the message. Grant simply had left his name, didn't say where he might be reached and gave no information about the matter.

Under his deal with United Artists, Ilya Lopert will supervise the distribution of foreign films going out via UA in the States, and also may produce for UA (as he did with "Summertime.") However, UA execs nix reports that Lopert also will have any hand in UA's overseas distribution.

Nat Taylor Opens Chaplin Film During Toronto Expo

Toronto, Aug. 26.

Nat Taylor has the Canadian rights to the never-seen-in-America Charlie Chaplin feature, "A King in New York." He's opened his nabe's arter, during current Canadian National Exhibition, timed to catch American and Canadian tourists. He's also running paid ads in Buffalo, N. Y., newspapers to attract the curious to Toronto.

Taylor operates 60 theatres in Ontario but so far has limited his handling of the Chaplin film to the annual expo here. His distribution setup is International Film, of which he's president.

Chaplin feature is being screened this week for bookers of Famous Players (620 Canadian theatres) and Rank's Odeon chain (160 situations) and it remains to be disclosed whether the spoof on the United States will be circuited in this Domonion.

Taylor apparently stole a march on Canadian competitors by closing a deal for Canadian distribution rights with Chaplin and his world distribution representative, Miss R. M. Ford, with the Taylor deal for Canada closed in Paris where Nathaniel Taylor and his wife, Yvonne, were on holiday

20th 6-Month Net Up To $5,233,009

Net of $5,233,009 for the 26-week period ended June 28, 1958, was reported yesterday (Tues.) by 20th-Fox. Total amounts to $2.29 per share and compares with a net of $4,069,865 or $1.54 per share for the same period in 1957.

The company declared the quarterly cash dividend of 40c per share, payable Sept. 27 to stockholders of record Sept. 12, 1958. Second quarter earnings were $3,085,297 against $1,898,185 last year.

Earnings for the 26 weeks ended June 28, '58, were after provision of $4,756,000 for income taxes.

Prod. Extras to Give Facts

Hollywood, Aug. 26.

Screen Extras Guild has asked its members to report any contract violations, averring some members are derelict in such reports.

SEG relies on members' notifications in order to "catch any wouldbe chiseling representatives of employers," the guild said.

Problem of Bout's 'Pass-Outs'

Albany, Aug. 26.

To prevent any possibility of "smart guys" using stubs of their $3.50 admission tickets for last week's Patterson-Harris heavyweight championship bout on TelePrompter's closed circuit, to walk out and bring in friends "on the cuff," Fabian's Palace in Albany set up a special "pass out" arrangements. The theatre doors opened at 8 p.m., but the fightcast did not start until 11. This meant that many patrons took advantage of pass-out privileges.

A large lobby sign cautioned ticket holders to keep their stubs. A table to handle pass-outs was placed near exiting doors, with George Lourinia (regular manager of the circuit's Saratoga Drive-in, Latham) in charge.

He required passers-out to turn in their stubs, giving them a "refund pass" in exchange. When they re-entered, the passes (of which notations were made) were turned back, and the stubs were returned to the original holders.

This arrangement—sometimes used at drive-ins—prevented a man from entering with several friends, later picking up their stubs, leaving the theatre and coming back with "outside" acquaintances—on the strength of the stubs in their hands. Manager Bill with established the Palace's "block off."

A high point in phenagling at Albany fightcasts was reached several years ago, at the then Grand (since demolished), when counterfeit tickets turned up.

Resumed Mexican Barter With Europe Seen Ultimately Adverse To U.S.

By ELVIRA T. MARQIS

Mexico City, Aug. 19.

Mexico's new foreign film trade policy which was initiated by Jorge Ferretis, head of the Direccion General de Cinematografie (equivalent to MPEA), is beginning to pay off for the Mexicans but is hitting U.S. film exports to Mexico.

According to Ferretis, Mexico imported in 1957 approximately 188 American films whereas this year they will buy only about 130. Despite this sharp drop, however, American pictures will still amount to at least 1/3 or more of the total of films Mexico expects to exhibit during 1958, Ferretis points out.

The slackening in the import of American films appears to be due, largely because Mexico has again opened up trade with the European film market, on which Ferretis had clamped an embargo in 1955. This move had been in accordance with his policy to only buy foreign films from countries who in turn buy Mexican pictures. And before 1955, Spain had been the only European country to do so. The United States and the Argentine were the only two other countries that would accept Mexican productions, he contends.

Ferretis' policy calls for a film-for-film trade, enforced on all countries but the United States and Great Britain. Agreements have already been signed with France for an equal exchange of 23 pictures; with Germany for 20; with Austria for 10; Spain 8; Italy 4. Other agreements are in the process of being signed, Ferretis says.

One of the reasons which exempts the United States from Ferretis' rigorous demands is the fact that Mexico still produces by far fewer movies than it imports from Hollywood. Last year, for example, Mexico produced all told 94 features while it bought 188 from the States.

Then, too, America always has been and still is the biggest customer the Mexican film industry has. And, since the enormous influx of Puerto Ricans to New York, Mexican films are doing bigger and better business in the United States than ever, Ferretis states.

He also expresses his satisfaction over the fact that "the English speaking population in the States is beginning to attend Mexican movies. To promote this newly awakened interest, Mexico has just started to dub some of its A productions into English, he says. The average cost of dubbing a feature comes to approximately $10,000 in American money.

The reason why Ferretis has made a special quota arrangement with Great Britain for film import-export is, that the Rank Productions in England have agreed to dub themselves both, the English films they send to Mexico and the Mexican pictures they import. The agreement calls for 15 British films against 5 Mexican films.

Most trade agreements made so far have been the direct result of Mexico's participation in international film festivals, says Ferretis.

He also comments that Mexico has no specific trade agreement with the USSR or its satellites. As Mexico will not accept films with political tendencies from any country, there have been few pictures to import from the communist nations until now, he remarks. The only USSR pictures shown in Mexico so far have been, "Othello," "Don Quixote" and "The Russian Ballet."

New Suit Seeks Liquidation Of Republic Pics

Dissolution of Republic Pictures Corp. and appointment of a receiver pending its break-up is sought in a minority stockholder suit brought last week in N. Y. Supreme Court. A Rep shareholder since 1954, Abraham Meltzer charged that the management of prexy Herbert J. Yates has caused the company to reach the point where it is "no longer in the business of making motion pictures."

Yates, according to papers filed by attorney Louis Kipnis, has working control of the firm through ownership of 74,469 shares of common stock coupled with holdings of his family. By means of such control, suit contends, Yates has been operating the company as a "private" business. Moreover, it's claimed, six of the 11 directors own none or less than 400 shares. Bernard E. Smith Jr. is named as the only board member not subservient to Yates' alleged domination.

Court is being asked to "direct and require" that the Rep board take all proceedings necessary to achieve the company's dissolution because the "Yates-dominated" majority of the board "willfully and recklessly" refuses to adopt a dissolution resolution. This refusal is alleged to be grounded upon the "selfish" purpose of enabling the Yates family to "enrich and aggrandize" themselves at the expense of Rep.

Meltzer, who is a certified public accountant, asserted that Yates' activities justify dissolution since no dividends had ever been paid on the common stock. In addition, he cited Rep's net loss of $1,362,420 for fiscal 1957 after a credit of $500,000 recoverable under the income tax laws. Action also raps Yates' salary contracts as being in excess of reasonable compensation and charges the exec with pressuring the company to star Vera Ralston (Mrs. Yates) in 20 films from 1942 through 1954. These pictures were described as "financial failures."

SHIFT POSTS IN AUSTIN

Austin, Aug. 26.

In recent changes at Austin houses of Trans-Texas theatre circuit, George (Rip) Reynolds became manager of Texas, replacing University of Texas graduate drama student Jim McLarty.

Fred Morsbach, whose brother, Glenn, manages the Chief and Bur-net, Trans-Texas ozoners here, became manager of the Capitol. He replaced Jimmy Nunnery.

Interstate Circuit Sez Houston Streets Not For Pay-See Cables

Houston, Aug. 26.

The city's right to grant franchises to private firms for use of public streets as right-of-way for pay tv cables was questioned by the Interstate Theatre Circuit Inc., and the operators of KTRK-TV, the Houston Consolidated Television Co.

The question was posed in separate petitions turned over to the City Council. No action was taken. At the suggestion of Mayor Lewis Cutrer, the petitions were referred to the City Legal Department for an opinion.

City Attorney Richard Burks said it might take some time—possibly as long as two or three months—to fully brief the matter. The Public Service Department has set a public hearing on proposed franchises for Sept. 4.

Interstate Circuit operates 10 houses here.

Pretty Good in Atlanta

Atlanta, Aug. 26.

Loew's Grand Theatre took in $5,800 for closed circuit telecast of Floyd Patterson-Roy Harris heavyweight championship bout week ago Mon. (18). Some 1,800 fans (Grand has 2,040 seats) paid $5 for loges and $3.50 for rest of seats. Gamblers put their dough on Champ Patterson, but Texas boy from Cut 'n' Shoot was popular favorite. Telecast, sponsored by TelePrompTer, gave better quality picture this time than it was for Basilio-Robinson go, which packed Grand. This was attributed to better type cameras.

Both newspapers, p.m. Journal and a.m. Constitution, had sports writers at theatre and covered bout from that vantage point as well as interviewing fight fans.

2 WIDOWS, SON SUE TODD PLANE OWNER

Elizabeth Taylor, Mike Todd Jr. and Martha Cohn, widow of writer Art Cohn, last week filed a $6,500,000 damage suit in N.Y. Federal Court against the three firms that owned, operated and controlled the plane on which Todd Sr. and Cohn met death March 22 near Grants, N.M.

Named defendants are Ayer Lease Plane Inc., owner of the ill-fated Lockheed Lodestar; Trade-Ayer Inc. of Linden, N.J., and the Michael Todd Co., Inc. It's charged that these three companies were negligent in the management, maintenance and control of the plane.

Although the Michael Todd Co. is controlled by Miss Taylor, the showman's widow, and Todd Jr., it may be sued as an individual even by those who hold a majority of its stock. Action also claimed that the impresario was in good health and had a high earnings expectancy.

OWEN TOASTS HOULIHAN

Names Promoted Exchange Exec's Original 'Sponsors'

Albany, Aug. 26.

The sentimental side of a fiercely competitive business showed here at the testimonial dinner to Don Houlihan, departing to head Paramount's Boston exchange. The occasion induced Hugh Owen, Par veep, to leave his Manhattan lair and come along with Par Eastern Division Manager E. C. De Berry.

Owen looked back to his first hiring of Houlihan from 20th-Fox for the Albany post from which he has now graduated. Why had he (Owen) picked Houlihan?

Owen pointed to a guest on the dais—George Lynch, chief buyer for Schine Theatres — and mentioned him and the late Ted O'Shea, then a Paramount sales official, as pitching for Houlihan in 1951. Owen spoke of O'Shea as *"our beloved"*; added, *"God rest his soul."*

"I am very proud for my company, and very happy for myself, that I followed their advice," Owen stated. He lauded Houlihan's "awareness of the conditions that exist in our industry today" and his ability to "meet them."

Albany's Variety Club will hold its annual Golf Day at the Shaker Ride Country Club, Sept. 8.

If Sports Exempt From Antitrust It May Help Pay-See, Sez Celler

Washington, Aug. 26.

As the Senate was forced to kick the "dead" sports anti-trust exemption bill in the head to make it lie down, Rep. Emanuel Celler (D., N. Y.) was terming the measure a product of a conspiracy between baseball and pay-tv interests.

Celler quoted a letter from International Telemeter vice president Paul MacNamara to the effect that baseball would be willing to go into feevee as proof of his contention.

The Senate Judiciary Committee killed the bill giving sweeping exemptions from antitrust laws, including broad powers to act in concert in banning radio and tv coverage. But Sen. Everett Dirksen (R., Ill.) popped up with the measure as an amendment to a completely different bill. Such moves can work only if no Senator objects, because there is a Senate rule against amendments not related to the bills to which they are attached. There were objections.

Celler had pressed for a sports exemption bill in the House which would have forced the sports people to prove their practices "reasonably necessary" in order to avoid antitrust prosecutions. At that time the powerful broadcasting lobby hadn't swung into action, and the House buried the Celler version in favor of what Celler termed a "blank check" bill.

The letter to Celler by MacNamara cited the difficulties caused not only to minor leagues by free television, but also the loss in gate receipts for major league games. Coin-slot-tv, on the other hand, would add income to expand baseball instead of killing it off, MacNamara contended.

Celler said MacNamara "let the cat out of the bag" and added that "the Senate Judiciary Committee has rendered a signal public service by tabling the blank check sports bill. Its passage would have provided a green light to pay-tv promoters and the club owners to agree among themselves to outlaw the free telecasting of major league baseball games."

Technically Flawless

According to TelePrompter, the closed-circuit theatre telecast of the Floyd Patterson-Roy Harris heavyweight championship fight last week went off for the first time without a single technical error in the entire network operation.

Results are credited to the pre-planning by the company's engineering department under the direction of veepee Hubert J. Schlafly Jr., according to TelePrompter prexy Irving B. Kahn. The company utilized 1,000 engineers throughout the country on the night of the event.

Louis R. Lurie Fresh Out From Under Film Biz

San Francisco, Aug. 26.

A hint of Frisco capitalist Louis R. Lurie's current attitude toward film stocks—and especially Loew's—came out of the $8,000,000 Embassy antitrust trial before Federal Judge Edward P. Murphy here.

The Judge wanted to check Lurie's possible bias and asked:

"Do you own any stocks or do you have any financial interest in any of the companies which are being sued here?"

A.—I do not know who is sued. As a matter of fact, I have no interest in this case one way or the other.

Q.—Do you own any interest, financial or otherwise, in Loew's Inc.?

A.—I did but I sold all my shares recently.

Q.—Warner Brothers Pictures?

A.—I had many thousands of that but I sold it. I think it is all sold but 50 shares.

Q.—Do you have any interest in 20th-Fox Film Corp.?

A.—The Louis R. Lurie Foundation, I believe, has 500 shares of that.

Q.—The National Theatres Corp.?

A.—I think 500 of that, through the split.

The Judge then took Lurie through the rest—Columbia, Universal, RKO, UA and Paramount—and Lurie said no, winding up:

"None, but I have owned stocks in all the companies you have mentioned, by the way, at various times, but I have not owned stock in those for years."

NEW HAVEN EXCHANGE WINS METRO MOSTEST

Metro's New Haven exchange emerged as the winner of the company's "Back on Top in '58" sales drive, according to sales chief John P. Byrne. Phil Gravitz is the manager of the New Haven office.

The drive, which included the U.S. and Canada, covered a period of 20 weeks, starting Feb. 7 and ending June 26.

Runners up were: second, N.Y., district manager Saul Gottlieb, managers Louis Allerhand and Harold Zeltner; third, Cincinnati, manager H. Russell Gaus; fourth, Albany, manager Edward R. Susse; fifth, Detroit, manager Lou Marks; sixth, Toronto, manager Reg Wilson; seventh, Philadelphia, manager William A. Madden.

Paramounteers Circling Globe on Bass Drum

Paramount global distribution chief George Weltner and ad-pub v.p. Jerry Pickman are slated to embark on a global tour Oct. 1. In effect, they're off to tell the world about the upcoming pictures from Par and the company's outlook as demonstrated by strong production investments.

Weltner and Pickman will call on Par reps and exhibitors in numerous of the world capitals.

SLOW-QUEUE ANGLES AT SAN ANTONIO AUD

San Antonio, Aug. 26.

One of the largest crowds here in many years watched the closed circuit Roy Harris-Floyd Patterson title bout on a Teleprompter screen. Long lines jammed the Municipal Auditorium an hour before the fight and late fans waited before the boxoffice as late as the fourth round. Although an attendant announced the fight underway none left their places in line. Some still bought tickets as late as the sixth round although they had been in line a half hour before fight time.

The auditorium crowd totaled 4,000 when all the returns were in and the gross take was $10,642.50.

The Texas total was 40,630 spectators and more than $180,000. Dallas had 9,100 for $36,000 and Houston at three locations, 12,632 and $58,000.

Other Texas cities included Odessa, 3,400 and $15,447; Fort Worth, 2,959 and $10,350; Austin, 2,053 and $6,385; Waco 1,446 and $5,343 and Amarillo, 1,204 and $5,254.

'Pork Chop Hill' Might Have Honolulu Preem

Honolulu, Aug. 26.

Sy Bartlett, producer of "Pork Chop Hill," starring Gregory Peck, hopes for a possible special premiere showing of the Korean war film here late this year.

A Honolulan, Tsugio Ohasi, is the real life prototype for a war hero which is played in the picture by George Shibata. Ohashi's company commander in Korea, Lt. Joe Clemons, is technical adviser of the film.

Bartlett, currently visiting here, said he'd like to have the special showing here as a courtesy to Ohashi. Film is set for United Artists release.

THERE'S JUST NO RESPITE ON THOSE HARRIS-SPARKED TV CHANNEL HEARINGS

Washington, Aug. 26.

The FCC and the tv industry may be rocked again in September, according to staff members of the House Commerce Legislative Oversight subcommittee, following announcement of renewed hearings by that group beginning Sept. 16 and continuing for two weeks. While the hearings will start with more probing into the Bernard Goldfine business with the Securities and Exchange Commission, three more tv cases are on tap, according to subcommittee chairman Oren Harris (D., Ark.).

Most sensational is apt to be the case involving Pittsburgh channel 4, in which charges are again due to be made, involving alleged payoffs and illegal contacts with FCC commissioners. This case already achieved headlines some months ago with revelations that former FCC chairman George C. McConnaughey had formed a law partnership with the attorney for the winning applicant after voting his way.

McConnaughey denied reports that he had been guaranteed $80,000 for two years. He said the contract was to the opposite effect, that the former chairman was to draw $80,000 in annual business before the partnership could come into effect. Within a few weeks after all of this came to light, the partnership was dissolved.

Harris also said the subcommittee would look into the Boston channel 5 and Miami channel 10 cases. But since both of these have been remanded by the Appeals Court to the FCC for hearings on whether there were violations of law sufficient to warrant cancellation of licenses, it is presumed that the subcommittee will not probe too deeply at this stage.

It was the Miami channel 10 case, subject of lengthy subcommittee hearings, which blew the lid off the FCC, shook the tv industry, and resulted in the resignation of FCC Commissioner Richard A. Mack. The subcommittee never got to Boston channel 5, despite frequent and pungent hints that the staff had evidence of wrongdoing, but presumably would now want to wait for the FCC to conclude its own court-ordered probe.

Harris has said in the past that subcommittee information on file indicates that as many as 25 of the most important tv stations in the nation could have their licenses put in jeopardy if the subcommittee pursues its probe. And he promised a tenacious pursuit. Aside from those already mentioned, Miami channel 7, and tv stations in such cities as St. Louis, Indianapolis and Fresno have been spoken about in these terms by subcommittee staff members.

With only two weeks set for the September hearings and with the loquacious Bernard Goldfine with his multitude of interests and dealings set to lead off, it is questionable how much digging Harris and his subcommittee will be able to do into television in September. But Harris recently asked and received an extra $60,000 from the House for further hearings in both September and November, after elections.

$3,200,000 Gross On Paar, 'Today'

Since Aug. 1, NBC-TV's "Today" and "Jack Paar Show" garnered sufficient new and renewal biz to give the network more than $3,200,000 gross billings. Highspot was a new 52-week order from DuPont for 160 participations on "Today" and 21 participations on "Jack Paar Show."

Other new biz came from National Presto Industries, Bulova Watch, Sandran Floor Coverings and Stark Brothers Nurseries. Renewals were from General Foods, Norelco Shavers and Jackson and Perkins.

Wheeler Exits NBC London To Be TV Chief of USIA

Romney Wheeler, prexy of NBC International Ltd. with headquarters in London, is resigning to become chief of tv for the U. S. Information Agency.

Wheeler joined NBC in 1950 and was London correspondent, network representative and director of European operations. He became prexy of NBC International Ltd. last year. There's no replacement as yet for the NBC overseas post.

James Roosevelt Hints Congress Action Aimed At 'Balanced Programs'

Washington, Aug. 26.

Stronger FCC control over radio programming will be pushed in Congress, according to Rep. James Roosevelt (D., Calif.). Roosevelt made public a reply by FCC chairman John Doerfer to the California Democrat's inquiry about what the FCC is doing to make sure radio stations are giving the public "reasonably balanced" programming.

Roosevelt did not mention tv, but the Doerfer reply made it quite clear that regulations affecting one would also affect the other.

Roosevelt asked specifically, in light of the holdup of renewals of licenses for several Atlanta radio stations, whether the FCC makes systematic checks of radio station programming and whether the Commision feels it has enough legal authority to do it.

Doerfer pointed out that the Communications Act forbids censorship of radio and tv programming, but added that the FCC believes it has the power to hold radio and tv stations to programming promises made on their applications for licenses. He said the Atlanta license holdups were due to doubt that the promises had been kept.

Roosevelt commented that, "the question still remains in view of this letter: does the Commission need a more direct instruction that Congress feels the American public is entitled to reasonably balanced presentations from the radio stations? I think the answer is clearly yes'."

'BRAINS & BRAWN' A TWOFER SETUP

The "Brains and Brawn" show, which played the Paris video outlets under the Gallic billing of "La Tete et Les Jambes," and which bows in on NBC-TV Saturday, Sept. 13 at 10:30 p.m., will call for two emcees and two directors. Liggett & Myers is the sponsor.

Herb Moss, producer of "Brains and Brawn," signed Fred Davis to handle the studio-originated end of program while Jack Lescoulie will preside over the remotes. Paul Bogart has been assigned a studio director's role and Craig Allen, NBC sports director, will cover both inside and outside events.

Golfers Sam Sneed and Tom Bolt will put the preem show on the air from the PGA's tournament at the Wingfoot Country Club. Major production headache of program is the possibility of "rainouts" killing remote portion of athlete coverage. Answer will be a standby champ for each show whose sport can be studio-demonstrated.

WCCO-TV Goes Ampex

Minneapolis, Aug. 26.

WCCO-TV is boasting the distinction of being the first Northwest tv station to put in use the new Ampex videotape recording system which permits instantaneous recording of both a video program's picture and sound for a later date playback.

It's identical to the system which the CBS has been using for the past three years. WCCO-TV is the local CBS outlet.

THE HONEY DREAMERS

Currently, Arthur Godfrey Time, CBS AM and TV with Tony Randell

Records Transcriptions

Mgmt: ART WARD Direction

Oxford 7-9034 MCA

1 TV Show Better For Artists Than 100 on AM: Vallee

Ottawa, Aug. 26.

"One television show can do more for an artist than 100 radio programs," said Rudy Vallee, interviewed by Joyce Davidson on CBC's nightly "Tabloid" tv gabber. "Radio can still sell merchandise," said the megaphone man, but its power is waning. Television is the medium today."

Vallee said he didn't like to have to say such things about the medium (radio) which had done so much for him, but claimed strongly it was video that reached the people now.

Listing the w.k. performers he had started to fame, the "My Time Is Your Time" boy reiterated an earlier statement (on CBC's panel show, "One of a Kind") that Victor Borge had always failed to give Vallee credit for discovering the comic's potential talent and, during a nine-month period of managing Borge, starting him on his nitery and film career.

Vallee also told Miss Davidson that, when he sang through a megaphone in the pre-microphone days (with his eight-piece band) he closed his eyes because he felt foolish with them open. "It was no gimmick," he claimed, and went on to explain how he started the "crooner" category of chanters that gave the "soft, untrained voice" its big place in show business, currently upheld, he said, by Johnny Mathis.

At closer, "Tabloid's" crewman Percy Saltzman commented, "What he might have accomplished if he only had self-confidence!"

BRESSLAW IN TIFF WITH GRANADA TV

London, Aug. 26.

Bernard Bresslaw, the comedian who has leapt to sudden stardom by playing Private Popplewell in the Granada tv series, "The Army Game," is involved in a dispute with the Granada people. Bresslaw, anxious not to be typed, does not wish to return to the series when it takes the air again next month.

Granada claims that it has a contract with Bresslaw and still hopes to see him when rehearsals begin. Bresslaw has asked Granada to withdraw a statement that it had not been told of his intention of dropping out of the series.

Meanwhile, a new comedian of a similar type to Bresslaw has been cast in the coming series. He is Ted Lune and he will play a character which, Granada says, is nothing like the role Bresslaw made famous.

Italo TV's Classical Specs

Rome, Aug. 26.

A series of nine classic dramas will be staged by RAI-TV, the Italian television network, during the next year. Local video's ambitious cultural kick will consist of once-monthly specials of "fundamental" texts of the theatre, each to be presented in RAI's traditional Friday night drama slot.

Cycle will be opened Oct. 3 with Shakespeare's "The Taming of the Shrew," to be followed on Nov. 7 by Schiller's "Mary Stuart."

Other presentations are as follows: Sophocles' "Antigone," Dec. 5; Mollere's "Bourgeois Gentilhomme," Jan. 16; Shakespeare's "Romeo and Juliet," Feb. 6; Chekhov's "The Three Sisters," March 6; Lope de Vega's "Fuenteovejuna," April 3; Goldoni's "La Vedova Scaltra," May 3; Giovanni Guraud's "Gentiluomo per transazione" (Gentleman by Transaction), June 5.

Not known yet what actors have been set for the presentations.

Chicago's Co-op ATAS Spec

All Four Commercial Stations Join In on Half-Hour TV Academy Show Sept. 16

Chicago, Aug. 26.

A half-hour spec in behalf of the Academy of Television Arts & Sciences is in blueprint for Sept. 16, as a collaborative effort of the Windy City's four commercial stations. With Ed Sullivan coming in to emcee the show—and Jack Benny, George Gobel and Dave Garroway making special tapes for the occasion—it could well be the biggest local tv'er ever staged in this town.

Show will be beamed on WBBM-TV's channel, with Frank Atlass of that station as exec producer. However, it will be using the crews and remote facilities of WGN-TV to pick up the banquet at the ballroom of the Sheraton Hotel. Assisting Atlass will be Cliff Braun of WBKB, Bud Ellingwood of WGN-TV, Phil Bodwell of WNBQ and Barry McKinley of WBM-TV. All stations are donating talent, who will work gratis, AFTRA having given the project its blessing. All out-of-pocket expenses will be covered equally by the four stations.

Point of the show is to introduce Chicago to ATAS, which only recently began to organize a chapter. Toppers of the Chi branch feel the organization can give Chi the feeling again of being bigtime in show biz. The tv spec, it's hoped, will give ATAS the prestige it needs to expand its membership rolls here. At present, the Chicago chapter has 200 members from the core of the industry. Goal is a membership of 500 by year's end.

Nat'l Brewing's Regional On 'Strikes 'n' Spares'

A regional hookup was bought in the south-central U.S. by National Brewing to televise "Strikes 'n' Spares," a kegler stanza produced in Baltimore by Bert Claster Enterprises. What makes the deal interesting is that a regional brewery bought the program live on nine stations.

Stanza was carried by the same sponsor last year for 26 weeks on WBAL-TV, Baltimore. But this season, on similar 26-week rides, eight other stations, in Washington, Virginia, Pennsylvania and Maryland, will carry the show for the brewery. Show begins on most of the stations Sept. 8 and is set for a 7:30-8 p.m. period.

'You Asked for It' Asks $1,500,000 From 'Yours For Asking' in L.A. Suit

Los Angeles, Aug. 26.

Because their tv program, "Yours for the Asking," assertedly is "colorfully imitative" of plaintiffs' own seven-year-old tv show, "You Asked for It," KTTV Inc., M. A. Kitay and Jackie Lee Corp. are named defendants in unfair competition suit brought in Superior Court by Wayne Steffner Inc. and Cran Chamberlin, owners of "You Asked."

Complaint, which asks for an injunction and $1,500,000 damages, claims that plaintiffs' own tv program, telecast by ABC at a total cost of $10,000,000 for more than seven years, has been jeopardized and impaired by defendants' use of "Yours," which has caused "enormous confusion" both to general public and tv industry. As a result, according to suit, the plaintiffs' existing contracts and residual rights have been "substantially impaired."

Defendants have been ordered to show cause why they should not be restrained and enjoined from presenting any program under title in question or one similar which might confuse public with plaintiffs' own program.

Nelson Rockefeller As RTES First Speaker

Nelson, Rockefeller, Republican Party's gubernatorial candidate in N. Y., will be the first speaker this season of the Radio & Television Executives Society's (RTES) monthly luncheons. His topic on Sept. 10 will deal in part to the role of broadcasting in the economy of N. Y.

In a series of appointments, Richard M. Pack, Westinghouse Broadcasting Co. v.p., was named program chairman of RTES; Sam Cooke Digges, WCBS-TV, N. Y., general manager, round tables chairman; Sidney N. Berry, exec producer, production workshop chairman; Robert Teter, v.p., Peters, Griffin, Woodward Inc., chairman of time buying and selling seminar; Michael R. Santangelo, Westinghouse Broadcasting public relations director, chairman of public relations committee; Edward P. Shurick, Blair TV, chairman of roster yearbook committee; Lloyd Venard, Venard, Rintoul & McConnell, chairman, tables subscription; and Murray Martin, Communications Counselors, chairman of publications committee.

S. J. Perelman's 'Omni' Foursome

S. J. Perelman, having gotten his first bicuspids into tv fare two seasons ago with his "Golden Age of Burlesque" on "Omnibus" and his appearance on "Seven Lively Arts" last season, will repeat with a quartet of plays about Hollywood on "Omnibus" over NBC-TV this fall. Exact date and cast are not yet set.

Perelman will dramatize four of his stories, "And Thou Beside Me, Yacketing in the Wilderness," "Physician, Steel Thyself," "Danger — Moulting Plumage" and "Rent Me And I'll Come to You." Bob Saudek, producer of the "Omnibus" series, says the Perelman offerings will be telecast under the heading: "Malice in Wonderland: Four Hollywood Cameos."

Meanwhile, Saudek has also been casting the "Omnibus" program for December with Gene Kelly as commentator and dancer in a study tagged, "Dancing Is a Man's Game." Already set as male "dancers" for the occasion are Mickey Mantle, Sugar Ray Robinson and Frankie Gifford, the Giants' halfback.

McGredy's WBC Slot

Robert M. McGredy has been named national tv sales manager of the Westinghouse Broadcasting Co., replacing Thomas Judge, who has resigned.

McGredy, whose appointment was effective Monday (25), was former sales manager of stations WTOP, Washington, and WPAT, Paterson. He will report directly to Alexander W. Dannenbaum, WBC veepee in charge of sales.

NBC TINT WOWS 'EM IN EUROPE

CBS: 'Look At Us!'

CBS-TV's "never had it so good" status hit peak proportions this week when the stock hit a hot 35½ on the N.Y. Exchange. The Wall St. upsurge followed in the wake of the recent CBS earnings statement for the first six months of '58, showing an alltime high net income of $12,521,000, a 20% hike over the previous year.

What makes it particularly hot industry news is the fact that the networks, notably CBS in this instance, find that they can not only "live" within a recessive economic climate (as witness the flock of open time segments), but actually can adjust operations to achieve peak profit performance.

'Vote for NBC' Themes 1958-59 Campaign for TV Audience Buildup; Bilby Reprises Gee-Whiz Promo

NBC's huge arsenal of audience-building plans for the 1958-59 season covering advertising, promotion, publicity and exploitation were made known this week to all affiliates and calls for saturation air campaigns, all-inclusive station promotional material, magazine advertising, network newspaper advertising and an updated co-operative advertising plan.

The all-out buildup for the coming season's programs will be launched this month using as the campaign theme, "Vote For NBC." Louis Nye, Don Knotts and other network figures will simulate political scenes to sound off on the fall and winter program talent.

It is reported that NBC's on-the-air promotion will be more extensive than last year. Twelve different trailers designed to promote all shows are currently in the works. Trailers will get 422 exposures throughout the broadcast day with each trailer to be seen on 35 separate occasions. Under the new film package plan, if a client orders a mailing of 20-second promo trailers to station, NBC will share the cost on a 50/50 basis.

It is also understood that NBC will supply stations with more than 59,000 kits, 102,000 mats, 102,000 slides and more than one million announcements. In addition, it will present the stations with a "Special Promotion Project of the Week" plan designed to offset any big-budgeted show hoopla that may be sprung by opposition networks.

Mag Spreads

Equally towering in NBC's ballyhoo campaign is the magazine advertising schedule calling for some $200,000 in space expenditure in highlighting the daytime program setup. Furthermore, the fall programming structure will be extolled in more than 75 ads in NBC's owned-and-operated markets with every big show getting display space in five key cities in approximately 400-line ads. The mezzo tint process, first introduced last year, will be employed again.

Also aimed at keeping its rivals' audiences at the lowest possible

(Continued on page 42)

Hear Ye, Hear Ye!

Attention mystery drama scripters! Ethel Frank, associate producer in charge of scripts for NBC-TV's "Further Adventures of Ellery Queen," is carrying $100,000 in her handbag. She's hankering to spend it on scripts for the upcoming Friday 8 to 9 p.m. series under direction of executive producer Albert McCleery.

Whodunits should be wafted to Miss Frank at NBC, 30 Rockefeller Plaza, N. Y. C. She'll operate out of Gotham while other phases of the show will be handled by associate producer Darrell Ross on the Coast.

Jerry Lewis Plays Safe, Turns Down KRCA Cuffo Stint

Hollywood, Aug. 26.

Jerry Lewis exited the special half-hour show he had planned to star in on KRCA last Saturday, following a rhubarb involving NBC-TV and KRCA, its o&o outlet here. Lewis had been scheduled for the KRCA show cuffo, idea being it would trailerize his date at the Greek Theatre this week.

But word leaked out via the press that NBC-TV was irked at the KRCA date because it felt it might jeopardize a deal being finalized for Timex to b.r. Lewis' first three NBC-TV specs of the season. When Lewis learned of this he asked NBC-TV about it, but they denied being irked, but by this time the comedian decided not to go ahead with the show, that he didn't want to mar his "pleasant relationship" with NBC-TV where he's under contract.

Lewis explained over the weekend: "I got off the plane from Honolulu Thursday, and someone handed me a Daily VARIETY. On its front page I read NBC was irked at my doing this show cuffo. I turned to my wife and press agent and said it's the last thing I want to do. I will never do anything to irk them and mar our pleasant relationship.

"Now NBC-TV says it's not irked, but it's too late. I would do nothing to alienate our relationship . . . At least my show would have displaced an old movie," the comic kidded.

GULF OIL COIN SRO'S NBC-TV'S NCAA GRID

With the signing of Gulf Oil for one-fourth of the NCAA football games, NBC-TV has hung out the SRO sign for the nine gridiron contests slated to start on Sept. 20 and run through Dec. 6.

Each of the four bankrollers, Sunbeam Corp., Libby-Owens-Ford, Bayuk Cigars and Gulf will sponsor a quarter of each telecast of the "Game of the Week."

N.Y. Dems, GOP Air Time Splurge

Considerable coin was spent by both N.Y. Democratic and Republican State Committees for air time on local and state networks this week.

With Nelson A. Rockefeller now definitely the Republican candidate for governor, considerable more interest is being whipped up in the campaign.

WNYC, Gotham's municipal outlet, did thorough AM coverage of the major conventions and WCBS-TV had special 15-minute reports direct from Democratic and Republican convention headquarters, the first in Buffalo, the second in Rochester.

Walter Cronkite covered for WCBS-TV while Gabe Pressman and Frank Bourgholtzer represented WRCA-TV at the political gatherings.

Network outlets in metropolitan area also gave Liberal Party AM and tv airing.

A BIG HIT AT BRUSSELS EXPO

By GEORGE ROSEN

Brussels, Aug. 26.

Color tv is killing 'em at the Brussels Fair.

Jack Crutcher's "Operation Tint" on behalf of NBC International, by way of the State Dept., is one of the smash for-free attractions at Belgium's 500-acre carnival, with Europeans jamming into the tiny 400-seat RCA-NBC theatre tucked away in one corner of the U. S. Pavilion. If the same enthusiasm for NBC's prismatic video values as registered by thousands of Fair visitors daily could be transplanted onto U. S. shores, Gen. David Sarnoff's problems would be licked.

What makes it all the more remarkable is that Crutcher and his aides have thrown the whole thing together on spit. On a $7,200 program budget to cover the six-month span of the Fair, Crutcher's cross-the-board single-camera operation is something of a show biz-in-a-hurry phenomenon. Take, for example, these vital statistics: by Fair's-end, more than 2,500,000 people will have seen NBC-RCA's brand of compatible tint. That's at the rate of 120 quarter-hour shows per week (far and away topping any schedule envisioned for U. S. consumption) and virtually all of it live, except for cartoon fillers while stage and lighting are set for the next entry. That's more tv scheduling than the combined black-and-white tv operations throughout Europe.

Lotsa Excitement

True, these are no Clark Jones-Bob Finkel-Jess Oppenheimer productions (which are, these days?) but all things considered, these ad libbed, catch-as-catch-can day-after-day, hour-after-hour quarter-hour live vignettes have a special excitement all their own and are wowing 'em here. Along with Walt Disney's 11-framed motion pictures-in-the-round sideshow, which is poorly publicized and which one stumbles upon by accident, tint tv is one of the major hits of the U. S. Pavilion. In preparation for the time when Gen. Sarnoff decides on a fullscale "invasion" of Europe, this preliminary tint tv teaser represents a big win for RCA.

And on a $7,200 sixmonth program budget (and an overall operational budget of $700 a week, $600 of which goes into salaries), how does Crutcher do it? There is something of the pioneer spirit in the type of ingenuity put into play, one that, of necessity, is predicated on a beg-steal-scrounge philosophy. As his chief cook and bottle washer, Judy Frankel, an East Orange, N.J., gal who initially started out as one of the State Dept. guides at the Fair, doubles from Crutcher's secretary into a combination on-camera Jinx Falkenburg, Arlene Francis and Fran Allison with her own 35 shows a week ranging from fashions and home economics to puppeteering a

(Continued on page 40)

No Cuffo Interview, So BBC-TV Cools On Groucho Marx Series

London, Aug. 26.

Groucho Marx's negotiations with the BBC to sell them his tv series, "You Bet Your Life," have temporarily broken down. Groucho's manager, Robert Dwan, says: "The BBC seems to have lost interest."

Reason for the coolness seems to have sparked off when the BBC was unable to interview the Yank comic on his arrival. Dwan explained that Groucho does not do free tv interviews. Interviews are Groucho's stock-in-trade and he expects to be paid for them. Said Dwan: "When Groucho gives an interview it's a performance for him, like Hope wisecracking or Belafonte singing. He expects to get paid."

Can 'Ellery Queen' Be Delivered On Five-Week Notice? If So, NBC'll Pull Off Neatest Trick of Year

Piermont Vs. Piermont

Sidney Piermont who checked in at CBS-TV Monday (25) after resigning from his talent booking job at NBC to assume a similar role at Columbia as program coordinator, is in something of a quandary.

As of last Friday, Piermont was still booking talent for the flock of NBC variety shows for next season. He's now in a spot where he's competing with himself, for he's been assigned to the Garry Moore, Jimmy Dean and Lucky Strike CBS variety stanzas necessitating going after the same people.

If NBC can pull it off it will prove to be the neatest tv trick of this year or any other year.

Specifically it concerns the forthcoming "Ellery Queen" hourlong series, due to bow Friday nights 8 to 9 effective Sept. 26. That's only four weeks off (or exactly 36 days from the time the deal was finalized and NBC officially acquired the rights to the series). Show was negotiated without so much as a working script. The titular role hasn't even been set yet. Aside from the fact that Al McCleery will helm the 60-minute series, everything starts from scratch this week. Thus the big, big question is (and there's an approximate $3,000,000 program commitment involved): Can NBC pull it off on such short unprecedented notice? In contrast to the five-week "Ellery" working schedule, CBS took a full year to prepare its "Perry Mason" hour series. Nobody, but nobody, has delivered a 60-minute entry on such notice.

There's an even more ominous sidelight. NBC bought the show for Friday 8 to 9 in a bid to compete against CBS' "Trackdown" and Jackie Gleason. But along came ABC-TV prexy Ollie Treyz last week and threw the "Walt Disney Presents" series into the Friday competition via switchover from Wednesday night. "Ellery Queen" has its work cut out for it.

The chronology is interesting: Six months ago CBS opened negotiations to acquire rights to "Ellery." Three months later it allowed the option to lapse. Three weeks ago McCleery (ex-"Matinee" and champion of "cameo programming") asked NBC for his release. CBS made him a firm offer in writing. Then 10 days ago, NBC prexy Bob Kintner grabbed the rights to "Ellery" and McCleery was all set again for NBC on behalf of the new entry.

Assuming it's brought in on time, there's another "if(y" footnote. McCleery plans to bring the series in for $55,000 a week. As hour series go, that's rock bottom in anybody's book. The exec producer wants to use the cameo closeup technique. How that fits into an action series is one of the more intriguing wait-and-see aspects.

ABC-TV Hits 96% SRO on Daytime Program Bloc

ABC-TV's daytime bloc of 60 quarter hours now is about 96% sold out, with the probability that the bloc will be increased another 10 quarter hours weekly.

Coin inked to date represents about $373,750 weekly gross for time and talent. Under the reins of Jerry Chester, v.p. in charge of daytime tv, the net's plunge in the daytime field is over the break-even hump. Black ink, under the plan, begins running for the net at the 50 quarter-hour weekly sold out level.

Latest to come into the fold are Armour, Sunshine Biscuits and Reynolds Metals. All told there are 13 sponsors lined up, the biz placed through a variety of agencies. Kick-off date for the daytime strips is Oct. 13.

Programming set includes "Beat the Clock," pencilled in at 12:30 or 3 p.m.; Liberace, 1 to 1:30 p.m. and Peter Lind Hayes, 12 to 12:30. Hayes' stint, though, probably will be expanded to an hour, winding up at 1 p.m. Chester is looking at six other properties for the weekday strips.

Joining the daytime operation as an exec producer is Julian Bercovici, former manager of NBC-TV's nighttime program operations.

FOSTER & GREEN SELL ORIGINAL TO HOPE

Hollywood, Aug. 26.

"Made in Heaven," an original story by George Foster and Mort Green, has been bought by Bob Hope for approximately $50,000, with deal calling for the writers to pen the screenplay also.

Hope bought the 27-page outline as a starrer for himself, to be made by his Hope Enterprises. It's a contemporary comedy. William Morris agency negotiated the deal for the writers.

'Anybody Can Play' Gets Monday Slot for Salem

"Anybody Can Play," the quiz show in a summer run on Sundays at 8:30 over ABC-TV, has been pencilled in for the fall and berthed Mondays at 9:30 p.m. Salem Cigarets, currently sponsoring the program, will continue as bankroller.

With the shifting of the Lawrence Welk "Top Tunes and New Talent" from Monday at 9:30 to Wednesday at 7:30, the 9:30 to 10:30 Monday slot had been open on ABC-TV. With the inking of John Guedel's package of "Anybody," the network still has to come up with a show for 10 p.m.

Pontiac Specs Upped to Eight

Pontiac, which originally planned to sponsor six specials for the fall season has upped the total to eight and is currently negotiating with Gene Kelly to appear in a one-hour muscal to be filmed in Paris. The automobile company via its agency MacManus, John & Adams is near to closing the deal with Kelly.

The spec would be produced by Sheldon Reynolds for presentation next April or May. The television network has not been selected.

Pontiac has already inked Victor Borge, Mary Martin, Phil Silvers, Perry Como and Ginger Rogers, both for NBC and CBS specials. The seventh spec is to be produced by Roncom while the sponsor is searching for an eight show.

NBC-TV'S 1ST TAPE PILOT ROLLS SEPT. 8

Hollywood, Aug. 26.

NBC-TV will make its first pilot on tape at the Burbank studio Sept. 8. Test show will star Rowan & Martin in a half-hour comedy-variety format. Charles Isaacs will write and produce. Only one so far set with the comedy team is Gretchen Wyler.

Previous pilots by the web were filmed away from the studio.

Jim Moran Deplores High Cost Of TV Cinematics in Chi Pullout

Chicago, Aug. 26.

The high cost of blockbusters has brought an end to a beautiful (and once mutually lucrative) friendship. Auto dealer Jim Moran, the last of the big spenders in local television, has withdrawn his Monday night feature from WGN-TV and shifted it to WBKB, where he also underwrites a Friday night film.

Moran pioneered cinematics on the cathode tube at WGN-TV, presenting the first video blockbuster—the original version of "A Star Is Born"—exactly nine months to this day (26). He is the first to admit his Courtesy Motors, largest Ford dealership in the world, was built by television.

Moran's motives for leaving WGN-TV are described variously at the three sources, but one clear deduction from them all is that sole local sponsorship of Class A films in prime time may become an impossibility if feature film prices continue to rise. As WGN-TV's sales chief Brad Eidmann euphemistically put it, "The high-priced Monday night film will be more adaptable to national advertisers. Much of our top product is beyond the reach of the average local advertiser."

Courtesy's ad agency, Malcolm-Howard, denied that the prices at WGN-TV were over Moran's head (he has paid as high as $11,000 for a single night's blockbuster). Account exec Hal Barkun said the move was made—"with no animosity to WGN-TV"—because it would put Moran in a better position to get top features at normal prices (around $6,000) inasmuch as he'd be buying two features a week at the station. But at WBKB the story of the coup had more personal connotations. It was intimated too that the station's film supply is of an even quality which, averaged out over the year, represents a better buy today for the individual sponsor.

Regardless the precise reason, fact remains that a solo bankroller of feature films too frequently finds himself paying dearly for a good picture when competition against him is running better and best. He gets forced into buying reruns or B-graders.

Barkun summed it up thus: "The feature film was once a very good buy for an advertiser. But today every station has competitive product and prices are up as much as 200% over what they were when we first started buying film. We need 52 pictures a year. We pay high prices. And still we find ourselves competing tooth and nail for audiences. It's hardly worth it anymore."

Participating sponsorship of prime cinematics by national spot advertisers is growing in the Windy City. WBBM-TV and WNBQ sells them that way entirely. WGN-TV has three underwritten by single sponsors, the others being participationers, and WBKB likewise has three, counting the two Moran films.

Rock With 'Shock'

Smaller stations are climbing aboard the "Shock!" bandwagon.

Screen Gems signed up KMID-TV, Midland, Tex.; WESH-TV, Daytona Beach, Fla.; and KMTV, Omaha, Neb. These stations bought the original 52 horror pix initially released last September, as well as the more recent followup "Shock of Shock" package of 20 pix. Double shock deals also were signed by WSFA-TV, Montgomery, Ala.; and WTVY, Dothan, Ala.

Tally to date on "Shock" sales is 147 markets and "Son of Shock," 68 markets.

WPIX Working Up A Pix Theme For Each Night of Wk.

Indie WPIX, N. Y., is ushering in a new programming concept this fall, devoting each night in the week for a different thematic category via the use of films. For example, Sundays will be family night; Mondays, adventure; Tuesdays, sports; Wednesdays, mystery, comedy, etc.

Station, in order to build sufficient vidpix product for the nightly thematic approach, has bought 20 fresh series, giving it some 70 series to draw from. Daily News indie is by far the largest buyer of syndicated product in the N. Y. market and one of the most heavily telefilm programmed stations in the country.

The nightly thematic approach was evolved by v.p. Fred Thrower and his aides in an effort to build a distinctive image for WPIX in the highly competitive seven-station N. Y. market. The approach will be backed by a major ad-promotion campaign to let New Yorkers know what nights they can get the seven different programming categories.

In addition to categories already mentioned, there will be dramas on Fridays and cinematics on Saturdays. The thematic approach will start at 7:30 p.m., with the previous two-and-a-half hours devoted to kiddie programming. Prior to 5 p.m., the station will be noncommercial, its facilities being employed by the N. Y. State Board of Regents for educational telecasts.

The vertical thematic approach will tap different audiences nightly, it's felt, with the comedy fans tuning in Thursdays; mystery fans, Wednesdays, etc. In terms of promotion, too, execs feel it's easier to promote a "night" rather than 70 different telefilm properties, spread all over the schedule. Also, importantly, it will be the only station in the N. Y. market with the thematic nightly approach. Station feels all these factors make sense for luring advertising coin.

New product acquired by station includes fresh production on "Silent Service," "Whirlybirds;" off-network entries such as "Navy Log," "Your Are There," and "Panic," fresh syndicated product such as "Col. Flack" and "Three Stooges."

Saturday "Movie Night" will consist of reruns of a 20th-Fox package, ABC Film Syndication's "Galaxy 20" group, etc.

Scientification Shows Still Roll

Hollywood, Aug. 26.

Four NBC o&o channels are negotiating with Comet Distributing Corp. prexy for "Satellite Police," scientifiction vidseries.

Stations involved in discussions are WRCA-TV in N.Y., WRC-TV in Washington, WNBQ in Chicago and KRCA here. NBC outlet WRCV in Philadelphia bought the show for a three-year run last year.

Deal is being closed this week for a vidpix series, "Report From Space," which scientifiction writer Ray Bradbury is selling to Kirk Douglas' Bryna Productions.

John Fulton will produce the half-hour vidseries, and Bradbury will write one out of every four scripts, also functions as story ed on the series.

Gene Deitch Sets Up Org

Gene Deitch, producer of the Bert and Harry Piel commercials, has formed Gene Deitch Associates to create and produce animated films for tv and theatrical distribution.

Ken Drake, former exec production manager for UPA, has been appointed production manager of Gene Deitch Associates, and Al Kouzel, former animation director of Terrytoons, has been named animation director. New organization will be represented by Langworth Feature Programs in national syndication.

Oops, Wrong Pic

San Francisco, Aug. 26.

KTVU, Oakland, ran a film it didn't own through a shipping mistake — film was labeled "God's Country" and station personnel thought it was old Warner's feature, "God's Country and The Woman," scheduled for late show.

About 160 viewers informed KTVU by phone it had wrong film.

'Robin Hood' Top Japan Grosser

Tokyo, Aug. 26.

In what should make it the top-earning filmed serial in Japan, Official Films' "Robin Hood" was pacted anew in a deal that should net it about $25,000 in addition to the $31,000 it has already registered.

New contract has OTV in Osaka as the key station in a circuit that will also include outlets in Tokyo, Sapporo, Nagoya, Fukuoka and Okayama. Of the 143 in the series, 117 episodes have been shown on some Japan stations over last two-and-a-half years. Therefore, some will screen only 26 while others will beam the entire set.

Unique aspect of deal is that it is first program to be pulled off one Tokyo station in favor of another. Show was running concurrently on OTV and NTV in Tokyo, but when new contract time came, NTV insisted on including its own Osaka station. International Radio and TV Programs refused and NTV dropped the top-rated show which was quickly picked up by Tokyo's JOKR.

IRTV also sold a series of 26 "Decoy" films to OTV.

Vidpix Chatter

Michael Sillerman, exec v.p. at Television Programs of America, returned from a three-week Mexican vacation . . . **Leonard Heldman** will serve as story editor for California National Productions' "Flight" skein . . . Merchandising and licensing arrangements for Ziv's "Bat Masterson" on NBC-TV will be handled by California National Productions . . Actress-announcer **Zel deCyr** did five tv spot commercials for Church & Dwight Baking Soda . . . **Paul Kwartin**, v.p. of Associated Artists Enterprises, the merchandising arm of Associated Artists Productions, will leave Monday (1) for a six-week trip to Australia and British Isles. Purpose is to set up Popeye licensing arrangements in both countries . Announcer **Allen Swift** did a series of tv animated cartoon spot commercials for Kellogg. Allen did the voice of Jose the Coco Krispies Monkey. . . . WPIX, N.Y., is slotting "The Three Stooges" from Mondays through Fridays, 5:30 to 6 p.m., starting Sept. 8 . . . WFIE-TV, Evansville, Ind., bought the Trans-Lux Encyclopedia Britannica Film library . . . **Marion B. Folsom**, former U.S. Secretary of Health, Education, and Welfare, elected to the board of directors of Eastman Kodak Co.

Andrew L. Gold has joined Transfilm as producer-director. Gold formerly had been eastern production chief with Warner Bros. More recently he had been production chief and staff director for Vidicam Pictures . . . **Norman Cissna**, midwest sales manager for National Telefilm Associates o&o stations, has resigned, effective Sept. 5. Cissna, formerly assistant general manager of WTTV, Indianapolis-Bloomington, has been the midwest sales representive for WNTA, Newark-N. Y.; and KMSP-TV, Minneapolis-St. Paul . . . Dee-Jay Film Service and Television Programs of America have dissolved their agreements whereby Dee-Jay had handled all staff editorial problems for TPA . . . **Dave Bader**, v.p. of Atlantic Television, is on the Coast . . . **Eddy Manson** has been signed as musical director for Falstaff Beer commercials . . . **Andrew Jaegar** appointed eastern sales manager of Ziv's regional sales division. Division, incidentally, is holding a sales powwow this week.

NTA Jumping on Variety of Fronts, Await D. of J. Ruling on NT Deal

G-K Pushes 2 More

Gross-Krasne, which recently put "Glencannon" on the market, is prepping two additional series in conjunction with Associated British Cinema.

They are "Trader Horn," and "Flying Doctor." Initially, pilots will be made and if found satisfactory, shooting will be greenlighted for the remaining 38 episodes.

See Slim Chance Of SDIG Strike Despite Alert

Despite the strike notice posted by Screen Directors International Guild (SDIG) against members of New York's Film Producers Assn. (FPA), outlook looks good for a settlement.

FPA spokesman contended only "minor" differences separate the two groups, and further meetings will be held over the next two weeks. One stumbling block may be the reluctance of some members of FPA to go along with the master agreement. The holdouts are mainly smaller tv film commercial production firms, where many of the directors are considered part of the managerial staff. But time and resumed negotiations may straighten that out.

SDIG posted a strike notice effective Sept. 5, charging FPA's membership with failure to ratify agreement worked out after seven months of talks with the negotiating committee of FPA.

SDIG, an independent union, under the disputed contract, would have gained recognition as the bargaining agent for the first time. Members of FPA, also would have granted a union shop to SDIG. Basic pay scale for SDIG in the contract would range from $275 to $450 weekly for tv filming.

SDIG claims to represent 300 motion picture and tv film directors in the East.

DET. 'CURTAIN TIME' NEARS A SELLOUT

Detroit, Aug. 26.

"Curtain Time," package of "The Three Stooges" films and "Edgar Kennedy Comedies," is nearly a sellout a week before it preems on WXYZ-TV in the 6 to 7 p.m. cross-the-board slot, it's disclosed by John Pival, WXYZ's tv veepee. Lineup of advertisers include a food chain, banks, gas company and a clothing store.

WXYZ was the first station to package the Stooges and Kennedy comedies. Stooges was purchased from Screen Gems and the Kennedy pix from Guild Films. Package was announced by six full-page ads in trade publications and in an extensive direct mail campaign to national and local agencies.

"Curtain Time" will be built around a live host.

Pix Telementaries on N.Y. By British AR's Ingrams

Michael Ingrams, roving reporter for Associated Rediffusion, is producing four 15-minute documentaries about New York for telecasting in Britain.

Title of each quarter-hour will be "The Face of N.Y.," accenting physical visual impressions; "The Hands of N.Y.," with mass communications; and "The Mind of N.Y.," a look-see at current thought.

Strip 'Best of Shock'

A one week festival of horror films is scheduled by WABC-TV, N.Y., for the week of Sept. 8.

Titled "The Best of Shock," cinematics will include "The Wolf Man," "Dracula," "Night Monster," "The Mummy," "Frankenstein," and "The Black Cat."

With developments rolling quickly at National Telefilm Associates, here's a scorecard on the company's many fronts.

1. Deal on the acquisition of Telestudios, Inc., the live studio in N.Y. fully equipped for video tape, is jelling. Understand NTA will buy out the principal Telestudios stockholders, with the latter accepting NTA stock for their Telestudio shares.

2. NTA's United Kingdom branch in London is scouting additional feature product for tv. Recently, it purchased "Devil in the Flesh," "Rome, 11 O'Clock," and "God Needs Man," all of which have been dubbed in English for inclusion in NTA's "Dream Package."

3. NTA Film Network, with 115 affiliate stations, goes on this fall as scheduled, with Vicks and A&P, picking up some of the tab. Other sponsors are being diligently wooed.

4. National Theatres' proposed acquisition of NTA has been spelled out to stockholders, with the boards of the respective company's recommending approval. Proposal now goes before the Department of Justice and other Governmental agencies for their views. Justice is brought in by the nature of National Theatres', which is a divorced circuit, and NTA's affinity with 20th-Fox. Film company is partnered with NTA on the NTA Film Network and has been licensing its features for distribution by NTA. It's unlikely that the merger would take effect this year. In any event, the deal envisions present management team of NTA to remain intact, with NTA becoming a division of National Theatres, the second largest circuit in the U.S.

5. NTA's syndication arm has "William Tell," "George Jessel's Show Business," and "Walter Winchell File" as fresh product in the market, as well as its new pix group "Dream Package."

6. Four Ampex video tape machines have been ordered by NTA for its o&o's WNTA, Newark-N.Y., and KMSP, Minneapolis-St. Paul, as well as NTA, itself.

7. NTA settled its $18,000,000 damage suit vs. United Artists, Associated Artists Productions, and others, for $2,000,000. At stake, was the controlling interest in AAP, which has the Warner features and Popeye cartoons. NTA claimed a prior agreement for controlling stock interest in AAP.

TPA's Top Level Huddles on '59-'60

Production plans for the '59-'60 season will be mapped at a top level meeting after Labor Day by Television Programs of America.

Slated to attend the confabs are Milton Gordon, prez; Michael Sillerman, exec. v.p.; Leon Fromkess, v.p. in charge of production, producer Robert Maxwell whose production company has an exclusive deal with TPA; and Al Ward, eastern program manager.

Outfit, which ran about 27% ahead in grosses the last fiscal year, ended July, '58, compared to the previous year, probably will have four syndication series in the hopper for next season. The initial one is due to be "Cannonball," now in production in Canada.

WNTA-TV AMPEXING 'ART FORD'S JAZZ PARTY

"Art Ford's Jazz Party," WNTA-TV, Newark-N. Y., is due for video taping and a splash in the syndication mart.

The NTA o&o is slated to get its Ampex tape machine in October, when video tape recording will become possible. The 90-minute jazz show will be one among many which WNTA hopes to feed to the syndication route, as well as to its sister station, WMSP, Minneapolis-St. Paul. Incidentally, Westinghouse picked up half sponsorship of the Ford show locally, with the company expected to use the show for heavy plugging of its hi-fi equipment.

BRITISH VIDFILM PROD. ZOOMS

Lotsa New Syndication Product

Selling season in syndication for fall, which tags the big pitch on the network level, is marked by a host of skeins, fresh ones tumbling in the market almost daily.

Roster now includes: "Flight," "Danger Is My Business," California National Productions; "Col. Flack," and upcoming "Rendevous" by CBS Film Sales; "Mackenzie's Raiders," Ziv; "New York Confidential" and upcoming "Cannonball," Television Programs of America. "William Tell," "George Jessel's Show-Business," National Telefilm Associates.

"Bowling Queen," ABC Film Syndication; "Rescue 8," Screen Gems; "Citizen Soldier," Flamingo; "Pursuit," Telestar; "Divorce Court" (tape) Guild, "Glencannon," Gross-Krasne.

Additionally, there's fresh productions on such established skeins as "Highway Patrol," "26 Men," "Silent Service," with new production upcoming on "Sea Hunt" and "Mickey Spillane's Mike Hammer."

In the rerun field, new series added to the large pool include CBS Film Sales' "Airpower," and official's "Buccaneers" and "Sir Lancelot."

Wrather-British Telepix Combo Committed to $10,000,000 in Prod.

New telefilm production-distribution outfit, Independent Television Corp. (ITC), organized by Jack Wrather and British interests, is committed to $10,000,000 production yearly, according to Wrather, ITC board chairman.

Setup provides Wrather Organization feeding ITC $5,000,000 in telefilm production, including at least two series for syndication, and $5,000,000 from British partners, Associated Television (ATV) and from other U.K. interests. British interests also will supply at least two series for ITC's syndication arm.

Walter Kingsley, ITC prexy, also announced the hiring of key sales personnel. He said ITC's sales organization will consist of 40 execs throughout country before the year's out.

William P. Dubois, formerly with Ziv, was hired as ITC's general syndication sales manager; William Andrews, also formerly of Ziv, will head up Western sales division, headquartering in Beverly Hills; John Serraio, eight years with Peters, Griffin & Woodward, will work with Andrews in Los Angeles. Kirk Torney becomes station group division sales manager; John W. Kiermaier, formerly business manager of special projects department of NBC, will be ITC's business manager.

Additionally, Len Warager joins ITC's N. Y. sales division; John Ettelson will represent ITC in the middle Atlantic states; and Prem Kapur will cover the St. Louis area. Warager was with NBC Film Sales for eight years as both eastern division sales manager and manager of sales planning and development. Ettelson and Kapur are also from NBC Film Sales.

Besides series to be made by the Wrather organization and British interests, ITC will buy telefilm properties, off-network or existing ones, and engage in co-production deals with indies.

'People's Choice,' 'Bowie' Hot Items

ABC Film Syndication is racking up some nice biz on its two off-network properties, "The Peoples Choice" and "Jim Bowie."

On the Jackie Cooper starrer, regionals and sponsor leads were signed with Nucoa Margarine, Rival Dog Food, and Kroger. Nucoa bought eight markets, including WRCA-TV, N.Y.; WSB-TV, Atlanta; and KSL-TV, Salt Lake City. Kroger picked up the skein on WLAC-TV, Nashville; and Stop 'n Shop, WNAC-TV, Boston.

Station sales include WMAL-TV, Washington; WXYZ, Detroit; and WDAF-TV, Kansas City. Majority of deals were for the 104 episodes.

"Jim Bowie" has been sold in about 12 markets, accounting for about a $300,000 gross to date. Renewals on "26 Men," now in second year production, also are coming in at a good clip.

Mae West Series

Hollywood, Aug. 26.

Mae West will be starred in new vidseries tabbed "Klondike Lou," now being readied by Steve Cochran and his Robert Alexander Productions.

Cochran will direct. Robert Stevens is penning pilot.

Syndication By Videotape 2 Yrs. Away, Sez Atlass

Chicago, Aug. 26.

WBBM-TV, while awaiting the shipment of a pair of Ampex videotape recorders, has made it clear it has no illusions about amortizing the cost of the machines by means of tape syndication. Not for the present, at least.

Frank Atlass, program director of the CBS-TV o&o, opines that attempts to peddle locally produced shows on take are premature at this stage simply because not enough small stations own equipment for the playbacks. Atlass sees syndication to any appreciable degree as being at least two years in the future. He feels there are certain technical problems too—such as splicing for commercials or coordinating tape and film, when the blurbs are filmed—that have to be solved before tape marketing can be effective.

For the time being, at WBBM-TV, Atlass intends to use videotape for better distribution of the workload in the studios. Before tape, stations have had to concentrate all their production in the non-network periods. Now, says Atlass, the crews will be able to work in the studios while the web feed is coming in. Secondly, he thinks it may be possible to cut down the station's weekend operation to a point at which it might be handled by a

(Continued on page 38)

Fox Western Studios Jumpin' With 28 Segs

Hollywood, Aug. 26.

Twenty-eight half-hour telefilms, a record number representing $1,190,000 in film, will be lensed at Fox Western Studios here within the next five weeks by Four Star Films Inc., according to prexy Dick Powell and production veepee Frank Baur.

Production record will be divided among four series: eight "Wanted —Dead or Alive" stanzas; seven "Trackdown" and "Rifleman" episodes; and six segments of "Dick Powell's Zane Grey Theatre."

All four series being westerns, a record number of horses and guns will be employed, too.

11 NEW SERIES ON '58-'59 AGENDA

By MURRAY HOROWITZ

Telefilm production in Britain, after a season's lull, is due for an upswing, with no less than 11 series either already set or upcoming.

Stimulating the production curve is the importance of the British market to American vidpixers, the market of Britain, Canada and Australia accounting for about 25% of a cost of a series. Making the skein in England or Canada virtually assures a Commonwealth sale.

Then, there are other factors. The unofficial British quota allotting only about 14% of the program schedule for the telecasting of foreign product, i.e. American telefilms, makes the competition for a sale extremely difficult. That quota does not apply under a co-production arrangement between American and British interests, with filming done in Britain or Canada.

The question of whether it's cheaper to produce in Britain, compared to Hollywood, gets a mixed answer. First on the matter of residual payments to talent for reruns. The British unions, actors, writers, directors, get no rerun payments until the third run, when they get one-third of the original fee. But the rerun payments only apply to telecasting in Britain. There's a further provision that a skein will not be rerun beyond the third time around, again only applying to Britain.

If a British made series is a winner in the States, without rerun payments going to talent, the producer has a comparative bonanza. One such click is Official Films-Sapphire "Robin Hood," now being rerun in syndication, with fresh product bought by CBS-TV. Unlike Hollywood product, "Robin Hood" is due for many reruns in the States, without that rerun fee.

But there aren't many "Robin Hood" examples. From the same British-based Sapphire outfit Official had a compartive clinker in "Sword of Freedom," starring Edmund Purdom.

Again on the cost question: Studio facilities in Britain are

(Continued on page 38)

Geo. Gould Sez Ross All Wet on Kellogg Tape Blurbs Trouble

Telestudio's, Inc., spiked reports that it's having any difficulties with its video tape Kellogg commercials seen Sunday nights on CBS-TV's "What's My Line."

George K. Gould, Telestudios prez, issued a statement denying a report made by Wallace A. Ross, public relations director of Film Producers Assn. Ross stated that CBS recently rejected tape-produced blurbs from Telestudios, in a general swipe at nets for planning to take over commercial video tape biz.

Stated Gould in rebuttal: "On May 22 . . . we taped the first of a series of Kellogg commercials. The following day we took the tape over to CBS for playback on their machines. At that time we discovered that our video recording head was slightly out of "quadrature," causing the tape to play back somewhat less than perfectly. At our request the client withdrew the tapes and did the commercials live that week. Since then the condition has been corrected, and we have been producing the Kellogg commercials on video tape regularly every week. There has never been any question of the network refusing our tapes whether for reasons of quality, union or general policy."

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Networks' Short-Term Deals On Telepix Will Invite Repeats Even Before Snow Is on the Ground

It's Now CBS Films

Motivational research now encompasses the title of a company.

CBS Television Film Sales has long felt its moniker unwielding. At first, the CBS subsid just was going to drop the word "Television" from its title, figuring it superfluous. That was okay until the Ph.D.'s at the net's research department were called in. They advised dropping the word "Sales," too, arguing that word in the title automatically sets up a resistance when a deal is broached. In two weeks, the firm officially will be known as CBS Films, Inc.

Film Producers Ask Web Probe On Tape Move-In

Film Producers Assn. of N.Y. has gone to the Justice Department, seeking a probe of tv network practices as they relate to video tape program and commercial production. The anti-trust division was asked to explore possible monopolistic practices.

FPA, composed of 35 producers in the east, heavily engaged in film commercial production, expressed fear to the Justice Department that the networks may "throw in" their videotape facilities for commercials, as an incentive to sell programs or broadcast time. Redress sought at this time, according to the FPA, was not prosecution, but an effective warning from the Justice Department. Nets' interest in film programming also was brought into question.

FPA representatives also proposed that a conference be called between interested parties, and that other groups involved, such as the various unions, also be invited. FPA recognized right of nets' video tape operation, but warned against "illegal" use of that right.

Attending the meeting in Washington, held Friday (22), were FPA's prez Nathan Zucker legal counsel, Herbert Burstein, Wallace A. Ross, public relations counsel, and for Justice, Robert A. Bicks and Maurice Silverman, of the anti-trust division.

Counsel for FPA, which fears alleged illegal competition of nets in video tape commercial production, said he's considering advisability of introducing FPA's complaints to the FCC and other governmental agencies.

'N.Y. Confidential' Haven For N.Y. Legit Talent

Wide array of legit thesp talent has found a berth in individual episodes of "N.Y. Confidential," Television Programs of America's series being shot in Gotham.

List includes David Woods and Ernie Castaldo of "West Side Story"; Ronn Cummins, "Music Man"; Horace McMahon, "Say Darling"; James Barton, of "Tobacco Road" fame; Gerald Price, Scott Merrill and James Mitchell, all of whom played the Mac the Knife role in "Three Penny Opera; Eleanor Phelps, "Garden District;" John Lee, "Auntie Mame"; Vince Gardenia, "The Visit."

Also Will Hussung, "Cat on the Hot Tin Roof," Jacob Kalich, of the Yiddish Theatre and husband of Molly Picon; Henry Sharp, "Oh Men, Oh Women"; and Bill Harrigan.

That the telefilm biz on the network level is full of surprises for this upcoming season again is demonstrated on the deal made for "Man With Camera," partially sold to General Electric, Friday nights, 9 p.m., ABC-TV.

Offbeat feature of that deal is that GE inked for 15 episodes, with six repeats. If option isn't picked up by GE and yet-unsigned other sponsors, prospect is that reruns will start on show in mid-winter, way ahead of the summer rerun period.

Reason Don Sharpe and ABC Film Syndication, partnered in the venture, took such a deal was that GE had a fixed budget outlay for the remainder of '58 and could only commit for the 15, plus six repeat formula, on a partial sponsorship basis.

The off-again, on-again nature of the "Thin Man" skein also has its oddities. Colgate, after some shuffling, reshuffling and some hard negotiations, has the show slated for its usual 9:30 p.m. slot on NBC-TV again.

Metro TV is recasting the two leads, with Peter Lawford and Phyllis Kirk out of the show due to a contractual squabble between Lawford and studio. Lawford's pact called for him to be picked up for 26 weeks, if his option were renewed. Inasmuch as Colgate, renewed series for only 13-weeks studio tried to persuade the actor to go along, but he balked.

Consequently, the studio decided to switch leads, inasmuch it's a husband-and-wife team in the script, it felt Miss Kirk could not continue. Viewers might be puzzled by the switch of Lawford alone.

Other instances of short-term deals are Ziv's "World of Giants," bought by CBS-TV in a 13-week commitment; and Screen Gems' "Ed Wynn Show," 14 weeks, NBC-TV. Both carry the usual option provision. Prior to this season, the pattern for telefilms had been at least a 26-week commitment.

Another interesting aspect of the telefilm situation on the national level is the growing number of instances filmed shows are being used as participation vehicles. GE's buy on "Man With Camera" is not half, but "partial" sponsorship, almost half. Sterling Drug bought one-sixth of CBS-TV's hour-long "Perry Mason," 7:30 to 8 p.m.

It's expected that many of the last-minute buys on the net's will be media buys, i.e. participations, rather than pragram buys.

M-G's $4,000,000 Renewal Options

Metro TV, which has Leo the Lion pix in close to 120 markets, has about $4,000,000 in renewal options from now until the end of the year.

Most of the market deals were less than library ones. The initial sales splurge, when Metro's pre-'48 product of about 725 films were introed to tv two years ago, featured library agreements. All told, Metro has from 25 to 30 library situations, the rest varying down to small packages. In the less than library situations, the licensing deal in many cases runs from a year to two. It is in these markets that the renewal options are coming due, with fresh Metro product being pitched to those stations.

To date, Metro features have grossed about $52,000,000.

The foreign market, as yet, hasn't been touched by Metro TV. The subsid cannot move until the parent company Loew's makes a policy decision in that situation. Canada, though, is in play, and Metro TV is dickering a feature deal with a number of Canadian tv interests.

Another Tale of Two TV Cities—Dems And GOP Eye Different Burgs for '60

Washington, Aug. 26.

There's something new to convulse the nerves of the tv networks: the Democrats and Republicans might hold their national conventions in different cities again in 1960.

They did it in 1956—the Republicans meeting in San Francisco and the Democrats in Chicago — costing the webs extra expenses variously estimated at ranging between $500,000 and $1,000,000.

As of now, it's an open secret that the Democrats are fascinated with the idea of holding their convention in Miami, where an auditorium is being enlarged big enough to hold the political show and where every state delegation can be assigned to its own spic-and-span, airconditioned beach hotel. Top Democrats, with various gripes, have been complaining about Chicago since 1956.

Republicans, on the other hand, were enchanted with San Francisco, and are tempted to return in 1960. They would never pick a city below the Mason-Dixon, like Miami.

Actually, no firm decision has been made—or is likely to be made for weeks and maybe months. The important development is that thinking is currently diverted into opposite directions. But the full impact of the tv lobby for staging both conventions under the same roof has not yet been extended.

The latest word from the Democratic National Committee is that chairman Paul Butler "hopes" the Democrats and Republicans can stage their 1960 conventions in the same city and that he "may" talk to his GOP counterpart, chairman Meade Alcorn, about it within two weeks. The two men meet for a debate in North Dakota Aug. 20, making a conversation possible then.

Not only is it more expensive for tv networks when different cities are picked, but it is costlier for the two political parties. In the same hall, they can split 50-50 the bills for platform construction and for many decorations. It's been estimated each party saves $50,000 in a one-roof situation.

More cities than usual have already bid for the 1960 conventions, including Chicago, Miami, San Francisco, Los Angeles, New York, Philadelphia, Buffalo and Atlantic City.

Actually, Buffalo and Atlantic City are out. Buffalo lacks the required facilities; Atlantic City is bidding only for the month of June, too early for either party. Both met in August in 1956, but the Democrats will probably move back to July in 1960.

While Miami has intrigued the Democrats the most to date, it has significant disadvantages. One is the race problems in a dixie city when many delegates are Negro. Another is Miami's extreme geographical position, with a central city preferred. And, some of the hotels aren't unionized, a sensitive political issue.

On the favorable side is that new auditorium — and the fact that Miami has offered the most hotel rooms in quality and quantity at the cheapest price of any bidder.

The GOP has one problem in

(Continued on page 40)

Congress Relents On FCC's Budget

Washington, Aug. 26.

Congress bowed to the President and rammed through a bill containing funds to run the Federal Communications Commission and 16 other Federal agencies during the current fiscal year which ends next June 30. The FCC had been regulating tv and radio during August only because of a resolution which permitted the agencies involved to continue spending at last year's rate during this month, alone.

Regular funds had been in a bill vetoed by the President because of objection to a single item concerning the civil service. Congress angered, had threated to let all of the agencies run out of money. Somebody had to budge. The President didn't. Congress did.

BUICK SETS HOPE ON 'MONITOR' SEGS

Buick Motor Division of General Motors has purchased 13-week saturation campaign featuring Bob Hope on NBC Radio's "Monitor" thus making initial use of the "Idea-Planting Concept" developed by Matthew J. Culligan, veepee in charge of NBC Radio, and Thomas McAvity, veepee of McCann-Erickson.

Object of campaign is to get Buick line message to motorists via "Monitor's" mobile audience and to familiarize public with the new tv and print themes. Buick will sponsor eight tv "Bob Hope Shows" during coming season.

"Monitor" campaign will present Hope in a series of five-minute comedy routines at the rate of 10 per weekend starting Friday, Sept. 13 through Sunday, Dec. 7.

Leder Sits Tight On WOR Sked But Shuffles in Offing

"Million Dollar Movie," pioneer feature multiple exposure showcase on WOR-TV, N.Y., is virtually certain to remain in the programming reshuffle due with the takeover of the station operation by Robert Leder, now helming both WOR radio and tv.

Leder, currently examining station's film catalog, won't be ready to firm up new shows for awhile. Video outlet, until new programming is firmed up, will continue with its present format.

Another possibility for the new tv log is a Tex & Jinx outing. Tex McCrary and Jinx Falkenburg, now doing two stripped programs on WOR Radio, have given a prior option to WOR-TV on any video stint in N.Y. Leder also has held talks with Mike Wallace and a variety of sports promoters for fight telecasts and other events.

With Leder's takeover, the tv and radio operations of all departments, excepting sales, have been consolidated under the overall WOR Division.

In the sales end, Burt Lambert, former account exec with WOR radio sales, has been named sales manager for WOR-TV, replacing Bill Dix, resigned. Dix had been a close aide of Gordon Gray, former station manager, now a general exec in the parent company, RKO Teleradio Pictures.

William McCormick will continue as sales manager for WOR Radio, both McCormick and Lambert reporting to Leder.

Heading up the combined programming operation in the newly-created post of director of programming for the WOR division is Robert Smith. He formerly had been program director only of WOR Radio. Barney Boyle, previously operations head for WOR Radio, will be in charge of the combined operations.

Ivan Reiner will continue as program manager for WOR-TV. He and Boyle will report to Smith. Slater Barkenstin, formerly production supervisor for WOR Radio, has been named program manager for the AM outlet. Robert Hoffman continues as director of sales promotion and planning for both outlets. Herbert Mayes has become the controller of the WOR division.

Murray Secher to WWBS

Murray Secher, who has been associated with Pyramid Productions as production supervisor, joined World Wide Broadcasting System as sales and advertising manager.

WWBS, through its key station WRUL and its Inter-American Network, beams Spanish, English and some Portuguese programs to Latin America. Secher had been with Pyramid, producers of such telefilm skeins as "Decoy" and "Big Story," for seven years.

'Top Dollar' Appeals To Gov't for Help In Serial Number Switch

Washington, Aug. 26.

"Dotto" had no sooner dropped off network schedules with rumors of dissatisfied contestants and appeals to the FCC, than the CBS quizzer "Top Dollar" was revealed to have pulled a complete switch by coming to Washington for protection against its contestants.

Secret Service chief U. E. Baughman said that CBS had advised him that five contestants had changed serial numbers on dollar bills, on the theory that a little thing like a wrong number shouldn't disqualify them for prizes of up to $5,000. Some clipped numbers from other dollar bills and pasted them in the proper place, while others made pen-and-ink "corrections." Some were good enough to make detection difficult, Baughman added.

Along the line os protecting CBS from the over-eager contestants, Baughman issued a public announcement to the effect that alteration of currency with the intent to defraud involves penalties of up to 15 years in prison, up to $5,000 in fines, or both.

The malefactors who were caught with the goods? Three cases dismissed because of "extenuating circumstances" (they needed the money, maybe?), and two still pending.

Chi's WIND On A 'Get a Diploma' Pubservice Kick

Chicago, Aug. 26.

WIND, toprated AM station in Chi, is making a solid public service gesture with an intense three-week campaign encouraging teenagers to finish high school. With its straight music-news format the station has a wide teenage listenership, so its pitch to the ponytail and crewcut set is straight on target.

Cook County (Ill.) Superintendent of Schools solicited the station's help when the high school dropout curve was found to have risen alarmingly. For three weeks before the new semester begins, WIND's deejays will preach the "get a diploma" message, and, in addition, the station will be saturated with celebrity pitches on ET's, some of the spots running as long as seven minutes.

Special "go back to school" spots have been made by such disk artists as the Four Lads, Lou Monte, Andy Williams, Tommy Mara, Chuck Berry, and Mitch Miller; by ballplayers Nellie Fox, Billy Pierce, Walt Moryn and Ernie Banks, among others; and political VIPs including the Mayor of Chicago and Governor of Illinois.

There is also an essay contest in which a daily prize of $10 and grand prize of $100 is awarded to the student who best completes the sentence, "I am going back to school because . . ." Campaign was officially launched last Sunday (24) with a back-to-school rally in the auditorium of Lane Technical High School, which the station broadcast live by remote for a couple hours. For this shindig, the station assembled a lineup of record names that included Mitch Miller, Nick Noble, George Hamilton IV, Lou Monte and 10 others, none of them there to entertain but to pitch education.

BEN ALEXANDER SHOW

Hollywood, Aug. 26.

KABC-TV is prepping new live teleseries starring Ben Alexander.

Show will be an audience-participation vehicle.

TV Scorecard at the Home Stretch

Last minute sales failed to materialize this week with only ABC-TV the recipient of some fresh coin. With the three networks coming down the home stretch, a total of 14 hours and 33 minutes is still up for grabs with no bankrollers in sight. ABC-TV, running last in nighttime network activity, this week closed the gap between themselves and NBC and CBS by chopping off 45 minutes from their six hours and 40-minute total of the previous week.

One sale on ABC was to Reynolds Tobacco on behalf of Salem cigarets. Reynolds renewed "Anybody Can Play," the John Guedel package which came in as summer sub and plans to slot it on Mondays at 9:30. The panel quiz affair moves into the "Top Tunes and New Talent" period. The Welk show in turn has been shifted to Wednesday at 7:30. The shifting of "Top Tunes" leaves the Monday night period at 10 open. The Ollie Treyz operation is still searching for a fare for this period.

The second buy at ABC was the order placed by General Mills for co-sponsorship of the Warner Bros. package "Lawman." R. J. Reynolds will bankroll alternate weeks of the fare to be seen Sundays at 8:30.

The sales chart at NBC remained virtually unchanged with only Sterling Drug's decision to sponsor all of "Mark Saber." Sterling originally planned to take only half of the skein but now has placed a full order.

At CBS the picture remained unchanged from a week ago with not a fresh sale in the house. Pharmaceuticals, which had set deal to sponsor "To Tell The Truth," has pulled out and Carter Products stepped in as alternate sponsor along with Marlboro. In addition Carter inked The Doug. Edwards news on alternate Wednesdays.

SUNDAY

TIME	NETWORK & PROGRAM	AVAILABILITY
7:30- 8:00	NBC—Northwest Passage	All
8:00- 9:00	NBC—Steve Allen	Approx. half of 26 wks.
9:00- 9:30	ABC—87th Precinct	All
9:30-10:30	ABC—Interplay	All

MONDAY

7:30- 8:00	ABC—Mad Show	All
8:00- 8:30	CBS—The Texan	SRO; half avail. in Jan.
10:00-10:30	ABC—Not programmed	All
10:00-10:30	NBC—Arthur Murray	Half

TUESDAY

7:30- 8:00	NBC—Dragnet	Half
7:30- 8:30	ABC—Cheyenne	Half (alt. weeks)
8:00- 8:30	CBS—Invisible Man	All
8:30- 9:00	CBS—To Tell The Truth	Carter Products vice Pharmaceuticals as alternate sponsor.
9:30-10:00	NBC—Robert Cummings	SRO; half avail. in Jan.
10:00-10:30	ABC—Love & June Allyson	All

WEDNESDAY

7:30- 8:30	NBC—Wagon Train	One-quarter
8:00- 9:00	CBS—Pursuit	All

THURSDAY

7:30- 8:00	ABC—Leave It to Beaver	Half
	NBC—Haggis Baggis	All
9:30-10:00	ABC—Rough Riders	Half
9:30-11:00	CBS—Playhouse 90	One-Sixth
10:00-10:30	ABC—Tombstone Territory	All

FRIDAY

7:30- 8:00	NBC—Jefferson Drum	All
8:00- 9:00	NBC—Ellery Queen	All
8:30- 9:00	ABC—Colt .45	All
9:00- 9:30	ABC—Man With a Camera	Half
10:00-10:30	CBS—Person to Person	Half

SATURDAY

7:30- 8:30	CBS—Perry Mason	Five-Sixths
8:00- 8:30	ABC—Holiday, USA	All
8:30- 9:00	ABC—Jubilee, USA	All
9:00- 9:30	CBS—Gale Storm	Half
	NBC—Steve Canyon	Half
9:30-10:00	NBC—Cimarron City	All

STRIP PROGRAMMING

7:15- 7:30—CBS—Doug. Edwards News Mon.-Wed. (alt. weeks) and Fri. open.

RECAPITULATION

APPROX. TOTAL TIME AVAILABLE (WEEKLY)

This Week	Last Week
ABC— 5 hours, 53 minutes	ABC— 6 hours, 40 minutes
CBS— 3 hours, 53 minutes	CBS— 4 hours
NBC— 4 hours, 45 minutes	NBC— 5 hours
14 hours, 33 minutes	15 hours, 40 minutes

FORD CUTBACKS HIT CHI TV REGULARS

Chicago, Aug. 26.

Ford Motor Co.'s ad budget cutbacks this term have made casualties of two longrunning Windy City shows on WBBM-TV—John Harrington's nightly 15-minute newscast at 10:30 p.m. and the NCAA grid games on Saturdays (in season). Harrington had been a fixture in the time slot for Ford Dealers more than five years. He retains an earlier newscast, however, sponsored three days a week by Ford and twice by Peter Hand Brewery.

Deleted with Harrington in the 10:30 half-hour are Irv Kupcinet's 10-minute interview show and Jerry Dunphy's five-minute sports strip. WBBM-TV's new plans for the fall, now that the 10:30 period is open, are to slot a nightly double feature of Hollywood oldies, the first to start in the former Harrington time head-on with the "Jack Paar Show" on NBC-TV.

The first of the nightly WBBM-TV dualers, reportedly will be a blockbuster from the station's Metro library. According to a WBBM-TV source, the heavy ammunition in the station's feature film stockpile has hardly yet been tapped.

TV Packaging Biz In Chi Now Nil

Chicago, Aug. 26.

Virtual demise of the once-flourishing tv packaging business in the Windy City is underscored by the folding of Jules Power's shop here, resulting from WGN-TV's decision to take over the production chores of its highly successful moppet show, "Lunchtime Little Theatre." Power, who started his packaging operation in Chi and later expanded to New York, had been sustaining his Chi office for some time via the "Lunchtime" show.

Its shuttering displaces producer Bernie Miller and writer Carl Kahn, both longtimers in the Power fold.

Meanwhile, Ted Ziegler, who as "Uncle Bucky" is one of "Lunchtimes" two stars, has been unable to come to terms with WGN-TV in negotiating a new contract and is leaving Chi for Colorado, where he'll do video in Colorado Springs and possibly in Pueblo. WGN-TV most likely will replace Zeigler with its staff comic, Bob Bell, and has already added a chimpanzee named Chatter to the show's cast.

TV 'FORMULA FOR A CRISIS'

The 'Inside'-'Outside' Story

The following rundown perhaps best reflects the divergent CBS vs. NBC viewpoints on the former's "creating from within" with its pacting of all available creative talent, as opposed to the Bob Sarnoff-Bob Kintner philosophy of "creating from the outside" on NBC programming:

	NBC to CBS	
Bob Banner	Producer	Specials
Fred Coe	Producer	Playhouse 90
Gordon Duff	Producer	Playhouse 90 & Specials
Herb Brodkin	Producer	Playhouse 90
Barry Wood	Producer	Jimmy Dean Show
Bill Hammerstein	Producer	Arthur Godfrey Show
Arthur Penn	Director	Playhouse 90
Charley Andrews	Producer	Godfrey Daytime Show
Leland Hayward	Producer	Specials
Norman Felton	Producer	Pursuit

CBS to NBC
None

Southern Exposure Bowing This Wk. To Give Britain 7 Com'l TV Outlets

London, Aug. 26.

When Southern Television begins operating on Saturday (30), it will bring the number of commercial tv outlets in Britain up to seven. Probably by this time next year, there will be at least nine webs operating under the Independent Television Authority banner, bringing the approximate coverage in the U.K. up to 90%.

The Southern outlet alone will add a minimum 2,750,000 viewers to the ITA audience. The North East outlet, Tyne Tees Television, scheduled to open at the end of this year, will serve more than 2,500,000, while the East Anglia station, tentatively lined up for its debut in the latter half of 1959, will rope in another 2,000,000.

At the outset, Southern Television, which is operated jointly by the Rank Organization, Associated Newspapers and the Amalgamated Press, will naturally be relying to a large extent on programs fed in by the rest of the web. Initially, its sole contribution to the network will be a weekly Saturday drama series, "Mary Britten M.D."

The rest of the programs originating from the outlet will be mainly for local consumption. They include a thrice-weekly lunchtime offering, "Flotsam's Follies," "Southern Heritage"—a program designed to inform teenagers about their part of the

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Maureen O'Hara Bagged for Series

Hollywood, Aug. 26.

Maureen O'Hara, long a holdout against starring in a television series, has signed to femcee and star in one-third of a new series, "Woman in the Case," for CBS-TV. Series will be co-produced by CBS and Tarafilm Productions, owned by Miss O'Hara and her brother, Charles B. FitzSimons. Star and the web will have a 50-50 split ownership of the films.

Miss O'Hara explained that she has in the past consistently refused series because she didn't like what was offered, and because she didn't want to compete with "the people financing movies." However, she added, "now that those people have sold their movies to television and are competing with first-run movies, I see no reason why I shouldn't go on. My old movies are being seen on tv twice a week."

Series, being planned for the 1959-'60 season, is aimed at the distaffers, and will have name guestars in those episodes in which Miss O'Hara does not appear. Title of the series is from Edgar Lustgarten's book, "The Woman in the Case." Quinn Martin created the program format.

Deal was disclosed by William Dozier, CBS-TV Coast program chief. Production was packaged by Ziegler, Hellman & Ross agency.

'Outlook's' School Probe

Coming school year will get a careful gander by NBC News, mostly likely in a special "Outlook" report, Sunday, Aug. 31.

Emphasis will be on new school construction, teacher shortage, overcrowding, etc. Last year, the survey was done on "NBC News-The Huntley-Brinkley Report," but producer Reuven Frank feels it is worth a more detailed look and consequently is planning the special "Outlook" show.

Spot TV Soars To All-Time High In 2d Quarter Billing

Television spot expenditure for the second quarter of 1958 soared to $130,353,000, the highest quarterly figure in spot television history according to figures released by the Television Bureau of Advertising.

The record expenditure represented a 9.7% increase over the same period last year. Procter & Gamble remained the No. 1 spot tv advertiser spending a total of $8,454,700 in the second quarter. Following on the heels of P&G was Lever Bros. which shelled out $4,636,800.

The report shows that 18 advertisers spent over a million dollars in spot tv in the second quarter. In the product classification, ale, beer and wine was up 15%; dental products jumped 173%; household cleaners, polishes and waxes up 50% and household laundry products jumped 78%.

L.A.'S ALL-NEGRO RADIO OPERATION

Hollywood, Aug. 26.

First all-Negro radio operation in Los Angeles history will be inaugurated by KGFJ next week. In addition to six Negro staffers already hired to helm their own programs, negotiations are underway to bring in top Negro talent from New York and San Francisco when their present commitments expire.

Six staffers already signed are Big Jim Randolph, formerly program director of KSAY, San Francisco; Herman Griffith, formerly with WCIN, Cincinnati; Charles Trammel; Brother Joseph Mathews; Carrol DuBoise Talbert; and Jay Charles.

Station management and personnel will work with leading Negro businessmen and market consultant experts in effecting the new operation.

SARNOFF URGES 3-WEB PATTERN

The urgent need for networks to work out an effective rotational system of major news coverage is thrashed out in the new radio-tv editors' letter from NBC board Chairman Bob Sarnoff.

Sparked by a letter from a Brooklyn lady who was considerably miffed when "Dragnet," her favorite program, was wiped out by a UN session, Sarnoff thought it high time to question the wisdom of preempting all network features in order to bring listeners and viewers nothing but total coverage of a crisis story.

"Since all the networks undertook extensive coverage of the UN and the crisis regions, there were long periods of the broadcasting schedule over four days when a viewer in a city with three or fewer tv stations could get nothing on his set but the crisis story," Sarnoff observed. "More recently, there was another example of this type of total coverage. When President Eisenhower went before the UN General Assembly to propose his six-point plan for the Middle East, the speech almost blanketed N.Y.'s tv spectrum. Six of N.Y.'s seven channels were on the air at that morning hour and the President was on every one of them."

Sarnoff took the position that one "can argue that every citizen should be interested in following developments that could affect their lives and those of their children" but could one "argue that it is wise to eliminate all freedom of program choice?" He pointed out that the White House has taken the position that unless the Chief Executive's remarks are of transcendent importance, it has no objection to delayed broadcasts, preferring them, in fact, because as Presidential Press Secretary James C. Hagerty observed, "we pick up listeners that way."

Sarnoff noted that Presidential telecasts, as a result, are evolving into a stagger system of coverage with live and delayed broadcasts rotated among the networks.

Cites Baltimore Pattern

Sarnoff said a Presidential speech means perhaps a half-hour or an hour but a UN session or a Senate committee hearing could easily extend over days and weeks and consequently "the broadcasting industry would be acting in the public interest if it begun to examine the feasibility of rotating live coverage of great events among the networks."

The behaviour pattern of three stations in Baltimore as regards

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Westinghouse: Sighted Sub, Sponsored Same

Westinghouse Corp. participations on NBC-TV's "Today" Monday (25) during the program's live tv coverage of submarine Nautilus' arrival in N.Y. were ordered just last Friday afternoon (22). Westinghouse, via Ketchum, MacLeod and Grove, late Friday placed the order for two participations to run Monday over "Today's full lineup."

Institutional commercials were written over the weekend and on Monday John Cameron Swayze spoke in behalf of Westinghouse. He read a wire from Commander Anderson of the Nautilus hailing the corporation for its part in developing, in cooperation with the Navy, the atomic engine for the submarine Nautilus.

A portion of a Westinghouse commercial was broadcast live from the deck of the Nautilus in the Brooklyn Navy Yard as part of the "Studio One in Hollywood" program the same day. Swayze, in this instance, interviewed members of the crew and Mark Cresap, prexy of Westinghouse, sponsor of the program. Commercial also showed film taken while the sub was under the North Pole, plus footage of its arrival in the harbor Monday morning.

Boom Cues British Stock Exchange Council's Ban on Granada Dealings; Com'l TV Shares Continue to Zoom

London, Aug.26

The Stock Exchange Council has banned dealings in Granada Group shares following a boom, which began with the unofficial trading in Associated TeleVision stock and was followed up with equally unofficial trading in Granada Group stock. Neither company's stock is quoted on the market, but there are facilities for dealing in such shares.

Last Monday (18) there was trading on the Exchange in a limited number of Granada Group shares, which have a par value of 70 cents. Dealings began at $2 and soared to $2.80 by the close of the market. The boom continued throughout the following day, when the Granada stock gained almost another $2.

Just before the Exchange closed last Wednesday (20), the Council announced: "Except under special circumstances no further dealings in the Ordinary or "A" Ordinary shares of this company will be permitted under the terms of Rule 163 (2)." This is the rule which allows a company's stock to be dealt in on the Exchange where no formal application has been made for a quotation. It is designed to give shares of a family controlled company the benefit of a Stock Market label for purposes such as death duties.

But the special rule has never been intended for large-scale transactions, stated a Council spokesman. The Council had stopped dealings because the company had no immediate intention of seeking an official quotation.

Granada officially stated that it deplored the speculation that had taken place in the company's shares and was pleased at the decision taken by the Stock Exchange Council. It was added that Granada's directors and their families had not been directly or indirectly involved in any of the dealings on the Exchange in the company's shares.

The original dealings followed a bid the previous week by Investment Registry, the company which was acting for a firm of stock brokers who offered to buy 300,000 shares in the Group at just over $2 a piece. At that time Sidney L. Bernstein, Granada's chairman, stated categorically that neither he

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'Disneyland' in Japan

Tokyo, Aug. 26.

"Disneyland" comes to Japan Aug. 29 when that show begins a year's run on the Nippon Television Corp. (NTV-Tokyo) setup which includes six stations.

Sixteen programs were sold with 10 to be repeated to round out the alternate-week programming of the 60-minute feature. Sale drew the ceiling price of $600 per episode. Disney spokesman said they are anxious to telecast additional product here, but Finance Ministry restrictions are not encouraging.

WRCA Jim-Dandy TV Rate Card A See-All-&-Do-All

Something new and remarkably useful to agency time buyers—a simplified rate card—has been added to the industry by WRCA-TV, N. Y.

The rate card, in triangles of dove-gray on white and black on gray, presents basic information on break rates, program time rate and discounts in compact form and is effective Sept. 1. In addition, it presents details on WRCA-TV's basic discount plans, color station breaks, rate protection and network time data.

The new format is in keeping with a policy made by P. A. (Buddy) Sugg, veepee of NBC Owned Station and Spot Sales, to simplify rate cards in order to make it easier to sell program fare.

Rate Card No. 18, as it is known, has eliminated the special rates for weekends. The new card shows the same rate in each time classification for all seven days of the week. Also, the number of sales plans have been reduced by doing away with "the Five Plan" and confining the discount structure to two major plans. A single rate has been fixed for the major stretch of daytime programming from 10 a.m. to 5 p.m.; all station breaks and all participations now have an identical rate protection of three months and with the purchase of a single AAA station break a sponsor now gets the maximum discount immediately on all additional buys.

William N. Davidson, general manager of WRCA and WRCA-TV, said the card adjusts rates both upward and downward and that the AAA area is spotlighted now more than ever as prime time with premium benefits.

Sugg said the card would serve as a model for other NBC Owned tv outlets.

$4,000,000 RADIO BILLINGS FOR CBS

CBS Radio network program sales have reached more than $4,000,000 for the fall broadcast season with sizeable purchases by R. J. Reynolds, Oldsmobile, Pepsi-Cola, Charles Pfizer, DuPont, Congoleum-Nairn, Chrysler and Miles Labs.

Reynolds contract calls for co-sponsorship of musical program from 7 to 7:05 p.m. Monday through Friday starting Sept. 1 and other network features. Oldsmobile renewed the seven-a-week "Patti Page Show" and Pepsi-Cola signed for "Impact" segments. Charles Pfizer will sponsor a weekly quarter-hour of "Arthur Godfrey Time."

Schulbergs Set CBS-TV Series

Hollywood, Aug. 26.

Budd Schulberg has set up Buart Productions for tv in association with his brother Stuart and closed a deal with CBS-TV for a half hour action-adventure series called "Ross of the Everglades." Story deals with the ranger service in the Florida Everglades. Stuart produce and Budd will write many of the episodes and act as script supervisor.

The Schulberg teamed as writer-producer on the Warners theatrical picture, "Wind Across the Everglades."

CARTER CO-SPONSOR ON 'TELL THE TRUTH'

Carter Products has signed to co-sponsor CBS-TV's "To Tell The Truth," slated for Tuesday night at 8:30. Carter replaces Pharmaceuticals, which was set as the bankroller but pulled out as alternate sponsor. Picking up the tab with Carter on "Truth" will be Marlboro Cigarettes.

In addition to "Truth," Carter has inked for the Wednesday segment of Doug Edwards on alternate weeks over CBS-TV.

It's Moving Time for Flock Of Agency Execs, Both N.Y. & L.A. —On Other Madison Ave. Fronts

By JACK BERNSTEIN

A number of key agency television executives found themselves on the move this past week. For some it meant the packing of household baggage for the shift to the Coast while others stuffed their briefcases and moved up the street.

At Ted Bates a number of changes took place in the radio-television sector. Herbert Gunter, a vice president, has been appointed veepee in charge of production. At the same time, Richard B. Jackson, who had been manager of participating programs at NBC, has been named director of operations in the television department. Jackson was originally wooed away from NBC-TV to act as supervisor on "Dotto." The show was dropped by both the sponsor and the network before he moved into the job.

Grant A. Tinker, formerly of McCann-Erickson, was a member of this week's shifting tv executives. Tinker has joined Warwick & Legler, as director of television programming. He had been director of program development and also had done tv account work at McCann-Erickson.

N. W. Ayer this week snared Jim Cornell away from NBC-TV. Cornell, who had been doing program research analysis for the network, joins the agency's tv sector.

At Young & Rubicam, Gene Martel, a film producer in the New York office, has been transferred to the San Francisco branch where he will be in charge of tv commercial film production.

Switching from the Coast to New York is Walter Tibbals, who will work under Walter Craig in the tv department of Norman, Craig & Kummel. Tibbals, formerly of BBDO and Anderson-McConnell, is expected to be named head of the tv department of the agency.

Rounding out the agency tv switches is the expected announcement that Rudy Belhmer, television director of Grant will shift back to the Coast. Belhmer, originally in charge of the agency's West Coast television activities, is expected to make the move around Dec. 1.

Lost & Found: Keyes, Madden & Jones has been named to handle the $2,500,000 advertising account of the Florists' Telegraph Delivery Association. The agency will handle the account through its Chicago office. It was formerly housed at Grant Advertising.

D'Arcy Advertising was selected for the $2,000,000 business of Cashmere Bouquet beauty preparations of the Colgate-Palmolive Co. The account was resigned several weeks ago by Bryan Houston.

Peck Advertising has been appointed to handle the advertising for Andrea TV and Hi-Fi products.

Ogilvy, Benson & Mather has been named to handle a special institutional advertising program for the Standard Oil Co. of New Jersey.

Koehl, Landis and Landan was selected by the Peters, Griffin, Woodward reppery to handle advertising.

Switches: Russel Fradkin, former prexy of his own agency, has joined Kameny Associates as senior account supervisor and member of the plans board.

Stephen H. Richards has joined Communications Counselers as manager of the communications service department.

Baker Ostrin, has been named creative director for accounts handled by the Los Angeles office of MacManus, John & Adams.

Meredith S. Conley, manager of the press dept. of Ted Bates, has earned assistant veepee stripes.

Gilbert Williams, formerly of Van Praag Productions, has joined Robert Lawrence Productions.

D. M. Marshman of C. J. LaRoche has been appointed to the new post of creative director of the agency.

Shorts: Lennen & Newell has absorbed the C. L. Miller Co. with estimated billings of $8,000,000. The acquisition of the billings puts Lennen & Newell near the $80,000,000 mark. The agency has been talking merger for a little over a month with the Buchanan Agency. All that is said to be holding up this acquisition is approval from L&N clients.

The television show "The Big Payoff" sponsored by Colgate with Bryan Houston acting as agency of record, is about to be turned over over to Lennen & Newell as supervising agency.

ABC Television Network is preparing to kick off a tv promotion drive thriugh BBDO. To start after Labor Day, it will include newspapers and magazines nationally, in addition to heavy on-the-air promotion. The network fare will be plugged with emphasis on the ABC-TV daytime schedule.

Chi Agencies

By LES BROWN

Chicago, Aug. 26.

Armour & Co. is considering the possibility of a corporate purchase on tv by pooling the budgets at N. W. Ayer for its meat line and at Foote, Cone & Belding for its soap line. If the funds should be merged, Armour would shape the juicest plum currently in the Windy City vineyards. At deadline, neither of the two ad agencies seemed to know about it.

It is estimated that the combined resources would total around $2,250,000, FC&B's part being the leftovers from a pair of daytime buys for Armour soap on ABC-TV and NBC-TV. Both syndicators and network sales boys are already pitching for the business, but it all hinges on how receptive the two agencies will be to the plan.

Foote, Cone & Belding this fall will transfer several members of its Detroit office to Chi in behalf of its auto client, Edsel. Charles S. Winston Jr., veep of the agency and supervisor of the account, is shifting back to Chicago to oversee the account from here. He'll be accompanied by several members of the creative and production staffs. Edsel account execs, Albert F. Remington and David Jenkins, probably will remain in Detroit to represent the account there.

Jerome K. Westerfield upped to v.p. and group account exec of Henri, Hurst & McDonald.

Allied Florists Assn. of Illinois is exiting Erwin, Wasey, Ruthrauff & Ryan and placing its billings with Clinton E. Frank Inc., effective Oct. 1. Perry L. Brand, who recently joined the Frank agency from Campbell-Mithun, will supervise the account. Frank has also established a p.r. department under Frazier E. Nounnan, who was also previously with C-M.

Harry Kinzie Jr. has been upped to copy chief at Tatham-Laird, covering all media.

John P. Devaney named management supervisor of BBD&O here.

George B. Frank, ex-ad-promo manager of the Chicago American, resigned to become a partner in Gardner & Stein ad agency.

Gordon & Hempstead tapped to handle p.r. and advertising for Renault distributor, Lake States Imports, in 10 states.

London Agencies

By BARRY BARNETT

London, Aug. 26.

The TV Advertising Agency Ltd., will be producing two admags for Southern TV when the new outlet begins operating on Saturday (30).

Biro Swan Ltd., has appointed the John Hebson and Partners outfit as advertising agents for its new Bic Ball Point Pens.

The W. S. Crawford agency has been awarded the Road Haulage Association advertising account.

A big national campaign using three national dailies and a couple of Sunday papers plus women's magazines and teenage periodicals and all commercial tv outlets, swings into operation today (Tues.) to boost the Norvic Shoe Co. fashion footwear and children's shoes. Campaign will run through until the beginning of December. Agents are Colman, Prentis & Varley Ltd.

Don Phillips has been appointed media manager for the Stuart Advertising Agency.

A new 60-second cinema commercial, "Animal Crackers," has been produced for Ovaltine Biscuits by Rank Screen Services. The commercial was lensed in Eastmancolor at the Bristol Zoo.

Atlanta TV-AM Reaps Harvest On Politicking

Atlanta, Aug. 26.

Radio and television mills are reaping a goodly harvest from office seekers vying for nominations in the Democratic primaries Sept. 10. Just about all offices are up for grabs, with three actively campaigning for governorship being vacated by S. Marvin Griffin, who, under law, cannot succeed himself.

Inside track for this top job seems to belong to Ernest Vandiver, who is state's lieutenant governor. He is opposed by William T. Bodenhamer, Baptist minister from Ty Ty, Ga., and Lee Roy Abernathy, tv performer, gospel singer and piano salesman.

Five are entered in lieutenant governor race, with all campaigning vigorously and using plenty of tv and radio time, especially the latter. Spots are garnering most shekels for radio mills.

Wednesday (20) Bruse Edwards, candidate for comptroller general, has protested to WLW-A (carbon copy to Federal Communications Commisison) against what he terms propaganda on behalf of an opponent in the primary. He has asked station to cease and desist.

Edwards has released letters to tv mill and FCC charging a program known as "Your Worst Enemy" each Sunday is "propaganda on behalf of Zach D. Cravey," present comptroller general who is running for reelection. Cravey's duties in addition to comptroller generaling include those of insurance commissioner. Program attacked by Edwards is designed to prevent fire losses. It is emceed by Bill Munday, who works for Cravey and is remembered as pioneer NBC spieler in late 1920s as contemporary of Graham McNamee, et al.

Edwards has asked WLW-A to toss show off air or grant him equal time to present his platform.

Dallas-To-N.Y. 'TV Showplane'

Dallas, Aug. 26.

A "TV Special Showplane" to New York from Dallas, to be sponsored by WFAA-TV to mark the expansion of ABC-TV's daytime programming, has been announced. With Julie Benell as hostess, the plane will take about 60 Texans of this area from Dallas to New York City to attend the premiere week during which a number of new daytime shows such as the new one starring Peter Lind Hayes and Mary Healy will be introduced.

Also on the five-day program will be such nighttime tv programs as those starring Pat Boone, Patti Page and Dick Clark.

In addition those making the trip with Miss Benell will personally meet a number of other ABC-TV stars, attend a Broadway show still to be selected and also be guests at a party at the Stork Club.

Paris Viewing Tops Brit. on Isle of Wight

London, Aug. 26.

Televiewers at Ventnor, Isle of Wight, on the south coast of England are in a black area as far as viewing is concerned. Commercial tv is difficult to get because Ventnor is screened by a high down. BBC reception is also poor compared with other parts of the country.

But viewers have compensation. From eight p.m. they are able to get an excellent p'cture from Paris, though the island is more than 70 miles from the French coast.

TV-Radio Production Centres

IN NEW YORK CITY

Charles Leedham, once news chief of the whilom Liberty Network, has joined with **Mike Pearsall** in co-authoring "Dog Obedience Training," due from Scribner's . . . **John Borghese**, former director of special promotions at MBS, has joined Spotlight Promotions as aide to managing director **George Vogel**, handling merchandising and special promotions . . . **Al Barker** has returned from a tour of Alaska and is at work on two tv serials, "The Alaskan Star" and "Bush Pilot," both ready for fall presentation . . . tv writer **Bob Van Scoyk** (now working on an adaptation of Stephen Vincent Benet's "The Enemies" for U.S. Steel Hour) has a story, "Home From Camp," in Houghton-Mifflin's "Best Short Stories of 1958." It originally appeared in Ellery Queen's Mystery Magazine . . . **Barry Nelson**, who recently completed an engagement in the London production of "No Time For Sergeants," has been signed for role in tv film "The Waxworks" for "Alfred Hitchcock Presents." . . . **Groucho Marx**, wife **Eden** and daughter **Melinda** returning from a European sightseeing tour on Friday (29) . . . former tennis champ **Don Budge** will be one of the commentators for NBC-TV's coverage of the National Singles Tennis Championships Sept. 6-7 . . . **Stan Freeman** and **Richard Hayes** will take over for vacationing **Lanny Ross** on WCBS Radio the first two weeks in September . . . **Jack Sterling**, WCBS Radio's rise and shine man, will be the station's "Voice of Safety" over Labor Day holiday weekend . . . WCBS Radio's **Judy Holliday** visits **Joe Franklin's** WABC-TV "Memory Lane" tomorrow (Thurs.) . . . **Art Van Horn** to do a series of tape interviews for the BBC . . . **Alfred Thomas Prange** named director of Hazel Bishop Inc. tv and radio activities . . . **Beatrice Pons**, who plays Emma Ritzig on Phil Silvers Show will be on Kraft Theatre tonight (Wed.) . . . **Will Roland** has resigned as producer-director of the **Arthur Godfrey** morning show but is staying on as a CBS staff producer. He starts a European holiday on Sept. 15 . . . **David Gregory** will write the new Firestone Hour tv show . . . Sportscaster **Bill Stern** will introduce new 1959 Oldsmobiles next month on a closed circuit broadcast to car dealers . . . **Agnes Moorehead** will make an appearance on CBS Radio's "Suspense" Sunday (31) . . . **Bill Bunce**, daughter of **Alan Bunce**, makes her radio debut on CBS Radio's "Couple Next Door" tomorrow (Thurs.) in a sketch opposite her father, co-star of the daily series . . . **Lee Graham** into running role on CBS Radio's "Right to Happiness" serial . . . **George Skinner** plays host to **Rocky Graziano** and **Cell Chapman** on "Make Up Your Mind" over WNTA-TV tomorrow (Thurs.) with **Dr. Joseph G. Smith** as guest psychologist . . . **Sarah Rollitts**, play and tv agent, vacationing on Monhegan Island, off coast of Maine . . . **Bob Keeshan**, who plays "Captain Kangaroo," and his manager, **Marvin Josephson**, fly to England to film scenes for "Salute to England," theme of first week's program when the Captain returns to his regular time period on CBS-TV Monday, Sept. 29 . . . **John Seymour** and **Abby Lewis**, husband-and-wife radio and tv performers, will play husband-and-wife roles in the upcoming Broadway production of "Howie."

Canada Dry renewed sponsorship of five quarter hours per week of "Joe Franklin's Memory Lane," WABC-TV, stripped Monday through Friday, 12:30 to 1:30 p.m. . . . **Dr. Daniel A. Poling** will do a new series of 15-minute Sunday programs on Mutual, starting Sunday (31). Sponsor is Christian Herald newspaper, edited by Poling . . . **Dinah Washington** was guest Monday (25) of WLIB's "Bill Dupree Show." . . . **Robert W. Warner**, formerly with NBC-TV's "Today" show, now handling publicity for Art Ford, at WNTA . . . **Mike Wallace** and **Florence Sheintag**, former judge and attorney, will discuss "TV Censorship" on WABD's "Fannie Hurst's Showcase" Friday (29) . . . **David A. Harris** joined WABC-TV as an account exec. He formerly was with H-R Representatives, Inc. . . . **Phil Reisman** is doing an adaptation of **Gil Ralston's** original story, "The Bottle Party" for CBS-TV's "The Gamblers" series. Deal was set by Frank Cooper Associates . . . WMCA has contracted for United Press International's national and N.Y. radio news service.

William N. Davidson, general manager of WRCA and WRCA-TV, off today (Wed.) for one-week vacation . . . **Joe Given** completed series of tv blurbs through Ted Bates for Chicklets and also cut some radio spots for S&H Green Stamps through SSC&B . . . WRCA-TV program director **George Heinemann** and family off to Fire Island for one-week holiday . . . **Gloria Sherer** booked for an appearance on "Beat the Clock" today (Wed.) and also did radio spot for Hertz Rent-A-Car via Campbell-Ewald . . . WRCA-TV salesman **Arnold Starr** elected veepee of Montvale, N.J. PTA . . . **Dan Peters**, WRCA-TV director, vacationing four weeks in Nebraska . . . **Linda Fields**, via McCann-Erickson did radio spot for Bulova and National Biscuit and live tv on "Treasure Hunt" for Nu-Soft . . . **Bette Jerome**, Washington tv personality, moving to Gotham but will continue her two tv shows on the weekend originating in Washington via NBC and DuMont studios, respectively . . . **Elsa Maxwell** returns to the **Jack Paar** Show Wednesday, Sept. 17. Stay glued for a flash from **Walter Winchell!** . . . **Marshall Jamison** signed with Frank Cooper Associates. Jamison formerly was exec producer of "U.S. Steel Hour." . . . **Kay Thompson** guests on Jack Paar's Show Monday, Sept. 22 on occasion of publication of her new tome, "Eloise At Christmas Time." . . . Four directors signed by exec producer **Albert McCleery** for his "Further Adventures of Ellery Queen" are **Lamont Johnson**, **Livia Granito**, **Walter Grauman** and **Alan Cooke** . . . **Edwin Cooper**, though still in a cast, has returned to his role as Judge Tompkins in NBC-TV's "From These Roots." Cooper was in a serious automobile accident in June. During his absence, **Edgar Stehli** played the role . . . **Chet Ringheiser**, NBC Guest Relations, named producer of **Murray Kaufman's** all-night deejay show on WINS.

ABC-TV has found a berth for Screen Gems' "Tales of the Texas Ranger," sponsored by Sweets Co. It'll be Thursdays at 5 p.m., starting Oct. 2 . . . WWRL celebrated its 32d anni yesterday (Tues.) at its studios in Woodside, L. I., with a party, attended by many show biz personalities formerly associated with the station . . . WQXR on Labor Day will carry the outdoor concert of the Greenwich Village Orchestra . . . WNEW-FM commenced operation Monday (25), carrying simultaneous broadcasts of WNEW (AM) . . . **Franklin H. Graf**, v.p. of A.C. Nielsen now in charge of Coast regional offices has been named chairman of the Food-Drug Management Committee of the company. He will headquarter in Chicago . . . Lester Lewis Associates updated score: **Shari Lewis** renewal for "Hi Mom" on WRCA-TV for six months, Also set for guest appearances on Patti Page Show and the new Garry Moore Hour. She makes her final appearance with Steve Lawrence and Eydie Gorme Sunday (31); **Bill Malone** as spokesman for Tareyton Cigarets; **Bob Delaney** to replace **Bill Hickey** on WCBS-TV on the 11:10 p.m. "Late Sports Show;" **Bud Palmer** to do CBS net tv hockey shows starting in October; **Caroline O'Connor** as spokeswoman for Pond's through January.

IN HOLLYWOOD

Sid Kuller, one of Hollywood's top comedy writers, wants no more of the daily grind and will content himself with writing occasional specs and night club skits. Says Kuller, "I'll take the small ulcer." . . . **Fred Runyon**, former Pasadena newspaper publisher and onetime radio writer, teaming up with **Bill Thomas**, picture producer, on a new tv format for **Edgar Bergen** . . . **Mae West**, soon to start her own "advice

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Tele Follow-Up Comment

Gags To Riches

Joey Adams' "Gags to Riches" has the makings of a good laugh show—in fact they laugh plenty now—and while it's improving it still lacks the necessary professional polish. It's an early evening Wednesday night WNTA-TV entry. Harvey Stone appears to be a permanent anchor man. Gene Baylos and Paul Gilbert were the swing comics and, on this particular show caught, Cindy Heller (Mrs. Adams) did a creditable stand-in job while her spouse was filling a Chi nitery booking. Pattern calls for guest celebs who are given the somewhat tenuous chore of sitting in judgment of the comics' ad lib toppers to any given category.

An applause-meter might be a better device to get the guests off the hot-seat and, besides, the formula is specious on two counts. One is kindness—everything's good—and the others is capriciousness, where the guest is placed in the arbitrary position of rating the comics' contributions on a 1-10 point system. For instance Thyra Samter Winslow ("diet" was her category, a vicarious hookup with her recent writings on dieting) underrated Stone, for one reason or another. On the other hand the telegenic Danish pastry Greta Thyssen gave everybody a "9" and tv packager Walt Framer gave 'em all "10s."

The analogy to "Can You Top This?" is obvious and, like any of these ad lib funfests, where glib professional comedians can switch any gag to fit any locale, mood or theme, it's a frothy laugh show. In one sense, "Gags To Riches" is strained. That includes the title, in part, since in this day and age of giving away Fort Knox the choice of a bottle of perfume, a portable radio or a set of coach lamps (the latter is just about something nobody needs) hardly qualifies it for the "riches." The gags are okay. Title derives from one of moderator-author Joey Adams' books. His wife made a suave, telegenic femcee, not as aggressive as is Adams' wont.

Besides the fulsome plugs for the three giveaways, Miss Winslow plugged her writing schedule; Framer trailerized his upcoming Citadel Press book, "I Did Strike It Rich," and Miss Thyssen got the usual professional builderupper. There was a moot question whether a repeat of that single-entendre "embarrassing moment" on a Framer audience show was in order. Out-of-the-mouth of an 8-year-old, when it happened, it was at least spontaneous if meretricious. Repetition made it smutty.

Baylos, Stone and Gilbert, all standard saloon funsters, delivered a marathon of jokes. Polished harnessing of these talents and a more orderly production presentation could get this show off the ground. At present, while laugh-productive, it is loose and undisciplined. *Abel.*

Ed Sullivan Show

While Ed Sullivan is gallivanting around the globe, his spot on the spectrum is being kept warm by a lot of w.k. individuals. For Sunday's (24) session over CBS, assuming the conferencier role were his Canadian comics, Wayne & Schuster, who were backed comedywise by Jean Carroll and Georgie Kaye. The song department had an ample assortment which included Frankie Lymon, Charlie Applewhite, Ann Leonardo, Althea Gibson, and for novelty, Elissa Jayne.

One of the more interesting exhibits was the songstint by Althea Gibson, the tennis champ. She seems to indicate that she'll go pro. According to AAU protocol, her tennis activities aren't allowed to be mentioned in order to maintain her tyro status. The emcees did wish her luck at Forest Hills, and she indicated that she'll need it. As a singer, she indicates a warm voice, but a cold manner. The telecamera closeups were too severe. She has careful arrangements and apparently good coach-and got passable results.

W&S, still one of the more clever teams on the boards, did a rib of adult westerns that came off well. The name of their effort was "Frontier Psychiatrist" and the top characters name was Tex Rorshach. Funny and literate stuff indeed.

Because of the psychiatry satire, Georgie Kaye, who generally does that sort of thing very well, pursued other material with good results. His manner is reminiscent of Dr. Rockwell, now retired, who use to roam the boards of the theatrical haute monde. Jean Carroll, ever a strong performer, her maximum results by recounting the purchase of a frock.

The song parade started with a grade A rendition by Applewhite who did well with "Stormy Weather" with good production surrounding him. He's a likeable chap and delivers excellently. Ann Leonardo, starting off at the piano, wound up with a straight song stint. Although a cute singer she needs a few turns around the circuit yet to achieve proper effect. The novelty of the session was by Ronnie Robertson, of "Ice Capades" who is probably one of the fastest skaters extant. The small tank gave him little room to maneuver, but his skill at the turns was more than evident. Elissa Jayne has a clever act, doing impressions via dancing. It's a good turn combining song, dance and comedy. Frankie Lyman, ex-teen agers, now a single, is developing into an excellent singer. His one tune had an authoritative stamp.

Perhaps the show should have achieved greater variety, but there was still a lot of entertainment contained therein. *Jose.*

Anybody Can Play

"Anybody Can Play," summer quiz panel affair, received a vote of confidence this week from both ABC-TV and bankroller Salem Cigarets by way of a fall renewal order placed for the John Guedel package. Quizzer, pacted for 8:30 Sunday night, was originally a summer replacement, and now has the yeoman task of trying to bump both Steve Allen and Ed Sullivan. From stanza caught this week, it doesn't figure to make the race. What may help, if anything, is that it is fronted by "Maverick."

Guedel, who gave birth to "You Bet Your Life," "House Party," and "People Are Funny," has come up with a flat show which is dull entertainment at best. The only saving grace is George Fenneman, who quizzes the contestants and tries to hold the fare together by witty conversation and humor.

In brief, four contestants compete for minks, cash and half the moon by responding to questions on a point system. The contestants on Sunday's program were dull and added little to the show. Perhaps there is something to be said for screening those who want to appear on the program more closely so that emcee Fenneman wouldn't have to carry the ball alone.

Like others of the quiz genre, "Anybody," gives everything away except the kitchen sink. The production values of the show were done in okay fashion and the prizes were showcased nicely.

The basic format of the fare lacks imagination and differs little from the dozen or so quizzes currently being aired. The questions are not of an arresting nature and do not hold the home viewers' interest. They are one shade ahead of "Who was buried in Grant's tomb." A series of four games was played which included guessing the weight, age, and height of a model; identifying scenes from a film clip; identifying abbreviations; and guessing nationalities of show guests. *Bern.*

Shirley Temple's Storybook

"The Magic Fishbone," telecast last Tuesday (19) night on NBC-TV, proved to be one of the best filmed entries in the Shirley Temple series, Done by Screen Gems in association with Henry Jaffe Enterprises, the adaptation of the Charles Dickens tale had charm, taste and a superlative cast led by Barry Jones, Estelle Winwood and Leo G. Carroll. The television did lag in spots mainly because of the nature of the period piece and the failure to adopt a peppier pace. A more imaginative approach also could have overcome some weaknesses.

But when all is said and done, the hour outing stood out as a polished cameo, a reminder of the sentimentality of years past, a sentimentality which in a large measure remains with us today, although we dress it up differently.

Barry Jones as the pauper king was tip-top, scoring with all the nuances of playing a milquetoast widower with seven children to support. Estelle Winwood, portraying an eccentric dowager, the donor of the magic fishbone, was a standout. She lent spontaneity, humor and a saucy impertinance to her role, giving a lift to the entire proceedings. Leo G. Carroll, in a skinflint role as the boss who sees the error of his ways, also was crackerjack. Lisa Daniels as the princess was comely and competent and Richard Lupino was handsome and winning as her beau.

One of the best scenes came when Jones imagines using this wishbone to win his kingship and

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CONCENTRATION
With Hugh Downs, emcee; various contestants
Exec Producer: Robert Noah
Producer: Jack Farren
Director: Van Fox
30 Mins., Mon.-thru-Fri.; 11:30 a.m.
PARTICIPATING
NBC-TV, from New York

Another game show out of the Barry & Enright production hopper, "Concentration" kicked off Mon. (25) on the NBC-TV net with what appears to be a surefire format for gaining housewife attention. It's based on a children's card game also known as "Concentration" where two contestants pick numbers from 1 to 30 and attempt to match pictures of prizes.

Game is a cut above the average quiz or audience participation show since this is of adult stature and calls for some intelligence on the part of contestants. If the pictures are correctly matched the contestant wins the prize depicted and at the same time a clue is given toward solution of a rebus (word picture). On the morning caught a Levittown, L.I., housewife came up with the right answers that won her a round-trip all-expense vacation in Paris, among other things.

While the procedure may seem a bit difficult at first, the initial day's contestants sailed along nicely once they picked up the knack. Prizes ranged from a lowly meatball to the aforementioned Paris vacation. Hugh Downs affably emcees this half-hour, Monday-thru-Friday sesh which replaced "Truth and Consequences" in the 11:30 a.m. slot. Latter show is now aired at 2 p.m.

Picking up the tab on the preem on a participation basis were such products as Haley's M.O., a laxative, and Fizzerin, an alkalizer. Net's sales dept. has also lined up an impressive array of participationers for the future headed by Chesebrough-Pond's, Gemex Watchbands, General Foods, Lever Bros. and National Biscuit, among others. *Gilb.*

THE 85TH CONGRESS
With George Herman, Wells Church, Charles Von Fremd, others
Producer: Lewis W. Shellenberger
Director: Bill Linden
30 Mins., Fri. (22), 7:30 p.m.
CBS-TV, from Washington

On the eve of winding up the 85th Congress, CBS-TV presented a sound roundup of legislative opinion on what the lawmakers had done about the state of the nation. It was tagged "The 85th Congress: An Appraisal By Its Leaders" and was fashioned by the Washington Public Affairs staff of CBS and came direct from the Old Supreme Court Chamber of the Capitol. Because of its timely nature, the news feature preempted "The Boing Boing Show."

Interviews were handled in respectful fashion by network's Washington staffers including George Herman, Wells Church and Charles Von Fremd. First lawmaker to sound off was veteran Rep. Sam Rayburn, Texas Democrat and Speaker of the House, who thought this was the most fruitful Congress yet and that it had done a splendid job on reciprocal trade, national defense, freedom of information, railroads and Alaskan statehood. Rather sourly, he observed that with all the billions in giving and lending, this nation has fewer friends in the world than ever before. He also was concerned that a real housing bill had not passed in this Congress.

Rep. Richard Simpson, Republican of Pennsylvania, thought substantial portions of President Eisenhower's program had passed Congress but was upset because the lawmakers had not enacted a single piece of legislation to curb what he termed "bad labor leaders" and insure rights for decent union members. He was confident Eisenhower had given "wonderful leadership" to the nation.

Sen. William Knowland, Republican of California, and minority leader, described the 85th session as a "Space Aid Congress" with a good batting average. He expressed disappointment over the failure to enact adequate labor legislation as a result of the McClellan hearings. Sen. Mike Mansfield, Democrat of Montana, said it was a "Can Do Congress" and that our foreign relations had improved.

Sen. John McClellan, Democrat of Arkansas, said that ultimately we would get the necessary laws to improve labor unions and Sen. Karl Mundt, Republican of South Dakota, also asserted that eventually public opinion would get the country the labor legislation so necessary to clean up corruption. On the whole, Sen. Mundt observed, Congress had performed a good educational job for union members. Sen. Andrew F. Schoeppel, Republican of Kansas, said this

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Foreign TV Reviews

HARRY BELAFONTE
With Harry Belafonte, Millard Thomas, Vic Messer, Daniel Barrajanos, Norman Keenan
30 Mins.; Sun (17) 7:30 p.m.
BBC-TV, from London

It was quite a scoop for BBC-TV to get Harry Belafonte for his only tv date in Britain at the end of his week's concert engagement in London. The program had only modest competition on the commercial wavelengths and should have captured a considerable audience. On merits, it should put the BBC in the Top 10 for the first in some years, but such is the loyalty of the viewing public to the alternative channel that the rating may be in doubt.

The presentation was given an arty treatment in line with the production during his recent stage-show. Belafonte, silhouetted against a white backcloth, gradually moved forward as the stage lights went on. There was no advance patter and the star went straight into his routine, and it was not until his final "thank you" that he revealed he was suffering from laryngitis. That was only faintly discernible to those who had not previously seen him live.

The program, which over-ran the allotted time by about three minutes, comprised some of the best items of his concert repertoire. The numbers were carefully chosen to strike an effective balance and included folksongs, calypsos and, of course, his noted disclick of "Mary's Boy Child," "Didja Hear About Jerry?" was a smash opener; "Jamaican Farewell" was a pleasant calypso and his "Danny Boy" was delivered with moving dramatic overtones. There was a slight misfire when he illustrated how "When the Saints Go Marching In" might sound as a madrigal, but otherwise full marks for a top-grade professional entertainment. Incidentally, his "Hora," the noted Israeli folk dance, was sung with an impeccable Hebrew accent.

The accompanying quartet (Millard Thomas, Vic Messer, Daniel Barrajanos, Norman Keenan) got very little of the screen limelight, but their backing played a vital role in the presentation. *Myro.*

ARSENIC AND OLD LACE
With Dave King, Peggy Mount, Alan Wheatley, Michael Bentine, Dorothy Dewhurst, David Kossoff, Gordon Phillott, Dorothy Bromily, James Dyrenforth, Harry Towb, Gene Sandys, Ronald Wilson, Jerry Stovin, Noel Howlett
Writer: Joseph Kesselring
Producer: Bernard Braden
Director: Christopher Morahan
90 Mins.; Wed., 8:30 p.m.
Associated TeleVision from London

A large comedy contingent headed the cast of this Associated TeleVision production of "Arsenic and Old Lace," and the yocks came flowing. This farce, in the hands of a competent lineup came over fresh and highly funny in it macabre way. Production by Bernard Braden, himself no mean comic, was simple and done on a one set stage from an ATV theatre-studio before an invited audience.

One of the big laughs of this presentation, however, was at the expense of Alan Wheatley who played Jonathan Brewster, the murdering maniac relative. Wheatley alo appears a the Sheriff of Nottingham in the "Robin Hood" vidpix series and this fact led to many specially written-in gags. Dave King (Mortimer Brewster) made neat work of his role, but was strongly under the influence of the producer to the extent that his performance was played just how Braden would be expected to do it. The two weird sisters were delightfully drawn by Peggy Mount and Dorothy Dewhurst, while Michael Bentine's Teddy was almost a work of art. *Bary.*

Foreign TV Followups

Saturday Spectacular

Topping "Saturday Spectacular," ATV's network vaude show (16), was Connie Francis. Making her U.K. tv debut, she emerged as a likeable, modest personality, easy on the eye and an adequate though not outstanding thrush. As a member of a vaude bill she was most acceptable, but as the headliner she fell short of requirements. Miss Francis did a coupla stints, closing the first half with "Who's Sorry Now?", "Stupid Cupid," in which she did some hoofing which did not overstrain her resources, and "Hands." This she did as a tribute to Max Bygraves, who had featured Miss Francis' "Who's Sorry Now?" when in the States. Later she did a neat rendering of "Night and Day."

Show was composed by Kenneth Earle and Malcolm Vaughan, who also had a couple of spots. This is a comedy, singing duo who would have been okay with one appearance, but lacked the punch and versatility needed to hold the hour together. Their best contribution was a spirited version of "Moses Supposes," with Glyn Owen, leading into a fairly funny classroom sequence which lacked a sock ending. Gina and Gerardo, a stylish dance act now at the Savoy Hotel, were first-class, particularly with their well-lit Brazilian Love Dance.

Ronald Shiner, w.k. British film and stage comic, made one of his rare tv appearances, strolling through the bill with a stooge and climaxing the hour with a not very funny skit on an Eastern bazaar. Shiner has a good tv personality, but his particular brand of comedy needs slicker material. Albert Locke's production was efficient and a somewhat untidy evening needed one dominating personality to give it a shot in the arm. *Rich.*

Bernard Delfont Presents

Comedian Frankie Howard was the featured performer in this airing of Associated TeleVision's "Bernard Delfont Presents" (17), but the most attractive entry in the program was provided by guest artist Julius LaRosa, the American singer. Howard, as usual, was unpredictable. He clowned his way through a series of sketches, none of which was basically funny, but by his expert fooling and close contact with the audience, managed to maintain constant chortles.

LaRosa made a nice showing in this, his British tv debut. After warbling through a couple of beat numbers, "Cheek To Cheek" and "Torero," which didn't exploit his voice to its best advantage, he showed his stuff on a good rendering of the Italian ballad, "Just Say I Love Her." Joyce Shock, a young British songstress, did three numbers to rate as adequate, while the rest of the lineup, Margaret Rutherford, Sabrina and Michael Denison, did their stuff in sketches with Howard. Backing by the Harold Collins orch was substantial. *Bary.*

Val Parnell's Star Time

Vic Damone headed the layout in the latest (21) offering of th's Associated TeleVision series. The Yank songster has made considerable impact on British audiences during his stay in Britain via a series of personal appearances and several tv dates. In the offering under review he maintained his high standard of songmanship with three nicely rendered numbers "Arrivederci Roma," "One More For The Road," and "Only Man On The Island." Supporting bill had w.k. British vent Saveen doing his stuff as emcee. When he stuck to his dummy routine and very clever live and dummy dog banter bit, he was first rate, but he groped his way, via several weak gimmicks, through his emceeship.

Surprise entry was that of Terry Dene and his newly-acquired wife Edna Savage, both a couple of songsters. Dene has built up his vocalistic reputation on a rock 'n' roll repertoire, and Miss Savage, while a solid beat songstress, can give out like a lark when required. In this spot, however, both clicked with a couple of solo smooch songs and as a duo. Dene opened with "I've Grown Accustomed To Her Face," and Miss Savage followed on with "Que Sera Sera," then both got together for a neat version of "Too Marvelous For Words."

Bill was completed by comedienne Sally Barnes who earned timid yocks with some contortions and a little singing Peter Cavanagh, an impressionist who looks like his studies; and "the man with the golden trumpet," Eddie Calvert who blew smoothly through "Fanfare Tango," and "Little Serenade." The Jack Parnell orch gave adequate backing. *Bary.*

Gen'l Mills on 'Lawman'

General Mills has signed to cosponsor the western series "Lawman," the Warner Bros. package which will be seen over ABC-TV on Sundays at 8:30 p.m.

R. J. Reynolds had previously signed for the program on alternate weeks. Dancer-Fitzgerald-Sample repped Mills.

VARIETY-TELEPULSE CITY-BY-CITY PROGRAM CHART.

VARIETY's weekly chart is based on the 22 major markets regularly reported by Telepulse each month, in addition to 133 other Telepulse tabulated U.S. markets, covered over the course of a year. Cities will be rotated weekly. The VARIETY chart is a compilation of data on syndicated films, as well as network and live programs, in each market. Under the top 10 multi-weekly heading, the (†) stands for local programming and the (*) for network shows.

DETROIT

Stations: CKLW, WJBK, WWJ, WXYZ. TV Homes: 1,044,900. Survey Dates: June 26 - July 3, 1958.

TOP TEN NETWORK SHOWS

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	Gunsmoke (Sat. 10:00-10:30)	WJBK	42.5
2.	Cheyenne (Tues. 7:30-8:30)	WXYZ	39.5
3.	Wyatt Earp (Tues. 8:30-9:00)	WXYZ	37.2
4.	Have Gun Will Travel (Sat. 9:30-10)	WJBK	33.5
5.	Broken Arrow (Tues. 9:00-9:30)	WXYZ	32.9
5.	Tales of Wells Fargo (Mon. 8:30-9)	WWJ	32.9
6.	Restless Gun (Mon. 8:00-8:30)	WWJ	32.2
7.	Bob Crosby (Sat. 8:00-9:00)	WWJ	28.7
8.	Maverick (Sun. 7:30-8:30)	WXYZ	28.0
9.	Danny Thomas (Mon. 9:00-9:30)	WJBK	27.5

TOP TEN MULTI-WEEKLY SHOWS

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	†Popeye (M-F 6:00-6:30)	CKLW	21.0
2.	*Mickey Mouse Club (M-F 5:30-6)	WXYZ	20.6
3.	*Amer. Bandstand (M-F 3-3:30, 4-5)	WXYZ	19.8
4.	†Detroit Bandstand (M-F 5:00-5:30)	WJBK	16.2
5.	†News—Jac Legoff (M-F 11-11:15)	WJBK	15.0
6.	*Art Linkletter (M-F 2:30-3:00)	WWJ	13.6
7.	*Price Is Right (M-F 11:00-11:30)	WWJ	13.4
8.	*You Trust Your Wife (M-F 3.30-4)	WXYZ	13.1
9.	*Verdict Is Yours (M-F 3:30-4:00)	WJBK	12.4
10.	*Treasure Hunt (M-F 10:30-11 a.m.)	WWJ	11.7

TOP TWENTY SYNDICATED SHOWS

RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1.	Honeymooners (Sat. 10:30)	WJBK	CBS	28.5	51
2.	Highway Patrol (Tues. 10:30)	WJBK	Ziv	22.5	41
2.	Sea Hunt (Sat. 7:00)	WJBK	Ziv	22.5	50
3.	Harbor Command (Fri. 10:30)	WJBK	Ziv	21.9	39
4.	26 Men (Sun. 6:30)	WXYZ	ABC	19.2	46
5.	Popeye (Mon.-Sun. 6:00)	CKLW	AAP	19.1	43
6.	Sheriff of Cochise (Wed. 7:00)	CKLW	NTA	18.5	35
6.	Stories of the Century (Fri. 6:30)	WXYZ	HTS	18.5	40
7.	Annie Oakley (Tues. 6:30)	WXYZ	CBS	18.2	39
8.	Racket Squad (Sat. 6:30)	WJBK	ABC	17.9	42
9.	Death Valley Days (Mon. 7:00)	WWJ	U.S. Borax	16.2	39
10.	Boots and Saddles (Thurs. 7:00)	CKLW	NBC	15.9	32
11.	Brave Eagle (Wed. 6:30)	CKLW	CBS	15.5	34
11.	Dr. Christian (Fri. 7:00)	WJBK	Ziv	15.5	31
12.	Dr. Hudson's Secret J'l (Tues 10:30)	WWJ	MCA	15.2	27
13.	Frontier Doctor (Sun. 6:00)	WXYZ	HTS	14.9	38
14.	Silent Service (Thurs. 7:00)	WJBK	NBC	14.5	29
14.	Topper (Wed. 6:30)	WXYZ	Telestar	14.5	32
15.	Sky King (Thurs. 6:30)	CKLY	Nabisco	14.2	32
16.	Casey Jones (Tues. 7:00)	WWJ	Screen Gems	13.9	30

TOP COMPETITION

PROGRAM	STA.	AV. RTG.
Starlight Theatre	CKLW	10.9
Dr. Hudson's S'cret Jour.	WWJ	15.2
Explorers	WXYZ	12.2
Thin Man	WWJ	14.2
Air Power	WJBK	9.2
Frontier Doctor	WXYZ	14.9
Douglas Fairbanks	WJBK	12.5
News-Legoff, Weather	WJBK	10.3
CBS News	WJBK	10.7
News-Legoff, Weather	WJBK	10.3
CBS News	WJBK	11.0
Bowling Champs	WXYZ	9.5
Badge 714	WJBK	9.5
Silent Service	WJBK	14.5
Topper	WXYZ	14.5
Million Dollar Movie	CKLW	15.2
Highway Patrol	WJBK	22.5
Popeye	CKLW	11.5
Boots and Saddles	CKLW	15.9
Brave Eagle	CKLW	15.5
Frontier	WXYZ	12.2
Follow That Man	WJBK	13.5

SAN FRANCISCO

Stations: KGO, KPIX, KRON, KTVU. TV Homes: 817,700. Survey Dates: June 26 - July 3, 1958.

TOP TEN NETWORK SHOWS

1.	Gunsmoke (Sat. 9:00-9:30)	KPIX	34.9
2.	Cheyenne (Tues. 7:30-8:30)	KGO	29.0
3.	G.E. Theatre (Sun. 9:00-9:30)	KPIX	28.2
4.	Alfred Hitchcock (Sun. 9:30-10:00)	KPIX	26.9
4.	Best of Groucho (Thurs. 8:00-8:30)	KRON	26.9
5.	Wagon Train (Wed. 7:30-8:30)	KRON	26.3
6.	Restless Gun (Mon. 8:00-8:30)	KRON	25.9
7.	Wyatt Earp (Tues. 8:30-9:00)	KGO	24.9
7.	Maverick (Sun. 7:30-8:30)	KGO	24.9
8.	People Are Funny (Sat. 7:30-8:00)	KRON	24.5
8.	Playhouse 90 (Thurs. 9:30-11:00)	KPIX	24.5
8.	Tales of Wells Fargo (Mon. 8:30-9)	KRON	24.5

TOP TEN MULTI-WEEKLY SHOWS

1.	*NBC News (M-F 6:15-6:30)	KRON	14.3
2.	†Popeye (M-F 5:30-6:00)	KRON	14.0
2.	†Shell News (M-F 6:00-6:15)	KRON	14.0
3.	†Big Movie (M, W, F 10:00-11:30)	KPIX	13.2
4.	*CBS News (M-F 6:15-6:30)	KPIX	12.4
5.	†Channel 5 News (M-F 6:00-6:15)	KPIX	12.0
6.	*Queen for a Day (M-Thurs 2-2:45)	KRON	10.3
7.	†Channel 2 Presents (M-F 8:30-10)	KTVU	9.5
8.	†News, Sports Desk (M-T 11-11:15)	KRON	9.4
8.	*Price Is Right (M-T 10-10:30 a.m.)	KRON	9.4

1.	Big Story (Mon. 7:30)	KRON	Official	20.5	36	Godfrey Talent Scouts	KPIX	18.2
2.	Honeymooners (Thurs. 7:00)	KRON	CBS	20.2	43	Big Story	KPIX	13.5
3.	Martin Kane (Sat. 9:30)	KPIX	Ziv	20.2	34	Turning Point	KRON	19.5
4.	Highway Patrol (Tues 6:30)	KRON	Ziv	19.5	45	Name That Tune	KPIX	11.5
5.	Sea Hunt (Sun. 7:00)	KRON	Ziv	18.5	37	Stte Trooper	KPIX	15.9
6.	Sheriff of Cochise (Wed. 7:00)	KRON	NTA	18.5	34	Boxing	KGO	18.9
7.	Dr. Hudson's Secret J'l (Sun. 10:00)	KPIX	MCA	17.5	35	Best of MGM	KGO	15.9
8.	Harbor Command (Wed. 6:30)	KRON	Ziv	17.5	43	Casey Jones	KPIX	11.5
9.	Silent Service (Sat. 7:00)	KRON	NBC	16.9	34	Perry Mason	KPIX	18.9
10.	Science Fiction Thea. (Thurs. 6:30)	KRON	Ziv	16.5	39	Sergeant Preston	KPIX	12.5
11.	Gray Ghost (Fri. 6:30)	KRON	CBS	16.5	35	Intrigue Theatre	KPIX	11.5
12.	State Trooper (Sun. 7:00)	KPIX	MCA	15.9	32	Sea Hunt	KRON	18.5
13.	City Detective (Sun. 10:30)	KRON	MCA	15.4	37	What's My Line	KPIX	19.2
14.	Men of Annapolis (Mon. 6:30)	KRON	Ziv	14.9	37	Robin Hood	KPIX	12.2
15.	Popeye M-F 5:30)	KRON	AAP	14.0	42	Mickey Mouse Club	KGO	7.3
16.	Studio 57 (Tues. 10:30)	KRON	MCA	13.9	37	Big Movie	KPIX	9.4
17.	Big Story (Thurs. 7:00)	KPIX	Official	13.5	29	Honeymooners	KRON	20.2
18.	Dial 999 (Tues 7:30)	KRON	Ziv	13.5	22	Cheyenne	KGO	29.5
19.	Search for Adventure (Thurs. 7:30)	KPIX	Bagnall	12.9	23	Tic Tac Dough	KRON	21.3
20.	Kingdom of the Sea (Mon. 7:00)	KRON	Guild	12.9	27	Burns and Allen	KPIX	21.2

BALTIMORE

Stations: WBAL, WJZ, WMAR. TV Homes: 431,500. Survey Dates: June 26 - July 3, 1958.

TOP TEN NETWORK SHOWS

1.	Gunsmoke (Sat. 10:00-10:30)	WMAR	37.8
2.	Alfred Hitchcock (Sun. 9:30-10:00)	WMAR	35.3
3.	Danny Thomas (Mon. 9:00-9:30)	WMAR	34.3
4.	Perry Mason (Sat. 7:30-8:30)	WMAR	33.3
5.	Have Gun Will Travel (Sat. 9:30-10)	WMAR	31.3
6.	Wyatt Earp (Tues. 8:30-9:00)	WJZ	30.3
6.	G.E. Theatre (Sun. 9:00-9:30)	WMAR	30.3
7.	Cheyenne (Tues. 7:30-8:30)	WJZ	28.8
7.	Broken Arrow (Tues. 9:00-9:30)	WJZ	28.8
8.	I've Got a Secret (Wed. 9:30-10:00)	WMAR	28.3

TOP TEN MULTI-WEEKLY SHOWS

1.	*Mickey Mouse Club (M-F 5:30-6)	WJZ	18.1
2.	†10:30 News (M-F 10:30-10:45)	WJZ	17.6
2.	†Popeye (M-F 4:45-5:00)	WJZ	17.6
3.	*CBS News (M-F 7:15-7:30)	WMAR	16.8
4.	†7:00 Final (M-F 7:00-7:15)	WMAR	16.3
5.	†Buddy Deane (M-F 2:30-4:45)	WJZ	15.2
6.	†Late Show (M-F 10:40 p.m.-S.O.)	WJZ	15.0
7.	*Guiding Light (M-F 12:45-1)	WMAR	14.8
7.	*Love of Life (M-F 12:00-12:30)	WMAR	14.8
8.	*Search T'morrow (M-F 12:30-12:45)	WMAR	14.6

1.	Highway Patrol (Sat. 7:00)	WMAR	Ziv	21.3	56	Early Show	WJZ	11.3
2.	Casey Jones (Mon. 7:30)	WJZ	Screen Gems	19.8	43	Robin Hood	WMAR	16.8
3.	Popeye (M-F 4:45)	WJZ	AAP	17.6	52	Edge of Night	WMAR	9.4
4.	Boots and Saddles (Tues. 10:00)	WJZ	NBC	16.8	33	Californians	WBAL	21.8
5.	Sky King (Sat. 6:30)	WMAR	Nabisco	15.8	46	Early Show	WJZ	11.3
6.	Public Defender (Thurs. 6:30)	WMAR	Interstate	15.3	42	Early Show	WJZ	12.0
7.	Man Behind the Badge (Fri. 6:30)	WMAR	MCA	14.8	39	Early Show	WJZ	16.3
7.	Studio 57 (Wed. 10:00)	WMAR	MCA	14.8	32	U.S. Steel Hour	WMAR	19.8
7.	Target (Thurs. 10:30)	WBAL	Ziv	14.8	29	Playhouse 90	WMAR	22.8
8.	Amos 'n' Andy (M-F 6:00)	WMAR	CBS	14.0	42	Early Show	WJZ	13.1
9.	Brave Eagle (Sat. 6:00)	WMAR	CBS	13.8	45	Early Show	WJZ	10.8
9.	Crusader (Wed. 6:30)	WMAR	MCA	13.8	38	Early Show	WJZ	15.3
9.	Gray Ghost (Thurs. 10:00)	WJZ	CBS	13.8	25	Playhouse 90	WMAR	23.8
10.	Waterfront (Mon. 6:30)	WMAR	CMA	13.3	42	Early Show	WJZ	10.3
11.	I Search for Adventure (Sun. 7:00)	WMAR	Bagnall	12.8	34	Early Show	WJZ	13.8
11.	Martin Kane (Sun. 10:30)	WBAL	Ziv	12.8	26	What's My Line	WMAR	24.8
11.	Popeye (Sat., Sun. 5:30)	WJZ	AAP	12.8	45	Jungle Jim	WMAR	8.3
12.	Silent Service (Tues. 10:30)	WBAL	NBC	12.5	29	10:30 News	WJZ	23.5
						Late Show	WJZ	23.0
13.	Death Valley Days (Mon. 7:00)	WBAL	U.S. Borax	10.8	29	7:00 Final	WMAR	15.0
						CBS News	WMAR	15.5
13.	Honeymooners (Sun. 10:00)	WJZ	CBS	10.8	19	Loretta Young	WBAL	24.3

COLUMBUS

Stations: WBNS, WLW-C, WTVN. TV Homes: 180,400. Survey Dates: June 26 - July 3, 1958.

TOP TEN NETWORK SHOWS

1.	Gunsmoke (Sat. 10:00-10:30)	WBNS	43.2
2.	Wyatt Earp (Tues 8:30-9:00)	WTVN	32.2
3.	Cheyenne (Tues. 7:30-8:30)	WTVN	30.7
3.	Have Gun Will Travel (Sat. 9:30-10)	WBNS	30.7
4.	Real McCoys (Thurs. 8:30-9:00)	WTVN	29.9
5.	G.E. Theatre (Sun. 9:00-9:30)	WBNS	29.2
5.	What's My Line (Sun. 10:30-11:00)	WBNS	29.2
6.	Danny Thomas (Mon. 9:00-9:30)	WBNS	28.5
7.	Maverick (Sun. 7:30-8:30)	WTVN	28.3
8.	Phil Silvers (Fri. 9:00-9:30)	WBNS	27.9

TOP TEN MULTI-WEEKLY SHOWS

1.	*CBS News (M-F 7:15-7:30)	WBNS	18.7
2.	†Looking-Long (M-F 7:00-7:15)	WBNS	18.4
3.	†Casper Capers (M-F 4:00-5:00)	WTVN	18.1
3.	†News—Pepper (M-F 11:00-11:15)	WBNS	18.1
4.	*Mickey Mouse Club (M-F 5:30-6)	WTVN	17.0
5.	†Popeye Theatre (Th., F 6:00-6:30)	WBNS	16.7
6.	†Explorers (Tu., W 6:00-6:30)	WBNS	14.8
7.	†Amos 'n' Andy (T,W,F 6:30-7:00)	WBNS	12.3
8.	†News, Weather (M-F 11:00-11:15)	WLW-C	11.7
9.	†Flippo—Clown (M-Th 5:00-6:00)	WBNS	11.6

1.	Highway Patrol (Tues. 10:30)	WBNS	Ziv	25.2	58	Studio 57	WLW-C	10.5
2.	Boots and Saddles (Sat. 10:30)	WBNS	NBC	24.0	50	Patio Playhouse	WTVN	13.4
3.	Honeymooners (Sat. 7:00)	WBNS	CBS	20.8	51	Midwest Hayride	WLW-C	11.9
4.	Sea Hunt (Thurs. 8:00)	WBNS	Ziv	20.5	33	Zorro	WTVN	23.5
5.	Gray Ghost (Fri. 7:30)	WBNS	CBS	18.5	42	Rin Tin Tin	WTVN	19.9
5.	Our Miss Brooks (Sun. 6:30)	WBNS	CBS	18.5	47	Lone Ranger	WTVN	10.9
6.	My Little Margie (Sat. 6:30)	WBNS	Official	18.3	47	Midwest Hayride	WLW-C	12.2
7.	Frontier (Tues. 6:30)	WTVN	NBC	18.2	55	Amos 'n' Andy	WBNS	11.2
7.	Mike Hammer (Fri. 9:30)	WTVN	MCA	18.2	31	Playhouse of Stars	WBNS	23.9
7.	Tracer (Fri. 8:30)	WTVN	Minot	18.2	32	Zane Grey Thetre	WBNS	25.9
8.	Badge 714 (Thurs. 7:30)	WBNS	NBC	17.9	35	Circus Boy	WTVN	18.9
8.	Sky King (Thurs. 6:30)	WBNS	Nabisco	17.9	55	Lonney Tunes	WTVN	9.2
9.	Popeye (Th., Fri. 6:00)	WBNS	AAP	16.7	56	Brave Eagle	WTVN	10.9
10.	Code 3 (Mon 7:00)	WLW-C	ABC	16.5	39	Looking-Long	WBNS	17.7
						CBS News	WBNS	18.0
10.	Whirlybirds (Thurs. 7:00)	WTVN	CBS	16.5	37	Looking-Long	WBNS	20.0
						CBS News	WBNS	20.3
11.	Annie Oakley (Mon. 6:00)	WBNS	CBS	16.2	51	Hopalong Cassidy	WTVN	11.5
12.	26 Men (Wed. 10:30)	WLW-C	ABC	15.9	32	U.S. Steel Hour	WBNS	23.5
13.	Championship Bowling (Sat. 11:30)	WBNS	Schwimmer	15.5	48	Patio Playhouse	WTVN	11.0
14.	Dick Powell (Sun. 6:00)	WBNS	Official	14.2	41	Straw Hat Theatre	WTVN	11.6
14.	O'Henry Playhouse (Fri. 7:00)	WTVN	Gross-Kasne	14.2	40	Looking-Long	WBNS	17.7
						CBS News	WBNS	18.0
14.	Sheriff of Cochise (Mon. 10:30)	WTVN	NTA	14.2	30	Studio One	WBNS	21.2

VARIETY-TELEPULSE CITY-BY-CITY PROGRAM CHART.

VARIETY's weekly chart is based on the 22 major markets regularly reported by Telepulse each month, in addition to 133 other Telepulse tabulated U.S. markets, covered over the course of a year. Cities will be rotated weekly. The VARIETY chart is a compilation of data on syndicated films, as well as network and live programs, in each market. Under the top 10 multi-weekly heading, the (†) stands for local programming and the (*) for network shows.

CHICAGO

Stations: WBBM, WBKB, WGN, WNBQ. TV Homes: 1,815,600. Survey Dates: June 26 - July 3, 1958.

TOP TEN NETWORK SHOWS

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	Gunsmoke (Sat. 9:00-9:30)	WBBM	31.2
2.	Bob Crosby (Sat. 7:00-8:00)	WNBQ	27.5
3.	Danny Thomas (Mon. 8:00-8:30)	WBBM	26.5
3.	Loretta Young (Sun. 9:00-9:30)	WNBQ	26.5
4.	What's My Line (Sun. 9:30-10:00)	WBBM	26.2
5.	Alfred Hitchcock (Sun. 8:30-9:00)	WBBM	24.5
6.	Zorro (Thurs. 7:00-7:30)	WBKB	23.9
7.	Have Gun Will Travel (Sat. 8:30-9)	WBBM	23.5
8.	G. E. Theatre (Sun. 8:00-8:30)	WBBM	23.2
9.	Chevvy Show (Sun. 8:00-9:00)	WNBQ	23.0

TOP TEN MULTI-WEEKLY SHOWS

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	†News Roundup (M-F 10:00-10:15)	WBBM	17.5
2.	†In Town Tonight (M-F 10:15-10:30	WBBM	14.8
2.	†Susan's Show (M-F 4:00-4:30)	WBBM	14.8
3.	*Mickey Mouse Club (M-F 5:30-6)	WBKB	13.3
4.	†Movietown U.S.A. (M-F 10-11:30)	WBKB	11.1
5.	*CBS News (M-F 6:15-6:30)	WBBM	11.0
6.	†Bugs Bunny & Friends (M-F 6:30-7)	WGN	10.8
6.	†News-Bentley (M-F 6:00-6:15)	WBBM	10.8
7.	†Feature Film (Tu, F 10:00-11:30)	WGN	10.6
8.	*Art Linkletter (M-F 1:30-2:00	WBBM	9.8
8.	*Price Is Right (M-F 10-10:30 a.m.)	WNBQ	9.8

TOP TWENTY SYNDICATED SHOWS

RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1.	State Trooper (Wed. 9:30)	WNBQ	MCA	18.0	33
2.	Silent Service (Tues. 9:30)	WNBQ	NBC	16.9	33
3.	African Patrol (Tues. 9:30)	WBBM	Gross-Krasne	16.5	32
4.	Sea Hunt (Wed. 8:30)	WGN	Ziv	15.2	26
5.	Gray Ghost (Tues. 9:00)	WGN	CBS	14.2	24
5.	Highway Patrol (Fri. 8:00)	WGN	Ziv	14.2	25
6.	Sky King (Thurs. 6:00)	WNBQ	Nabisco	14.0	43
7.	Honeymooners (Thurs. 9:30)	WGN	CBS	13.2	26
8.	Celebrity Playhouse (Sun. 9:30)	WGN	Screen Gems	13.0	21
9.	Annie Oakley (Fri. 6:00)	WGN	CBS	12.2	35
9.	Brave Eagle (Tues. 6:00)	WGN	CBS	12.2	33
9.	Secret File U.S.A. (Sat. 5:30)	WBBM	Balsam	12.2	34
10.	San Francisco Beat (Wed. 9:00)	WGN	CBS	11.5	20
11.	Gabby Hayes (Sat. 10:30 a.m.)	WNBQ	AAP	11.2	43
11.	Frontier (Sat. 6:00)	WNBQ	NBC	11.2	34
11.	Whirlybirds (Thurs. 9:00)	WGN	CBS	11.2	22
12.	Bugs Bunny (Mon.-Fri. 6:30)	WGN	AAP	10.8	23
13.	Crusader (Fri. 9:30)	WGN	MCA	10.5	17
13.	Racket Squad (Tues. 8:30)	WGN	ABC	10.5	17
14.	Boston Blackie (Tues. 9:30)	WGN	Ziv	10.2	19
14.	Code 3 (Fri. 9:30)	WBKB	ABC	10.2	17
14.	Susie (Sat. 9:30)	WBKB	TPA	10.2	21

TOP COMPETITION

PROGRAM	STA.	AV. RTG.
Boxing	WBKB	12.5
African Patrol	WBBM	16.5
Silent Service	WNBQ	16.9
I've Got A Secret	WBBM	21.5
Californians	WNBQ	20.7
Phil Silvers	WBBM	18.9
{ News-Bentley	WBBM	9.3
} CBS News	WBBM	9.7
Playhouse 90	WBBM	18.0
What's My Line	WBBM	26.2
{ News-Bentley	WBBM	11.3
} CBS News	WBBM	11.7
{ News-Bentley	WBBM	12.3
} CBS News	WBBM	12.7
Charter Boat	WNBQ	9.9
It Could Be You	WNBQ	18.7
Friendship Show	WBBM	8.2
{ News-Bentley	WBBM	11.7
} CBS News	WBBM	11.3
Playhouse 90	WBBM	19.0
Wagon Train	WNBQ	20.2
Person To Person	WBBM	20.2
Bob Cummings	WNBQ	22.9
Silent Service	WNBQ	16.9
Person To Person	WBBM	20.2
9:30 Theatre	WBBM	17.5

CLEVELAND

Stations: KYW, WEWS, WJW. TV Homes: 484,100. Survey Dates: June 26 - July 3, 1958.

TOP TEN NETWORK SHOWS

1.	Gunsmoke (Sat. 10:00-10:30)	WJW	40.0
2.	Maverick (Sun. 7:30-8:30)	WEWS	31.5
3.	Wyatt Earp (Tues. 8:30-9:00)	WEWS	31.0
4.	Lawrence Welk (Sat. 9:00-10:00)	WEWS	30.7
5.	Have Gun Will Travel (Sat. 9:30-10)	WJW	29.5
6.	Playhouse 90 (Thurs. 9:30-11:00)	WJW	29.3
7.	Alfred Hitchcock (Sun. 9:30-10:00)	WJW	28.7
8.	Broken Arrow (Tues. 9:00-9:30)	WEWS	28.5
9.	G. E. Theatre (Sun. 9:00-9:30)	WJW	28.2
10.	Cheyenne (Tues. 7:30-8:30)	WEWS	28.0

TOP TEN MULTI-WEEKLY SHOWS

1.	†Popeye (M-F 5:30-6:00)	KYW	15.8
2.	*Mickey Mouse Club (M-F 5:30-6)	WEWS	15.3
3.	†Sohio Reporter (M-F 11:00-11:15)	WJW	15.1
4.	†News-T. Field (Tu-F 11:00-11:15)	WEWS	14.5
5.	*Amer. Bandstand (M-F 3-3:30, 4-5)	WEWS	14.2
6.	*Price Is Right (M-F 11-11:30 a.m.)	KYW	13.4
7.	†6 O'Clock Adventure (M-F 6:00-7)	KYW	13.3
8.	†News-T. Field (M-F 6:45-7:00)	WEWS	13.0
9.	†Highlights of News (M-F 6:30-6:45)	WEWS	12.9
9.	*Truth-Conseq. (M-F 11:30-12 noon)	KYW	12.9

1.	Silent Service (Sat. 10:30)	WJW	NBC	26.4	50	Harbor Command	KYW	14.2
2.	Frontier Doctor (Mon. 7:00)	KYW	HTS	20.7	42	Our Miss Brooks	WEWS	14.2
3.	Waterfront (Fri. 10:30)	WEWS	MCA	20.2	35	Boxing	KYW	19.4
4.	State Trooper (Tues. 9:30)	KYW	MCA	19.7	39	Pantomine Quiz	WEWS	15.9
5.	Highway Patrol (Fri. 10:30)	WJW	Ziv	18.2	32	Boxing	KYW	19.4
5.	Medic (Fri. 7:30)	WJW	CNP	18.2	41	Rin Tin Tin	WEWS	19.5
6.	Honeymooners (Tues. 10:30)	KYW	CBS	17.9	37	Code 3	WEWS	16.5
7.	Death Valley Days (Thurs. 7:00)	KYW	U. S. Borax	17.5	38	If You Had a Million	WEWS	15.9
7.	San Francisco Beat (Wed. 7:00)	WJW	CBS	17.5	40	Sheriff of Cochise	KYW	16.2
8.	Code 3 (Tues. 10:30)	WEWS	ABC	16.5	34	Honeymooners	KYW	17.9
9.	Sheriff of Cochise (Wed. 7:00)	KYW	NTA	16.2	37	San Francisco Beat	WJW	17.5
10.	If You Had a Million (Thurs. 7:00)	WEWS	MCA	15.9	35	Death Valley Days	KYW	17.5
11.	Popeye (Mon.-Fri. 5:30)	KYW	AAP	15.8	41	Mickey Mouse Club	WEWS	15.3
12.	Annie Oakley (Sat. 6:30)	WJW	CBS	15.5	56	20th Century Fox Hour	WEWS	7.5
12.	Kit Carson (Sun. 6:30)	WEWS	MCA	15.5	51	20th Century	WJW	9.5
13.	Tracer (Wed. 7:30)	WJW	Minot	15.2	25	Wagon Train	KYW	25.5
14.	Kit Carson (Tues. 7:00)	WEWS	MCA	14.9	35	Star Showcase	WJW	15.3
15.	Little Rascals (Sun. 1:00)	WEWS	Interstate	14.7	46	Family Theatre	WJW	9.4
16.	Count of Monte Cristo (Sun. 6:00)	WEWS	TPA	14.2	45	Little Theatre	WJW	10.5
16.	Harbor Command (Sat. 10:30)	KYW	Ziv	14.2	29	Silent Service	WJW	26.4
16.	Our Miss Brooks (Mon. 7:00)	WEWS	CBS	14.2	29	Frontier Doctor	KYW	20.7
16.	Union Pacific (Wed. 10:30)	KYW	CNP	14.2	29	U. S. Steel Hour	WJW	18.0

MILWAUKEE

Stations: WISN, WITI, WTMJ, WXIX. TV Homes: 298,000. Survey Dates: June 26 - July 3, 1958.

TOP TEN NETWORK SHOWS

1.	Restless Gun (Mon. 7:00-7:30)	WTMJ	29.9
2.	Tales of Wells Fargo (Mon. 7:30-8)	WTMJ	29.2
3.	Bob Cummings (Tues. 8:30-9:00)	WTMJ	28.5
4.	Wyatt Earp (Tues. 7:30-8:00)	WISN	28.2
5.	Loretta Young (Sun. 9:00-9:30)	WTMJ	27.9
6.	Gunsmoke (Sat. 9:00-9:30)	WXIX	27.2
7.	Wagon Train (Wed. 6:30-7:30)	WTMJ	27.0
8.	Bob Crosby (Sat. 7:00-8:00)	WTMJ	26.3
9.	Twenty One (Mon. 8:00-8:30)	WTMJ	26.2
10.	Lawrence Welk (Sat. 8:00-9:00)	WISN	25.9

TOP TEN MULTI-WEEKLY SHOWS

1.	*NBC News (M-F 6:15-6:30)	WTMJ	15.2
2.	†Wea., News (M-F 10:00-10:15)	WTMJ	15.1
3.	†News, Wea. (M-F 6:00-6:15)	WTMJ	14.8
4.	*Mickey Mouse Club (M-F 5:30-6)	WISN	13.3
5.	†Late News (M-F 10:00-10:15)	WXIX	12.6
6.	†Gretchin Colnik (Tu, Th 4:00-4:15)	WISN	11.8
7.	*Price Is Right (M-F 10-10:30 a.m.)	WTMJ	10.9
8.	†Big Movie (M-W 10:10-Signoff	WISN	10.4
9.	†Deadline 12 (M-F 10:00-10:15)	WISN	10.1
10.	†Late Show (M-F 10:15-Signoff	WXIX	9.7

1.	Whirlybirds (Sun. 9:30)	WTMJ	CBS	24.5	42	What's My Line	WXIX	22.9
2.	State Trooper (Tues. 9:30)	WTMJ	MCA	23.9	46	Sneak Preview	WXIX	15.9
3.	Boots and Saddles (Thurs. 8:00)	WTMJ	NBC	16.5	27	Pat Boone	WISN	19.2
3.	Highway Patrol (Sun. 10:00)	WISN	Ziv	16.5	34	{ Wea., News	WTMJ	16.7
						} Late News	WXIX	11.7
4.	Death Valley Days (Sat. 9:30)	WXIX	U. S. Borax	15.5	31	Saturday Night Theatre	WTMJ	22.4
5.	Douglas Fairbanks (Wed. 9:30)	WTMJ	ABC	14.2	28	U. S. Steel Hour	WXIX	18.2
6.	Harbor Command (Thurs. 9:30)	WTMJ	Ziv	13.9	24	Playhouse 90	WXIX	21.2
6.	Silent Service (Fri. 9:30)	WISN	NBC	13.9	26	Boxing	WTMJ	18.7
7.	Decoy (Sun. 10:30)	WISN	Official	12.9	32	Late Show	WXIX	10.7
8.	Annie Oakley (Sun. 6:00)	WTMJ	CBS	12.2	31	Lassie	WXIX	17.5
8.	Last of the Mohicans (Sun. 5:30)	WTMJ	TPA	12.2	31	Lone Ranger	WISN	10.5
9.	Sheriff of Cochise (Fri. 9:00)	WISN	NTA	11.9	22	Boxing	WTMJ	21.2
10.	Kingdom of the Sea (Mon. 9:30)	WISN	Guild	11.2	19	Suspicion	WTMJ	24.2
11.	Star Performance (Sun. 3:30)	WXIX	Official	10.2	44	Youth Wants To Know	WTMJ	6.5
12.	Flash Gordon (Sun. 12 noon)	WXIX	Guild	9.5	43	Popeye	WISN	7.2
13.	Readers Digest (Mon. 10:15)	WTMJ	Telestar	9.2	23	Big Movie	WISN	12.0
14.	Frontier Doctor (Sun. 11:30 a.m.)	WXIX	HTS	8.5	67	Men's Club	WTMJ	4.2
14.	Little Lulu (Fri. 6:30)	WITI	AAP	8.5	19	Rin Tin Tin	WISN	11.5
14.	Sea Hunt (Fri. 10:15)	WTMJ	Ziv	8.5	22	Late Show	WXIX	10.9
14.	Studio 57 (Thurs. 9:00)	WISN	MCA	8.5	14	Playhouse 90	WXIX	20.5

NEW ORLEANS

Stations: WDSU, WJMR, WWL. TV Homes: 221,800. Survey Dates: June 26 - July 3, 1958.

TOP TEN NETWORK SHOWS

1.	Wagon Train (Wed. 6:30-7:30)	WDSU	37.2
2.	Tales of Wells Fargo (Mon. 7:30-8)	WDSU	36.2
3.	Gunsmoke (Sat. 9:00-9:30)	WWL	35.5
4.	Chevy Show (Sun. 8:00-9:00)	WDSU	33.7
5.	Restless Gun (Mon. 7:00-7:30)	WDSU	33.5
6.	Father Knows Best (Wed. 7:00-7:30)	WDSU	33.2
6.	Twenty One (Mon. 8:00-8:30)	WDSU	33.2
7.	Loretta Young (Sun. 9:00-9:30)	WDSU	31.9
8.	Playhouse 90 (Thurs. 8:30-10:00)	WWL	31.7
9.	Best of Groucho (Thurs. 7:00-7:30)	WDSU	31.2

TOP TEN MULTI-WEEKLY SHOWS

1.	*NBC News (M-F 6:15-6:30)	WDSU	27.3
2.	†Esso Reporter-Sports (M-F 6-6:15)	WDSU	26.9
2.	*Price Is Right (M-F 10-10.30 a.m.)	WDSU	17.0
4.	†Amos 'n' Andy (M-Th 5:15-5:45)	WDSU	16.8
5.	†Esso Reporter (M-F 11:00-11:15)	WDSU	15.4
6.	†Wea., Esso Reporter (M-F 5:45-6)	WDSU	15.2
7.	*Treasure Hunt (M-F 9:30-10 a.m.)	WDSU	14.3
8.	*Queen For a Day (M-F 3:00-3:45)	WDSU	14.2
9.	*Truth-Conseq. (M-F 10:30-11 a.m.)	WDSU	13.4
10.	†Little Rascals (M-F 4:30-5:15)	WDSU	13.0

1.	Sea Hunt (Tues. 9:30)	WDSU	Ziv	27.5	53	Frontier Doctor	WWL	18.5
2.	Frontier (Fri. 6:30)	WDSU	NBC	25.5	42	All Star Theatre	WWL	14.0
3.	Honeymooners (Wed. 9:30)	WDSU	CBS	24.9	50	U.S. Steel Hour	WWL	19.2
4.	Highway Patrol (Fri. 10:00)	WDSU	Ziv	23.9	52	African Patrol	WWL	17.5
4.	Official Detective (Sun. 9:30)	WDSU	NTA	23.9	44	What's My Line	WWL	25.9
5.	Target (Wed. 10:00)	WDSU	Ziv	23.5	55	Captain David Grief	WWL	14.5
6.	Whirlybirds (Mon. 10:00)	WDSU	CBS	22.9	53	Waterfront	WWL	15.2
7.	Frontier (Sat. 10:00)	WDSU	NBC	22.2	55	Video Sound Stage	WWL	12.2
7.	Looney Tunes (Sat. 8:00 a.m.)	WDSU	Guild	22.2	80	Captain Kangaroo	WWL	5.5
8.	Men of Annapolis (Thurs. 9:30)	WDSU	Ziv	22.0	38	Playhouse 90	WWL	31.9
9.	Code 3 (Sun. 10:00)	WDSU	ABC	21.9	51	Don Ameche Play of W'k	WWL	16.5
10.	State Trooper (Tues. 10:00)	WDSU	MCA	19.9	51	Trackdown	WWL	15.9
11.	Boots and Saddles (Fri. 7:00)	WWL	NBC	19.5	36	Jefferson Drum	WDSU	28.2
11.	26 Men (Fri. 10:30)	WDSU	ABC	19.5	52	News, Weather, Sports	WWL	14.2
12.	Decoy (Thurs. 10:00)	WDSU	Official	19.2	49	Gray Ghost	WWL	16.4
13.	Sky King (Sat. 11:00 a.m.)	WDSU	Nabisco	18.9	72	Town & Country Journal	WWL	7.5
13.	Studio 57 (Tues. 10:30)	WDSU	MCA	18.9	62	News, Weather, Sports	WWL	9.0
14.	Frontier Doctor (Tues. 9:30)	WWL	HTS	18.5	36	Sea Hunt	WDSU	27.5
15.	Charlie Chan (Sat. 9:30)	WWL	TPA	17.9	27	Joseph Cotton	WDSU	24.2
15.	Harbor Command (Mon. 10:30)	WDSU	Ziv	17.9	53	News, Weather, Sports	WWL	11.5

17.8 A.R.B.?
Yes, and fifth
Films available for strip programming
Star Performance, formerly
Dateline Europe/Overseas Adventure/formerly Foreign Intrigue

TROUBLE WITH FATHER

Still out-rating top network, local and syndicated shows—even in fourth and fifth runs—Stu Erwin's "TROUBLE WITH FATHER" proves strip programming is successful programming. 109 stations in every type of market have run these 130 films for leading national and regional sponsors.

Ratings prove "Trouble With Father" is still Number 1.

In Indianapolis, "TROUBLE WITH FATHER", in its FIFTH RUN, seen at 4:30 PM, pulled a rating of **17.8** against "Do You Trust Your Wife?" with **4.9** and "Movie Time" with **4.8**. In Huntington-Charleston, West Virginia, seen at 9:30 AM, "TROUBLE WITH FATHER", in its THIRD RUN, chalked up a rating of **12.3** against "The Morning Show" with **5.1**.

Sponsors prove "Trouble With Father" is a Number 1 Buy!

High ratings and tremendous appeal for every member of the family have made "TROUBLE WITH FATHER" a resounding success. These are some typical sponsors: *Beech-Nut Life Savers, Inc.* • *The Bon Ami Company* • *Brown and Williamson Tobacco Corp.* • *Continental Baking Co., Inc.* • *The Procter and Gamble Co.* *Standard Brands Incorporated* • *Whitehall Pharmacal Company*

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VARIETY-PULSE FEATURE CHART

VARIETY's weekly chart, based on ratings furnished by Pulse's latest reports on feature films and their competition covers 155 markets. Each week, two different markets will be listed, with the 10 top-rated features tabulated.

Factors which would assist distributors, agencies, stations and advertisers in determining the effectiveness of a feature show in a specific market have been included in this VARIETY chart. Listed below is such pertinent information regarding features as their stars, release year, original production company and the present distributor included wherever possible along with the title. Attention should be paid to such factors as the time and day, the high and low ratings for the measured feature period and share of audience, since these factors reflect the effectiveness of the feature and audience composition, i.e., a late show at 11:15 p.m. would hardly have any children viewers, but its share of audience may reflect dominance in that time period. In the cities where stations sell their feature programming on a multi stripped basis utilizing the same theatrical throughout the week a total rating for the total number of showings for the week is given, the total rating not taking into account the duplicated homes factor. Barring unscheduled switches in titles the listed features for the particularly rated theatrical filmed show are as accurate as could be ascertained. Under Time Slot, S. O. stands for Sign-Off.

BALTIMORE

Stations: WBAL, WJZ, WMAR. TV Homes: 431,500. Survey Dates: June 26 - July 3, 1958.

TOP 10 FEATURE FILMS	TIME SLOT	PULSE AVERAGE RATING	HIGH	LOW	AVERAGE SHARE	TOP COMPETITION	STATION	AV. RATINGS	AV. SH.
1. "CAPTAINS COURAGEOUS"— Freddie Bartholomew, Spencer Tracy, Lionel Barrymore; MGM; 1937; MGM-TV	Late Show Fri. June 27 10:40 p.m.-S.O. WJZ	24.6	26.5	23.0	61	Person to Person 11 O'Clock News Channel 2 Theatre— "Paid to Kill"	WMAR WMAR WMAR	22.5 9.5 7.8	41 24 22
2. "BLOSSOMS IN THE DUST"— Walter Pidgeon, Greer Garson, Marsha Hunt; MGM; 1941; MGM-TV	Late Show Tues. July 1 10:40 p.m.-S.O. WJZ	21.6	23.0	20.0	64	Silent Service 11th Hour Final Night File Jack Paar Show	WBAL WBAL WBAL WBAL	12.0 8.0 6.0 4.5	28 22 19 16
3. "DOUBLE DEAL"— Marie Windsor, Richard Denning; RKO; 1950; C&C	Early Show Fri. June 27 6:00-7:25 p.m. WJZ	16.9	18.5	16.0	47	Amos 'n' Andy Man Behind the Badge 7 O'Clock Final CBS News	WMAR WMAR WMAR WMAR	13.8 14.8 17.5 18.0	38 39 43 43
4. "BRINGING UP BABY"— Katharine Hepburn, Cary Grant; RKO; 1938; C&C	Late Show Sat. June 28 10:40 p.m.-S.O. WJZ	16.0	17.0	15.0	42	Big Movie of the Week— "Once Upon a Time"	WMAR	13.6	36
5. "THE GROOM WORE SPURS"— Ginger Rogers, Jack Carson, Joan Davis; Universal; 1951; AAP	Early Show Wed. July 2 6:00-7:25 p.m. WJZ	14.6	15.5	13.5	41	Amos 'n' Andy Crusader 7 O'Clock Final CBS News	WMAR WMAR WMAR WMAR	11.3 13.8 14.5 15.0	36 38 37 39
6. "ARCTIC FURY"— Eve Miller, Del Cambre; Plymouth; 1949	Early Show Sun. June 29 6:00-7:25 p.m. WJZ	14.3	15.5	13.5	44	Search Air Power I Search for Adventure	WMAR WMAR WMAR	9.8 10.3 12.8	34 33 34
7. "ONCE UPON A TIME"— Cary Grant, Janet Blair; Columbia; 1944; Screen Gems	Big Movie of the Week Sat. June 28 10:30 p.m.-S.O. WMAR	14.2	17.0	11.0	35	10:30 News Late Show— "Bringing Up Baby"	WJZ WJZ	16.0 16.0	33 42
7. "WEEKEND FOR THREE"— Dennis O'Keefe, Jane Wyatt; RKO; 1941; C&C	Early Show Tues. July 1 6:00-7:25 p.m. WJZ	14.2	15.0	13.5	39	Amos 'n' Andy Follow That Man 7 O'Clock Final CBS News	WMAR WMAR WMAR WMAR	16.3 15.3 17.0 17.5	48 43 45 45
8. "LADY IN THE LAKE"— Robert Montgomery, Audrey Totter, Lloyd Nolan; MGM; 1946; MGM-TV	Late Show Sun. June 29 10:40 p.m.-S.O. WJZ	13.0	14.5	11.5	41	What's My Line Sunday News Follow That Man Pastor's Study	WMAR WMAR WMAR WMAR	24.5 14.5 9.5 7.0	51 42 34 31
9. "INNOCENTS OF PARIS"— Alastair Sim, Claire Bloom; Tudor; 1955; Governor-TV	Channel 2 Theatre Mon. June 30 11:15 p.m.-S.O. WMAR	12.7	13.5	11.5	56	Late Show— "Two Sisters From Boston"	WJZ	5.8	25

COLUMBUS

Stations: WBNS, WLW-C, WTVN. TV Homes: 180,400. Survey Dates: June 26 - July 3, 1958.

1. "FRONTIER AGENT"— Johnny Mack Brown; Monogram; 1948; HTS	Golden West Sat. June 28 5:00-6:00 p.m. WTVN	13.0	13.7	12.3	46	Stu Erwin Show Air Power	WBNS WBNS	7.9 8.9	29 31
2. "TOMORROW AT SEVEN"— Chester Morris, Vivienne Osborne; RKO; 1933; Alexander	Sunday Showboat Sun. June 29 3:30-4:45 p.m. WTVN	12.5	13.7	11.0	43	Florascope Cartoons Channel 10 Theatre— "Love Happy"	WBNS WBNS WBNS	15.3 14.7 8.9	45 46 34
3. "THE PETRIFIED FOREST"— Humphrey Bogart, Leslie Howard, Bette Davis; Warner Bros.; 1936; AAP	Sunday Showboat Sun. June 29 2:00-3:30 p.m. WTVN	12.2	12.7	11.7	33	Baseball— Boston vs. Cleveland	WBNS	19.7	54
4. "RAMROD"— Joel McCrea, Veronica Lake, Donald Crisp; United Artists; 1947; NTA	Patio Playhouse Sat. June 28 10:30 p.m.-S.O. WTVN	12.1	13.7	10.7	30	Boots and Saddles Alfred Hitchcock Championship Bowling	WBNS WBNS WBNS	24.0 20.4 15.5	50 51 48
5. "KILL HIM FOR ME"— Arturo De Cordova, Leticia Palma; RKO; 1954; C&C	Armchair Theatre Thurs. June 26 11:15 p.m.-S.O. WBNS	11.7	12.3	11.0	43	Gold Cup Theatre— "Everybody Sing"	WLW-C	8.3	31
6. "THIS IS MY LOVE"— Linda Darnell, Dan Duryea; RKO; 1954; Alexander	Strawhat Theatre Sun. June 29 5:00-6:30 p.m. WTVN	11.6	12.3	11.0	39	Channel 10 Theatre— "Love Happy" Dick Powell Show	WBNS WBNS	8.9 14.2	33 41
7. "DOUBLE IDENTITY"— Ray Middleton, Jane Wyatt; Republic; 1941; HTS	Sunday Showboat Sun. June 29 12:30-2:00 p.m. WTVN	11.5	12.0	11.0	34	Baseball— Boston vs. Cleveland	WBNS	20.0	59
7. "THE NOOSE HANGS HIGH"— Bud Abbott, Lou Costello, Joseph Calleia; Eagle Lion; 1948; UA-TV	Armchair Theatre Fri. June 27 11:15 p.m.-S.O. WBNS	11.5	12.7	10.0	40	Gold Cup Theatre— "Butch Minds the Baby"	WLW-C	9.7	33
8. "TEXAS TRAIL"— Hopalong Cassidy; Paramount; 1937; NBC	Hopalong Cassidy Show Mon. June 30 5:00-6:55 p.m. WTVN	11.3	11.7	11.0	36	Annie Oakley Traffic Court	WBNS WBNS	16.2 14.9	51 47
9. "THE GHOST AND MRS. MUIR"— Rex Harrison, Gene Tierney; 20th Century Fox; 1947; NTA	Lex Mayers Theatre Sun. June 29 10:00 p.m.-S.O. WTVN	10.0	11.3	8.7	24	$64,000 Challenge What's My Line Sunday News Special News—Norman Dohn Academy Award Theatre— "Boomerang"	WBNS WBNS WBNS WBNS WBNS	24.2 29.2 18.7 15.3 8.4	44 58 45 45 33

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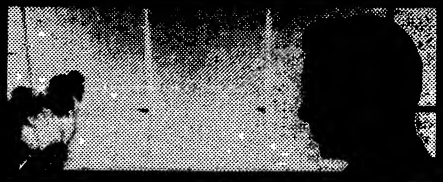
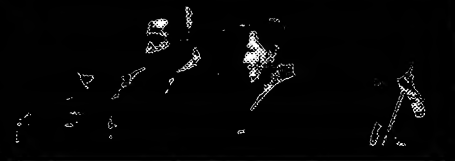


TV HOUR OF STARS The top afternoon dramatic show...with John Conte as your host.

SHIRLEY TEMPLE FILM FESTIVAL The beloved star, at the peak of her talents, in memorable masterpieces.

DANGER IS MY BUSINESS The TV screen has never before seen such adventure and excitement.



JAZZ PARTY Art Ford hosts the most discussed and praised new TV show of the year.

RATE THE RECORD Famous celebrities rate records with hatchets and orchids.

GREENE MOVES TO THIRTEEN You'll thrill to Richard Greene as Robin Hood five times a week.

NOTRE DAME FOOTBALL GAMES Your only chance to see telecasts of the whole Fighting Irish football schedule.

CROSSROADS Inspiring episodes in the lives of famous clergymen, upliftingly dramatized.

NOTHING BUT THE TRUTH David Susskind in an hour of incisive comment and interviews.

PAROLE See actual prisoners photographed as they come up for parole. It's gripping, unusual TV.

MOVIE NIGHT Typical titles: Captain from Castile, 20,000 Years in Sing Sing, Black Fury, Jane Eyre, Ramona.

You'll change your viewing habits in the fall, when all of these programs will be shown on WNTA-TV, the new station in town. As you can see, Channel 13 will be made of great television entertainment. You name it—adventure, comedy, panel, quiz, western, news, motion pictures, sports, music. You'll find them all...tailored with the bright, fresh, imaginative approach for which WNTA-TV is already noted. And it's all just the start of the big change to...

WNTA-TV 13

The New Station in Town

Plagued by **FLUCTURATINGS?** You won't be with **AIP** (Audience Insurance Plan)—the realistic new idea in TV spot buying for New York.

From the Production Centres

Continued from page 28

to lovelorn" series on KCOP, boiled over when **Oscar Levant** remarked on his KHJ-TV program that she's too old to give advice on love . . . **Ivan Ditmars** and **Don Isham**, NBC organists, **Henry Russell** onetime NBC music director on the Coast, and **Jerry Bowne**, former musician, have taken on sidelines, what with the "live" music biz being so hazardous . . . KHJ deejay George Crowell spun his millionth record last week. He has been at it over 20 years . . . Al Capstaff, executive producer of NBC's "Monitor," rounding up some more names for the weekend's "Stardust" feature. Show is "oversold." . . . **Bob Swezey**, chairma of NAB's Freedom of Information committee, is here from New Orleans to demonstrate to lawyers duly convened that radio and tv can cover trials without disturbing court procedure . . . **Casey Shawhan** started his fifth year as press head at NBC and his staffers gave him a wet sendoff . . . Bates agency's **Dick Pinkham** in town to get "Thin Man" on the road again for Colgate . . . **Dinah Shore** will break in some new tv routines in her oneweek stand at the Flamingo in Las Vegas

IN CHICAGO . . .

Howard Miller emceed WIND's "Go Back to School" rally at Lane Tech last Sunday (24) . . . Daily News tv caller **Terry Turner** off to 10-day junket to the Coast, courtesy ABC . . . Model mentor **Pat Vance** helming a new kiddie talent show on WGN-TV . . . **WBBM-TV** named **Prof. Dan Q. Posin** its science consultant, deeming it necessary to have one in the atomic and space age . . . RCA popping for assorted blow-outs here to ballyhoo George Gobel's forthcoming NBC-TV-er during the comic's nitery stand at the Palmer House here . . . **WNBQ** announcer **Greg Donovan** piloting his own plane on a three-week vacation in the west . . . **Len Schlosser**, WBBM-WBBM-TV pubaffairs producer, in Mexico on a respite . . . **Carter Davidson**, former AP correspondent now active in educational tv, planed to the Middle East to make a series of films for Educational Television and Radio Center. Principal objective with President Nasser of Egypt . . . **Jess Barker**, the WCFL deejay, vacationing in Georgia . . . ABC veep **Sterling (Red) Quinlan** back at his desk after a rest in Hawaii . . . **Howard Earle** of WGN-TV newsroom on leave of absence until Jan. 15 to work on two books, one of them dealing with medical problems . . . **John Mallow** will host WGN-TV's Thursday night blockbusters from the NTA "Champagne Package." Station is kicking off the new feature film program with a champagne party.

IN WASHINGTON

Martha Rountree's "Leave it to the Girls," due for an early September preem on NTA, will do a "dry run" at Walter Reed Army Hospital Thursday (28), with **Nancy Hanschman** moderating . . . ABC lensers here to shoot footage on National Historical Wax Museum for an upcoming tv show . . . Indie station WWDC claims top audience rating for July with a 19.8 Pulse score . . . Radio shipments to dealers continues to drop, according to latest figures of Electronic Industries Association, which shows a drop, for first 26 weeks of this year, from 3,436,428 in '57, to 2,905,327 this year . . . Same report shows tv receiver sales up in June from 210,197 preceding month to 220,512 . . . **Felix Grant**, WMAL-ABC d.j., set to emcee a Jazz Festival at Sheraton Park Hotel Sept. 7 . . . **Eddie Gallaher**, WTOP-CBS d.j. and sportscaster, visited Redskins Training camp while on vacation in California . . . **Dr. Ralph Lapp**, former member of Atomic Energy Commission, guested on WRC-NBC's show, produced in cooperation with George Washington U, past Sunday (24).

IN BOSTON

WEEI sales promosh dir. **Joe Cullinane** sent out 5,000 copies of a 1958 hurricane map "to whip up a sales storm in N. E. for WEEI" marking third year the maps have gone to yacht clubs from Maine to Florida, ad agencies, schools, fire depts., etc. . . . **Gregory G. Harney Jr.**, CBS-TV lighting director, appointed production mgr. of WGBH-TV . . . Topsfield Fair inked for sked of ID's on WBZ-TV . . . **Pat O'Day**, vocalist on WEEI, signed for two weeks at Eddys' in Kansas City opening Sept. 5 . . . **Duncan MacDonald** interviews undersec of labor James T. O'Connell "Yankee Home & Food Show" today (Wed.) . . . Shifts in programming on at WBZ-TV and WNAC-TV for fall season . . . **Phyl Doherty**, pub-ad chief at WNAC-TV, weekending on Cape Cod.

IN DETROIT

Marty McNeeley has moved aboard the S.S. Aquarama, which makes daily trips to Cleveland with his WKMH disk show . . . "Looney Tunes —with Jingles in Boofland," featuring **Jerry Booth** as **Jingles**, will be a new CKLW-TV entry beginning Monday (1). Show will be seen 5 to 6 p.m. cross-the-board. Booth formerly was with WPTA in Fort Wayne, Ind. . . . **Jay Roberts** is the new host of WJR's "All Nite" disk show . . . WWJ-TV makes five program changes Monday (1): "I Married Joan," starring **Joan Davis** and **Jim Backus**, replaces "Amos 'n Andy" in the 9-9:30 a.m. spot, with the latter show moving to 1-1:30 p.m. slot; "TV Reader's Digest" moves to 1:30-1:55 p.m., followed by **Faye Elizabeth's** local interview program, 1:55 to 2 p.m., and "It's A Great World," will be retitled "George Pierrot Presents." . . . **Jerry Schweizer**, vet local announcer, joins the WJR announcing staff . . . WJBK-TV designated by CBS to search for Michigan woman most qualified to represent the state for eight days (13-20) during "CBS Daytime Television Week." . . . Michigan State Fair again is attracting radio & tv personalities who will originate shows from fair. In addition, Toby **David**, who as Capt. Jolly intros CKLW-TV's **Popeye show**, will perform twice daily in the Grand Stand show. Following WJBK-TV shows will originate from Fair: "Ladies Day," "Detroit Bandstand," "Jac LeGoff with the News," and "TV Weather."

IN SAN FRANCISCO

Ray Hubbard, assistant program manager at Westinghouse's WBZ-TV, Boston, last two a half years, replaces program manager **Bill Dempsey** at Westinghouse's KPIX, Frisco, Sept. 15. Dempsey leaves after six years on job, will take academic position, probably in Frisco area. Also exiting is **John P. Highlander**, assistant KPIX program manager last two and a half years, who has taken professorship in speech and TV at U. of Michigan . . . KNBC hired talented **George Lement**, ex-KRON, ex-KPIX, ex-KGO-TV and AM, for two and a half-hour daily afternoon show, which will include deejaying . . . KCBS axed **Tom Groody** nighttime show, cutting back costlier weekend programming to hold budget line . . . Jaime del Valle locationed "Lineup" at Kid Ory's "On the Levee" after rush job to paint out old "Tin Angel" identification . . . KRON sales manager **Norm Louvau** won Pacific Coast sailing championship in the 25-foot class . . . Hugh O'Brian in Frisco puffing latest film . . . KNBC-AM and FM latest radio station to start regular stereo programming . . . **Bob Colvig** vacationing from KSFO, with **Dick Whittington** replacing him.

IN MINNEAPOLIS

KMSP-TV originated its locally produced "Record Hop" show from the Minnesota State Fair Saturday (23) . . . WDGY sent silver "Salutes to Youth" medallions to Twin Cities' area graduating highschool senior class presidents . . . KSTP-TV newscaster **Bob Ryan** in Europe for the second time in two years in quest of airlane material . . . **Bob DeHaven** of WCCO elected a trustee of Seaburn Western Theological Seminary, Evanston, Ill. . . . WCCO Radio's assistant program director **Hank Besaye** visited CBS in New York . . . As a Minnesota State Fair Education Day feature, Twin Cities' educational station KTCA-TV originated its locally produced "Open Door" program from the grounds . . . The Hill family foundation (built on the late railroad magnate's bequest) underwriting another 40 weeks of **Emilie Pray's** "Music and Man" series . . . At last minute, after court approval, WTCN Radio broadcast the Patterson-Harris fight, switching it back and forth with the Minneapolis American Assn. baseball game . . . Launching its own "Jazz Party" shows Tuesday night, KMSP-TV brought in from New York **Art Ford** after whose programs they're being modeled.

IN PHILADELPHIA . . .

Joseph T. Connolly appointed general manager of WCAU, effective (29) when CBS is skedded to complete purchase of station from the Phila. Evening Bulletin. Associated with WCAU since 1940, Connolly has served as director of news, advertising, special events promotion and publicity. For last two years he has been veepee in charge of radio . . . **Marvin Burak**, former late night WPEN deejay, goes to New Orleans to start similar broadcast on WJBW . . . **Jack "Old Shoe" Lawyer**, Glassboro, N.J. disk jockey, drawing 6,000 teenagers weekly with his nightly record hops at Hunt's Starlight Ballroom, Wildwood . . . WFIL-TV's **Chief Halftown** to visit Disneyland (Sept. 13-21) filming interviews with ABC personalities for use on his midday powwows . . . **Jim Bonner** to handle play-by-play for the 10 Villanova College football games to be broadcast over WRCV. **Chuck Hoover** will do color and interviews . . . For "outstanding service" to the handicapped WCAU's Muzak division has received the award of merit from the Goodwill Industries of Phila. . . . WRCV-TV preems U. of Michigan series on gerontology, "Gift of Life" (26). The 15-week sessions will study the problems facing society because of 20 added years of life expectancy . . . WFIL-TV's **Sally Starr** and Happy the Clown (**Howard Jones**) and WCAU-TV's **Carney C. Carney** to take part in the Hero Scholarship Fund Show at the Municipal Stadium (Sept. 5) . . . WFIL-TV and WPEN have purchased helicopters for increased news and weather coverage.

Volger To W. Indies

Muscatine, Ia., Aug. 26.

George J. Volger, radio station manager of KWPC here, and his family are off to another tape "safari."

The Volger family is going to the West Indies Federation this time, and the taped recordings to be made there will be played on over 20 midwestern stations, including the Iowa Tall Corn Network. Volger previously produced family travel radio programs in the British Isles and Ireland.

Sez Third TV Web Possible in Brit.

London, Aug. 26.

What was believed to be one of the biggest stumbling blocks in the path of a third tv network for Britain—the lack of easily useable wavelengths—has been slapped out of existence by **P. A. T. Bevan**, chief engineer of Southern TV. He has revealed that a third web could be accommodated in the same waveband now being used by commercial tv.

Bevan said that it was now known, from what had been achieved in the Independent Television Authority transmissions, that Band III, the indie wavelength, can carry two national services—and do it well. He added that if the whole of Band III had been given to the ITA, as it had requested, it would now be technically possible for the indie web to provide a second commercial service in any area which was considered suitable.

Bevan went on: "It is not for me to comment on the nature of second service and whether it should be ITA or BBC and, if ITA, whether it should be directly competitive in every respect with the existing services, or something different in concept and character from either. I would merely say that in terms of channels and coverage there is every reason to believe that the technical policy of extracting two services from Band III is being vindicated."

He added: "This does not mean that an even wider coverage, which seeks out all the small unserved pockets of the population still resistant to direct reception, could not be achieved if the frequency space at present available in Band III could be extended to provide at least two additional channels."

Meanwhile, the British Sunday paper, the Observer, in a lengthy piece about the third network, claimed that the argument about the proposed web was at present taking the form of a head-on power clash between the interests of the BBC and those of the ITA. Its outcome, the paper believed, would be determined by the forces each side could muster, in terms of social and political interest.

Subject Matter Comes 1st, 'Right Kind of Deal' 2d In Towers' Telepix Book

London, Aug. 26.

In the final analysis, the subject ranks more important than the deal, according to Harry Alan Towers, who, after many years of successful operation in packaging radio programs, has become one of the most consistently active independent vidpic producers in Britain.

Choice of subject is even more important for the British producer, he opines, because of the continued and growing resistance by the United States to foreign filmed tv programs. Yet, at the same time, the field of choice becomes more and more limited.

Costume dramas, Towers believes, are out, notwithstanding the success of "Robin Hood," which is going into its fourth year. That's the proverbial exception. Anthologies, he believes, are also out and he reckons that the market for the slick action crime and suspense drama has become saturated.

With the tightening of the U.S. market, Towers considers that too many indie producers are obsessed with the importance of making the right sort of deal, rather than the right sort of subject to meet changing conditions. He recognizes the acute limitations of the field and the consequential problems it imposes, but insists that current trading conditions and other relevant factors must be taken into account in packaging a series.

Last season Towers made the "Martin Kane" series and is now winding "Dial 999." His current sked included a musical skein starring Mantovani & His Orch and another based on Leslie Charteris' "The Saint."

KTLA 'Telecopter News' Going Cross-the-Board

Hollywood, Aug. 26.

Immediate coverage of news events will be possible with the "Telecopter News" service beginning Sept. 15 over KTLA.

Jim Schulke, veepee of Paramount Sunset in charge of KTLA, said "Telecopter News" will provide five-minute on-the-spot hourly coverage of news events as they happen.

Utilizing the KTLA newsgathering staff, "Telecopter News" will be seen seven days a week. KTLA's 'prowl car, a specially equipped station wagon capable of transmitting sight and sound while in motion, will cruise the Los Angeles area for breaking stories. The station's telecopter will patrol the L.A. sky ready to capture any occurrence within a 40-mile radius of Mt. Wilson.

San Antonio—Bob Pearson has been named news director for KTSA. He comes here from KNOE, Monroe, La. In 1956 he was a member of the staff of KONO here.

Canada Eyes 2d TV Network; CBC Not Hot for Rival

Ottawa, Aug. 26.

The door will be open for a second television network in Canada when new legislation, introduced in the House of Commons last week, is passed. This should happen later this week, before the close of the current parliamentary session.

Long sought by private broadcasters, a second video web in Canada will be considered by the new regulatory board also set up by the new legislation, but anyone asking for it will have to prove it will work. The Royal Commission on Broadcasting (the Fowler Commission) reported that operating a national network successfully at a profit "is exceedingly difficult and for Canada practically impossible."

The new board will also listen to opposition from the Canadian Broadcasting Corp. on what would, if it came to pass, be competition. The case for a No. 2 tv net will have to be strong.

Main purpose of the legislation being considered in the House of Commons will be to set up an independent board to regulate all (CBC and other) radio and television broadcasting in Canada. It will establish a new 15-member Board of Broadcaster Governors with three fulltime members, the rest parttime, consisting of Canadians not employed by the government or having broadcasting interests to be appointed by the government. It also will reconstitute the CBC board of governors as a board of directors with 11 members and fulltime president and v.p.

This CBC board will be concerned solely with CBC. Up to the point when the legislation is passed, the governors, through recommendations to the government, regulate all broadcasting—their own and the competition. The new Board of Broadcast Governors will take over this power, including approval of network affiliation for licensed stations and establishment of webs themselves, after public hearings of all viewpoints.

The bill will eliminate the ceiling on CBC spending for program material and rights and boosts limits on spending for property from $25,000 to $100,000. After the new act has been in force a year, CBC will be asked to produce a five-year capital budget, and annual budgets must be tabled in parliament.

KDKA's Pirate Conflict Returning Gridcasts Of Pitt Steelers to WWSW

Pittsburgh, Aug. 26.

Broadcasts of the Pittsburgh Steelers' football games will return to indie-owned WWSW this season after a lapse of three years. Station lost the account to Westinghouse's KDKA but gets it back as a result of continuing conflict with baseball during the early part of the gridiron schedule.

KDKA carries the Pirates' play-by-play daily and since it grabbed the Steelers in '55 has been forced to do delayed broadcasts on some of the exhibition and early league contests of the pro pigskinners. This has brought strenuous objections in the past from sponsor and club itself, but KDKA was unable to do anything about it since Pirates are first on its priority list.

As a result, decision has just been made to restore the Steelers' schedule to WWSW. Away-from-home games, however, will continue to be telecast on KDKA's tv affiliate, Ch. 2. Same announcers will be used as in the past, Joe Tucker and Red Donley. A third man is still to be picked to assist Donley on the days when Tucker is calling the plays on television.

Tom Bender was offered the alternate spot on radio but he's under contract to KDKA and management was unwilling to let him broadcast on another station. Until KDKA landed the football broadcasts, WWSW had had them since 1933.

A Television Landmark

ABC TELEVISION

Britain's ABC *Television Network*
Weekend Programme Company
in the Midlands and North of England
A Member of the Associated British Picture Corporation
Film House, Wardour Street, London, W1

COVENTRY CATHEDRAL
FESTIVAL OF THE ARTS
PRESENTED BY
BRITAIN'S ABC TELEVISION NETWORK

In the dark 40's Coventry became an international symbol–
both of the senseless ferocity of total war
and of the British will to resist aggression.
One of Coventry's worst casualties was the city's fine medieval
Cathedral. Today only the shell of that Cathedral stands.
A great project for building a new Cathedral
is now well under way and it was in aid of this project
that ABC Television presented on Sunday, July 20th,
the Coventry Cathedral Festival of The Arts.
This one-hour presentation for the complete national
network was a Festival of song, dance and music
with artists of the calibre of Alicia Markova,
Anton Dolin and Dame Sybil Thorndike taking part.
The programme was introduced by the Lord Bishop of Coventry
and both ABC and the artists taking part gave
their services without charge. Few programmes on
British television have been so widely acclaimed–
as the press comments show. ABC is proud
to have produced and presented
Coventry Cathedral Festival of the Arts,
a programme which has enhanced
the stature of British television.

'It held me enthralled for most of its hour'
LONDON *Daily Herald*

'At best it was brilliant . . . Director and adviser had obviously rethought the Festival in terms of their medium'
LONDON *News Chronicle*

'It represented a television landmark'
LONDON *Daily Mirror*

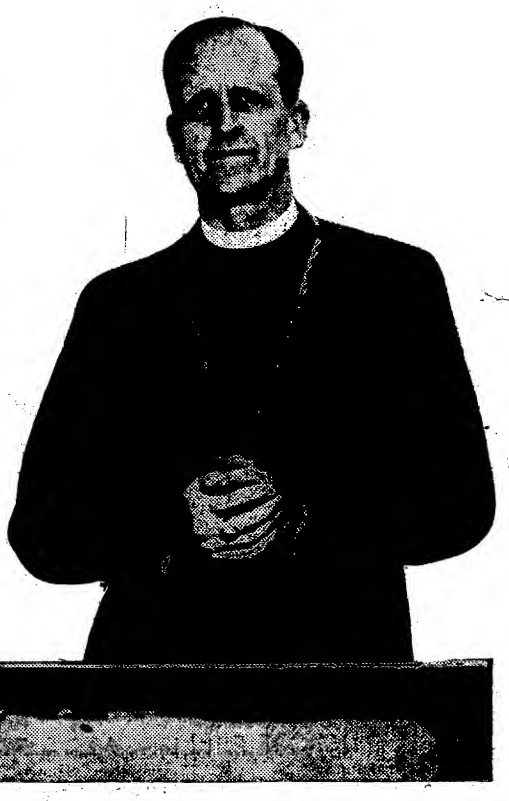
'A notable achievement' BRADFORD *Telegraph & Argus*

'Agreeable afternoon viewing, seemly and solemnly linked to the great cause of rebuilding the bombed edifice'
LANCASHIRE *Evening Post*

'It was . . . lively, joyful and full of the pride of people dedicating to God their most prized possession, their artistry' BIRMINGHAM *Post*

'An inspiration' BIRMINGHAM *Mail*

'Faultless from beginning to end'
NOTTINGHAM *Evening Post*



BRITAIN'S ABC TELEVISION NETWORK

Tailor-Made Scripts and Pilot Divvy Bait for Stars to Get Aboard TV

Hollywood, Aug. 26.

A new gambit in wooing top names to telefilm is being initiated by the producers of the alternating "Schlitz-Lux Playhouse." They are going beyond the customary "script approval" deals to "tailor-make" properties for the stars and asking the thespians to sit in on story conferences with their own suggestions.

Producers admit that the procedure can have its pitfalls in terms of harming story values in some cases, but are confident they can exercise reasonable restraint in keeping things from getting out of hand. Meanwhile, they feel that this approach, together with the various Revue Productions deals involving participation in the film or permission for the star to use it as a pilot, will prove sufficient enticement for some of Hollywood's best attractions.

Accordingly, they've already approached or are about to approach Rock Hudson, Gene Kelly, Kirk Douglas, Burt Lancaster, James Cagney, Marlon Brando, Henry Fonda and Jack Webb. Producers, Joseph Narr, Peter Packer and Jules Bricken, aren't certain their strategy will work in all cases, but they feel this is the best way yet to lure the stars into video. As to Revue's formulas involving participations and/or pilot rights, that's been used successfully in the past on "General Electric Theatre."

'Let's Talk It Over'

Idea of the "tailor-made" approach, according to Narr and Packer, is to select stories with a specific star in mind and submit story outline to the star with the invite to sit down with the producer and writer in a story conference. Thesp would be allowed to suggest changes, and only if changes were so great as to injure the show would the producers call a halt. Otherwise, they'd work out some compromise if a conflict developed.

Following agreement on the story line, story would be put into screenplay form, with star having script approval, and producers would work closely throughout the rest of production with the star. As to salary, show has a $10,000 top, which is quite high for a telepix series, but the series itself is divided into "A" and "B" productions, a la "GE Theatre," so that the excess talent expenditures on the "A" pix can be balanced out by the lower budgets for talent on the "B" entries.

Sol Lesser's 'Kasongo'

Hollywood, Aug. 26.

After production of "Kasongo" as a 90-minute spec, producer Sol Lesser will swing into lensing of the vehicle as a new syndicated vidfilm series.

Series, same as spec, will be scripted by Elza and Edwin Schallert, and will detail African adventures of explorer-photogs Miki and Peg Carter, a giant Watusi warrior, a pygmy and a white hunter.

Brit. Vidpix Prod.

Continued from page 25

cheaper, ditto talent and technical crews. American producers say. But that saving is largely obviated by the fact that it takes longer to film an episode there as compared to Hollywood. Fives days for a half-hour episode was given for England as opposed to two-and-a-half in Hollywood. Still, one American producer estimated it's about 10% cheaper there than in the U.S., but another felt that before you're through it's about even-steven.

As to how high the production climb in Britain will go depends a good deal on the success of the current projects underway. There's a general feeling among American vidpixers that certain themes don't lend themselves for British lensing, comedies, musicals, hard-hitting action-adventures. These, it's argued, can be made much better in Hollywood, with an appeal not limited to one country.

Incidentally, British commercial contractors, or for that matter the British Broadcasting Corp., cannot for economic reasons embark on a telefilm series solely for their own market. British tv, as its currently constituted, cannot afford $1,200,000 for 39 episodes without an American sale. But that situation doesn't alter the resentment of British tv interests against the playing of U.S. telepix, without American interests reciprocating with productions in the U.K.

The lineup of American coproductions or solely U.S. financed vidpix slated for overseas lensing mainly in England, includes:

"Rendezvous," slated for syndication by CBS Film Sales; "The Diplomat," a pilot for CBS Film Sales; "Glencannon," Gross-Krasne; "William Tell," and "Third Man," National Telefilm Associates; "Robin Hood," "Invisible Man," Official Films. Ziv is finishing shooting on "Dial 999."

Television Programs of America is doing "Cannonball" in Canada. "Citizen Soldier," distributed by Flamingo Telefilm Sales, is being shot throughout Europe on location. Two British made series are definitely slated by Independent Television Corp (ITC) by new Jack Wrather outfit, in which he's partnered with British interests. Additionally, Grosse-Krasne has two pilot projects with Associated British Cinema, "Trader Horn" "Flying Doctor."

'Annie' Hot in Canada

Toronto, Aug. 26.

"Tugboat Annie" is the third ranking program on the Canadian Broadcasting net, according to International Surveys, Inc., tabbing CBC's programming for the July 6-12 week. Television Programs of America series is the only Canadian produced show to rank in the top five, with a 33.0 rating.

Topping the list is "I Love Lucy," with a 40.0 rating, followed by Ed Sullivan with a 34.0

Syndication Review

UNION PACIFIC
(The Black Hills Incident)
With Jeff Morrow, Judd Pratt, Susan Cummings, John Hoyt, William Boyett, William Bryant, Robert Bice
Producer: George Cahan
Director: Sobey Martin
Writer: Sidney Marshall
Distributor: California National Productions
30 Mins., Wed., 7 p.m.
ALL STATE CARPET
KRCA, Los Angeles

Many hands fashioned this tale of the rails for the syndicate market but the end result fell short of imaginative processes and skilled application. What came off UP was a standard meller with the usual smattering of villainies and heroics. The kids will like the runaway train but they don't buy carpets. It's 7 p.m. Hollywood (KRCA) slotting makes it apparent the sponsor hopes to fringe all ages.

Created and developed by Robert Cinader, produced by George Cahan with Jerome Stanley as associate producer, and directed by Sobey Martin from the script of Sidney Marshall, the whole kit and kaboodle of 'em didn't come up with one fresh idea of departure from what's been done many times before on the same subject and surely, though faint praise, better. The heroes want to cut through the Black Hills to open up rail passage to the coast. The villains say it can't be done and even hire a wrecker to derail the work train and kill two of the crew.

If you haven't guessed what happened the dunce cap for you. Even with all the film made available to Cal. National by the UP from its library the runaway train bit didn't strike a high note of realism. Naturally the hero was a healthy specimen the likes of Jeff Morrow and the heavy a cruel emaciated gent like John Hoyt. What dialog they spewed savored of nothing original and the acting requirements were met with directorial precision. Susan Cummings, the only femme in line of sight, could have phoned in her part.

Sobey Martin directed the actors and Indians. One of the redmen had a heck of a time trying to extricate an arrow. *Helm.*

Atlass

Continued from page 25

skeleton crew by pre-recording certain local programs.

Tape's noblest use, in Atlass' opinion, is as a quick means of getting newsfilm circulated across the country. Instead of the soon-to-be-outdated method of expressing film, it can be piped directly to the tape recorders for quick integration in news shows, both for the network and from the network.

WBBM-TV's acquisition of tape recorders will leave only WNBQ, the NBC-TV station, without the Ampex advantage in this city. WGN-TV was one of the first indies in the country to buy the equipment, and WBKB has access to ABC-TV's recorders, Chi being that web's tape relay centre.

Inside Stuff—Radio-TV

Sir Robert Fraser, director-general of the Independent Television Authority, mildly rapped the London Times for the prominence it gave to the recent BBC-TV deal for vidpic co-production with National Telefilm Associates. That welcome move, he noted in a letter to the editor, received the great dignity of a "top" on the main newspage and an approving leading article. "Your readers," he commented, "may surely be forgiven if they had been led into believing that something of new and striking importance in television has happened."

The ITA topper then elaborated on the role of the commercial tv companies who had been associated with over 1,000 similar films in the past three years, with the present rate of production being over 350 a year and the annual outlay between 3,000,000 and 4,000,000 pounds sterling. While one-half of this new BBC series is to be produced and acted and written in the United States, the whole of the 29 or 30 series by the commerical companies had been made in Britain. Like the BBC series, they were Anglo-American in their top planning, but were overwhelmingly British in execution. Nine out of 10 of the producers and directors were British and so were 60% of the writers. The technical crews were 100% British.

"In three years," Sir Robert concluded, "a big and valuable industry has been created. I do not recall that you have given its growth much of your marked attention. Is it unkind if I say that you report the splash and ignore the Victoria Falls?"

The 15-member committee appointed to serve on the N.Y. Board of Regents advisory council on educational television include: Leavitt Pope, WPIX (over which the Regents' series will be telecast starting in September); Clarence Worden, WCBS-TV; John Charles Daly, American Broadcasting Co.; P. B. Reed, RCA; Rt. Rev. Msgr. Timothy J. Flynn, radio-television director of New York's Roman Catholic Archdiocese; Mark Starr, Ladies Garment Workers Union; Dr. John J. Theobald, New York City Superintendent of Schools; Dr. Kenneth G. Bartlett, vice-president of Syracuse U.

Jacob L. Holtzmann, who retired last April as a Regent and who was the driving force behind the Board's educational television efforts, is advisory chairman. Chancellor John F. Brosman, New York, is also a member.

Opposition to tv, radio and newspaper camera coverage of court proceedings was repeated this week by the American Civil Liberties Union. A statement by executive director Patrick Murphy Malin came on the eve of the annual meeting of the American Bar Assn. in Los Angeles this week. The ACLU said that a recent review of the problem led to the conclusion of support for the proposed revision of the ABA's Canon 35. The suggested ABA rule would bar radio-tv and newspaper photographic coverage of judicial proceedings on the ground that they introduce extraneous influences "which tend to have a detrimental psychological effect on the participants and divert them from the proper objectives of the trial."

Philly's latest FM outlet, WF-FI, "the voice of HI-FI," is skedded to start broadcasting early in September, with accent on "adult-type popular music." In this category station will program pop LP's, standard lilts, and showtunes. Station brass feel there is already adequate coverage of classical and background music on FM. "The tremendous upsweep in sales of soundtrack and original cast showtune albums also indicate the obvious acceptance of this type planning," an exec declared. Mel Stewart, vet broadcaster, recently with WIP, heads the staff. WI-FI will operate with a power of 20,000 watts.

City Council of Scranton, Pa., has received a letter of praise from the Radio and Television News Directors Assn. for permitting coverage by the broadcasting media of the council's weekly meetings. RTNDA prez Jack Krueger (WTMJ-WTMJ-TV, Milwaukee) wrote the letter to Council president Jerome Parker lauding him and fellow council members for "leadership in this era of modern reporting." Parker said in return that he feels radio and tv coverage is worthwhile if some segment of the public is being educated to the problems of government. The weekly council sessions are telecast on film on Scranton's WDAU-TV and broadcast on WGBI.

Another first in video tape has been recorded by the U.S. Navy. "Seapower for Peace," a 30-minute recruiting program, was recently recorded on video tape by KRON-TV, San Francisco, and is now available for public service programming to tape-equipped stations. Show is available through local Navy recruiting service.

Brit. Com'l TV Outlets

Continued from page 27

country—"Southern Affairs," a weekly local news magazine, and farming and gardening programs. Two vidpix series, "Robin Hood" and "Dragnet," will also be aired.

Among shows taken from the network, the programmer will air "Wagon Train," "Cheyenne," "Gun Smoke," "I Love Lucy," "Highway Patrol," "Dial 999," "Wyatt Earp," "William Tell" and "Long John Silver," as well as the regular Tuesday and Saturday feature films. Also taken will be long-running twice weekly hospital series, "Emergency—Ward 10," as well as ATV's regular vaude offerings, "Star Time," "Saturday Spectacular" and "Bernard Delfont Presents," the latter to be replaced by "Sunday Night At The Palladium" shortly.

Quiz games will be represented by "Make Up Your Mind," "Tell The Truth," "Twenty-One" and "Turnabout." At the start, all full-length drama productions will be fed in from other stations.

For its opening, Southern Television will present a 60-minute variety show "Southern Rhapsody," written and to be emceed by Alan Melville. Among those taking part will be Gracie Fields and Line Renaud. The outside broadcast unit will make its bow during this offering by presenting part of the program from the Cunard liner Caronia, which docks at Southampton early on the Saturday morning. During the show there will be filmed extracts from some of the acts featured in summer shows at nearby resorts.

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TV 'Formula For a Crisis'

Continued from page 27

their handling of the House Un-American Activities Committee hearings in May, 1957, was cited by Sarnoff as a good example of how such stations "gave their viewers a variety of programs while also covering a continuing news story." He cited the example of WBAL-TV, WMAR-TV and WAAM (later WJZ-TV) who got together and worked out a schedule whereby each in turn covered the hearings half a day. At conclusion of each half-day session the station telecasting the hearings heralded when and on what channel the next sessions would be transmitted. "As a result, viewers who wanted to follow the House Committee's work were assured of full coverage and viewers of other tastes had a choice of two other programs," Sarnoff said.

What happened in Baltimore struck Sarnoff "as one of those rare arrangements that advances the interests of all concerned" and "on its face, it might be an ideal solution for the networks to apply to the same kind of problem on a national scale."

On the assumption that international matters will grow more intense, rather than less, Sarnoff felt something should be done about this matter real soon, thus accomplishing two objectives: "Live coverage would be available to all without depriving any viewer of his freedom to choose a program more to his liking" and "by lessening the financial strain of prolonged periods of commercial cancellations, the networks would be in a stronger position to provide sustained live coverage of newsworthy events."

He also pointed up the last national political convention as an example of bad programming. "Were we right in giving 95% of the nation's viewers no choice but to watch every Vice-Presidential seconding speech, every committee report; every parade up and down the aisles?" he asked. "Naturally, there are high moments of drama in the conventions that every network would want to cover, just as a face-to-face meeting of Eisenhower and Khrushchev would be news of such towering importance that no network would relinquish the right to have cameras trained upon it. But almost by their very nature, prolonged events — even the most important ones — offer plenty of chaff with the grain. Certainly the national conventions should be on the air, but being on the air and monopolizing the air are not necessarily the same thing."

He said now is the time for the networks and the major political parties to start thinking of a more effective means of telecasting the 1960 conventions.

If this is accomplished the lady from Brooklyn, will not only get her "Dragnet" she may also be "of a more responsive mind to witness some of the great moments of our history, whether in the UN, the Congress or the convention floor."

Tint Wows Europe

Continued from page 23

la Allison. With proper training, eventually she could be a major asset to U. S. tv.

Manning the camera is a Belgian eager-beaver who, three months ago, had never seen a tv camera. What the guy can do today, thanks to the help of Crutcher, his assistant Jean-Claude Schwarz (on loan from the NBC Opera Co.) and a couple of NBC engineers, Frank Merklein and Walter Vetter, in achieving offbeat camera shots is one for the books. The natives love it and the tint definitions are top-flight.

Play by Ear

Over the course of the eight-hour (1 to 9 p.m.) day, seven days a week, Crutcher and his small staff, who play virtually everything by ear (and sight), feature a variety of attractions ranging from the Don Roberto quartet (both jazz and Latino tempoed), flamenco dancers, guitarists, a Tic Tac Toe quiz show, an Adventure in Science series, with Miss Frankel handling the commentary, a fashion show, a Belgian Congo show (borrowed from the Congo Pavilion), a variety of singers, etc.

Crutcher came across one of his guitarists, an ex-student of Segovia, singing while washing windows in a downtown Brussels department store. Studio audiences (who also watch the show through monitors) will sit through several hours of programming to catch his act again. And in two months he's become a top night club fave.

Then there's the Don Roberto foursome, who, out of work, were willing to do five shows a day, seven days a week, for $375 a month (that's all Crutcher could pay). The reaction has been such that they're now tops on the Brussels nitery circuit. The flamenco group has achieved nitery stardom via the same route. Three months ago they couldn't get a booking.

Occasionally, a visiting American star will go on—for kicks. Art Linkletter recently did a half-hour show and would have come back. But mostly the visiting celebs don't want any part of it. They'll ask if a tape or a kinnie will be sent back to the States for showing. When told that it's strictly a cuffo stint and for Europeans only, they run fast.

For Crutcher, his present role as director of color tv programming for the Brussels Fair (he's on lend-lease to the State Dept., as is, for that matter, the one-camera crew and equipment), is a far cry from his Hollywood days when he was writing the Ozzie & Harriet and other comedy shows. But when comedy programs began to fade, Crutcher decided to channel his talents into other tv areas—notably for NBC International. After a stint in Saudi Arabia, he moved on to Brussels for his present assignment.

After the Fair? Crutcher would like to keep camera and crew intact as a permanent freewheeling caravan in carrying the NBC-RCA tint torch through Europe.

Irish TV Wrestles With 'Pressures'; Church on Alert

By ED MacSWEENEY

Dublin, Aug. 26.

While the Irish TV Commission tries to find a setup that will cost the government nothing and still please advertisers and public, every pressure group in the country has been sharpening an axe. At top of the list come church groups and Gaelic culture enthusiasts.

Latter feel that tv is the answer to their efforts to revive the Gaelic language. Nobody else is quite so sure. They point to fact that Gaelic-language radio programs have very low listenership and that although advertisers can have additional plugs in their programs if they put them in Gaelic, very few do so. Feeling is that tv—like radio—will get switched to another channel if too much Gaelic culture is put across. Other channel would be, as now, fringe reception of BBC and ITV transmissions from Britain and Northern Ireland, which can be picked up in a number of districts.

While the Catholic Church has not said anything officially, there have been indications that bishops are showing some concern for programs likely to be put out by the service. Efforts are being made by lay groups to secure representation on TV Authority which will be set up to control the service, and lay groups are notorious for an intenser censorship attitude than clergy. Currently it is believed that the National Film Institute, Catholic body with the Archbishop of Dublin as patron, may be put forward as its candidate on TV Authority. Institute, which has no official status, now issues ratings of films on Legion of Decency basis, supplementing duties of Dept. of Justice Film Censor.

Leg shows are going to be out and choice of material will be thin until church, state and advertisers can work out a formula for family viewing.

Twomey's CBC Post

Ottawa, Aug. 26.

John Twomey, former J. Walter Thompson staffer in New York and Chicago and recently at the industrial relations centre of the U. of Chicago, has been appointed research officer with the Canadian Broadcasting Corp.

His chores will include audience research such as viewing habits and preferences.

Tele Reviews

Continued from page 29

had been the greatest spending Congress outside of war time and Sen. George A. Smathers, Democrat of Florida, opined that the recession had brought about the nation's big deficit.

On the whole, it was a good appraisal of Congressional behaviour in 1958, but a number of queries were not raised by the CBS newsmen. They might have asked the lawmakers to comment on the significance, if any, of certain 1958 Congressional hearings including the scorching House Subcommittee on Legislative Oversight into various aspects of FCC behaviour. This and other questions remained unasked, perhaps because they were hot potatoes, but nevertheless called for firing at the solons before closing up the candy store at the capitol. *Rans.*

TOP DRAW
With Sandy Becker
Director: Dan Fanelli
Producer: Newsmakers Productions
30 Mins: Mon. 7:30 p.m.
WJAR-TV, Providence

Setting strongly reminiscent of the isolation booth duo and that of the defunct "Dotto" makes "Top Draw" no better or worse than most of the other shows of its type. The tryout show naturally had its rough moments and it will take a hefty boost in prize money to make it worth the effort but it had its moments.

Sandy Becker handles the emcee chore fairly well and he didn't have to get heart failure over the questions he put to the contestants. They weren't designed to really stump them.

The show calls for two pair of contestants. One answers or doesn't answer the question as the case may be, while the companion tries, in a 15-second period, which is earned by getting a correct answer, to draw on a glass board, a "charady" answer to a written problem. The companion has to guess the answer from the drawing. The first such problem was "The Pied Piper." The home contestant who sends in the question gets a $15 share of the pot. The winners get $1 for each second left in the question period.

The one big objection in this corner is the handling of the emcee who has his back to the camera for most of the show as he faces the contestants. *Malo.*

BLOOD, OIL AND SAND
With Julien Bryan
Producer: Marlene Sanders
Director: Arthur Forrest
Writer: Herbert Dorfman
30 Mins.; Sun., 12 Noon
WABD, N. Y.

Absorbing film footage and interesting commentary and narration by Julian Bryan combine to make this study of the Middle East a strong entry. The documentary coverage of the area, its inhabitants, their religious beliefs, social problems, etc., takes in a period of almost 30 years.

The celluloid product is being supplied by the International Film Foundation, headed by Bryan. The outfit is also responsible for the film being shown on another WABD series, "Portrait of the U.S.S.R.," for which Bryan is also the narrator.

"Blood, Oil and Sand" offering, which is being run as a five-part series, got off to a dramatic start on its initial outing last Sunday (24). The segment was split into two parts, the first covering the makeup of the Middle East as to inhabitants and industry and the second a historical rundown of the region.

The mood of the show was abetted by an appropriate musical background. *Jess.*

Tale of 2 Cities

Continued from page 26

using San Francisco again. It is in the home state of Vice President Richard M. Nixon, the heavy favorite for the party Presidential nomination. With everything equal, another state in another part of the country would be preferred. The old belief is that placing a national convention in a state should carry that state for the party involved in the following election.

In practice, it rarely works that way. In fact, most recent national conventions have been held in the same city—except 1956, and possibly 1960.

SW Conference Grid Coin Tilted

Houston, Aug. 26.

Southwest Conference football will get expanded coverage on tv this fall by the Humble Oil & Refining Co. The firm plans to add to past sponsored games 11 videotaped "Games of the Week," which will be seen Sunday afternoon.

Overall plans by Humble call for the videotaped contests, plus four "live" telecasts of Southwest Conference clashes and 70 radio broadcasts.

In addition to Humble's live coverage, viewers will see, on other Saturday afternoons, a national network "Game of the Week" on tv.

Each videotaped game will be selected by conference representatives and will be telecast the following Sunday afternoon over a 28-station network in Texas and New Mexico. Telecast time will be 5 p.m. eliminating conflict with the Sunday afternoon network telecasts of pro football games.

Humble's "live" telecasts will include the Baylor-Texas game Oct. 18, the SMU-Georgia Tech clash Oct. 25, Rice-Army on Nov. 8 and the TCU-Texas contest on Nov. 15. A total of 24 stations will carry these four games.

More than 130 radio stations in Texas and New Mexico will be used for radio broadcasts of Southwest Conference gridiron tilts, along with coverage of Texas Western and New Mexico U.'s games. These will originate from 25 stadiums in 16 states.

Humble has been sponsoring Southwest grid broadcasts for 25 years.

Detroit — Soupy Sales, WXYZ-TV comic, greeted more than 15,000 loyal members of United Dairies' Birdbath Club at their annual outing. United Dairies, one of the sponsors of Soupy's "Noontime Comics," started the Birdbath Club in 1955 and the group now boasts 54,000 members.

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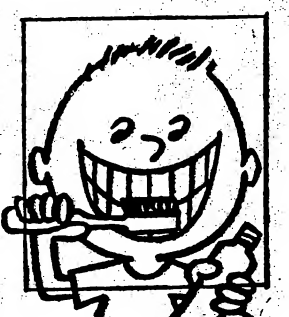

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KSTP's Hubbard 'Jolted' by FCC Slam On 'Anonymous' Airing of NAM Film

St. Paul, Aug. 26.

Stan Hubbard, president-general manager of Twin Cities' KSTP, tv and radio, considers the FCC's reprimand of the station for airing some of the Senate Kohler Co. labor racket hearings on film last March, without announcing they were supplied by the National Assn. of Manufacturers, "quite a jolt."

He points out it's the first time in the station's 34-year history that it ever has received such a reprimand or ever has been guilty of presenting a controversial issue over the air without giving both sides equal time to present their cases.

The offense—a failure to identify the films' source—occurred because of a misaprehension on the KSTP-TV staff's part, says Hubbard. They thought—and so did he, for that matter—that the films supplied by WTTG-TV, Washington, portrayed "a significant news event," he says.

After a formal complaint from AFL-CIO president George Meany to the FCC against the broadcasts, the Federal body investigated and found, it asserts, that NAM made arrangements with WTTG to prepare one-hour summaries of each day's hearings and supplied it with a list of tv stations, including three others in addition to KSTP in this area, to which the prints were to be delivered at association expense.

A NAM representative contacted KSTP-TV and WDAY-TV, Fargo, N.D., which along with KMO-TV, Fargo, N.D., and KFYR-TV, Bismark, N.D., also was reprimanded by the FCC, to handle the films. The films were received by KMO-TV and KFYR-TV through their regular intercity relay system.

WDAY-TV asserts it handled the films as part of a regular service supplied to it by KSTP-TV. The other stations informed the FCC they never had been contacted by NAM and used the programs as part of the regular relay system.

In each case, the FCC ruled that the stations had failed to show due diligence in complying with operating rules, but that since the violations were isolated ones, no further action against the stations is contemplated at this time.

WKTC ENTRY GIVES CHARLOTTE 7 AM'ERS

Charlotte, N. C., Aug. 26.

Charlotte's new WKTC hit the air last week (18) to become the city's seventh radio station. Operating on 1,000 watts power, the station has T. C. Wood Jr. as its president and manager. The station will specialize in country & western music and will play no popular or rock 'n' roll numbers. Owners are Queen City Broadcasting Co.

Wood, a native Charlottean, built the first radio equipment used by Charlotte's city police, Mecklenburg County police and the fire department. From 1940-44, prior to going into the U.S. Army Signal Corps, he served as monitoring officer for the FCC.

R. D. Kennedy is vicepresident of the station, and Ray Eddy, formerly of WWOK, assistant manager.

193 Britannica Films To Major Nippon Outlets

Tokyo, Aug. 26.

In the first special government dollar allocations for a tv program on basis of educational value, the Pacific Television Corp. sold 193 Encyclopedia Britannica films to stations in three of the six major Japan telecasting areas.

From new station YTV in Osaka the series will earn almost $5,000 with an additional $4,000 coming from Yahata's TNC in Kyushu. Prez Akira Shimizu of Pacific said that NET, one of Tokyo's soon-to-open stations, is committed to the series for $7,000.

Shimizu added that since the government approval of his application, Japan broadcasters have been meeting to mull how they too can partake of dollar allocations above and beyond the ceilings. Dubbing for the set will be done by Pacific and will be paid for in yen.

Poppe Exits Chertok

Hollywood, Aug. 26.

Harry H. Poppe has exited Jack Chertok Productions after many years with the vidpix company as associate producer and production chief.

Reason for Poppe's leaving is the present inactivity of Chertok. Chertok, now with NBC-TV, last produced a pilot on "Ruditsky," for the network, but it has not been sold.

New Par Pix Sales

MCA TV racked up two more markets in its sales on the Paramount pix.

KHQ-TV, Spokane, Wash., bought the full library for a price in the neighborhood of $400,000. A less than library deal was inked with KBET-TV, Sacramento.

Tele Followups

Continued from page 29

gold, only to find that he had lost his warm family as a consequence. The weakest was the gingerbread wish scene. Of course, as the story goes, the wishbone is never used, the family learning that through faith, courage and ingenuity they can win the things they want without recourse to magic.

Alvin Cooperman held the production reins. Director Oscar Rudolph swept the engaging quality of the tale on the screen, getting fine performances from the cast. Teleplay was ably penned by Margaret Fitts. Production values were high.

As the hostess, Shirley Temple was alluring. Sealtest commercials looked tasty and winning. *Horo.*

Look Up and Live

The eighth episode of "Diary of a Teenager" concerned a young girl's attempt to reconcile her conception of romantic love with some of the harsh realities of the experience. In this case, her idealized married sister suffered a miscarriage.

The outing, on CBS-TV, 10:30 to 11 am., had many moving moments. As scripted by Steven Gethers, the family and their problems were rooted in reality. Occasionallly, the script attempted to bite off more than it could chew and the teleplay became somewhat preachy, losing dramatic values. But on the whole, it stood up as an interesting excursion in surveying the problem of a teenager.

The series under the overall title of "Look Up and Live" is a net pub affairs show done in cooperation with the National Council of Churches. Jack Kuney held the production reins and Tim Kiley, as director, gave pace and an honest ring to the proceedings.

Frieda Holloway, as the teenager, was fetching. Lowell Harris, as her troubled beau, was effective. Other able performances were turned out by Jacquelyn McKeever, as the married sister, James Broderick, as her husband, and Jerome Cowan and Ruth Matteson, as the mother and father of the girl. *Horo.*

U.S.-Canada-Europe Tie On Mantovani Telepix

A three-way distribution deal involving America, Canada and the Eastern Hemisphere is being set up by Harry Alan Towers for his vidpic musical series starring Mantovani & His Orch. Negotiations already have been concluded with ABC-TV (of London) for the Eastern Hemisphere rights and Canadian Broadcasting Corp. will take the skein in the English and French languages. A release deal with a major U.S. distributor is in the works.

The first group of half-hour pix in the series, which was directed by Wendy Toye, has been completed and the second is due to go into production at the Associated British Elstree Studios next Monday (25). This will be directed by Duke Goldstone, who is due this week from the U.S.

Towers is also currently prepping a series based on the "Saint" character in the Leslie Charteris thrillers and is paging a name British actor for the lead.

Amarillo, Tex.—C. R. Watts has been named general manager of KVII-TV here effective Sept. 1, according to Jack C. Vaugh, prez of Television Properties Inc., which recently purchased the outlet. Watts comes here from KROD-TV, El Paso.

Swift Annulment for Radio Gabber's 'Clinical School for Marriage'

San Francisco, Aug. 26.

Marjorie King, for almost a decade a top personality on KNBC and KSFO women's gab shows, has learned that good looks and charm do not make a charm school.

Miss King, axed earlier this year by Golden West's KSFO from her nightly half-hour slot, planned to open an "Academy of Covenant Arts and Sciences" whose courses would include "perceptive homemaking," "health, vigor and charm," "love and sex in marriage," "planned meditation and original thought" and "an innovation course in adult living."

The school was to open Sept. 23 and Miss King, in private life the wife of a Berkeley, Cal., dentist, sent out a prospectus listing a number of Frisco civic leaders who were supposed to be backing her and asking that a group of citizens attend a meeting last Thursday (21) as prospective "regents" or "guarantors." Goal of the meeting was "at least $42,000 worth" of on-the-line support.

Among prospectus names—listed either as "Counsel of Professional Advisers" or as "Counsel of Administrative Advisers"—were California Attorney General Edmund G. Brown, capitalist Louis Lurie, hotel-operator Ben Swig, industrialist Harold Zellerbach, Pacific Gas & Electric vice-president Robert R. Gros and a string of others, including a number of city officials.

But the day of the fund-raising meeting The Frisco Chronicle broke a story about the school. Reporter Hale Champion had talked to all the bigshots named in the prospectus and all said they hadn't been asked, much less agreed, to serve in any capacity, advisory or otherwise.

Miss King, who had planned to charge from $500 to $1400 for the academy's courses, admitted:

"There was nothing official about this. I talked to most of those people about my ideas. The meeting is . . . to make it official. A lot of those people will be there."

She also dispatched wires to the people in the prospectus declaring herself "not very bright" and adding:

"I would never presume to coordinate such a . . . project without listing specific brilliant specialists on whose advice . . . I would be able to rely . . . In the prospectus I listed your name as such an adviser. This does not connect you in any way with the proposed new school. If in all good faith I have brought embarrassment to you, I apologize."

At the fund-raising meeting, attended by exactly 28 persons, Miss King spoke for 45 minutes, asking that someone with business sense take over the academys' financing. No one volunteered—and none of the advisers listed in the prospectus was present. Her public relations man, C. W. Brown, took the chair after she departed and suggested the meeting adjourn.

And that seemed to end the radio gabber's dream of her "clinical school for marriage."

Tornadoes Won't Have A Private Life on Mpls. Air

Minneapolis, Aug. 26.

Both WCCO and KSTP tv and radio here have installed radar for weather information purposes and especially to enable them to pick out imminent tornadoes and other storms and warn the territory's public more promptly and accurately than they can do now when they depend on the local weather bureau advices.

The fact that in recent years tornadoes hereabouts have been becoming more frequent influenced the stations to make the installations.

Radar will pinpoint storms in an area 300 miles wide around the Twin Cities. Its information will be carried to listeners and viewers on all weather reports and special bulletins will flash severe storm warnings from the new weather center. Viewers will see the actual radar screen.

Greensboro, N.C. — The new president of WBBO, Forrest City, N.C., is Mrs. Ed M. Anderson. Mrs. Anderson was chosen by the board of directors to succeed her husband, who died earlier this summer.

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'Vote For NBC' Promo Preems

Continued from page 23

denominator, is a new newspaper co-op deal described as the "3-for-1" plan. NBC, affiliates and client, in this instance, will share the cost equally of 250 line ads in non-o&o markets. The plan will be available to all clients and to all stations and for the first time affords stations an opportunity to run a sustained ad schedule throughout the premiere season as well as use a client's money for tune-in ads. Advertiser acceptance of the plan todate has been excellent, it has been learned.

On the publicity front, another of NBC's highspots will be the second annual press junket from Oct. 19 to 25, calling for the transportation of tv editors from all parts of the U.S. to N.Y. for interviews with the upcoming season's headliners, a q&a session with NBC board chairman Bob Sarnoff, a behind-the-scenes inspection of production facilities and a briefing on NBC's future plans. Last year the editors were taken to the Coast for a look-see of current product.

The first of NBC's "Coordinated Projects of the Week" will be the Steve Allen Show slated for Sept. 21 and presenting the headliners drawn from the major shows in the fall lineup. Allen did a similar showcasing job last year which snared one of the highest ratings of the season. NBC will repeat season's successful nationwide closed-circuit preview on Sept. 11. TV editors will be invited to attend the preview of the new season's programs.

Special 'Variety' Issue

Network affiliates have also been told of an NBC-TV special issue to be published by VARIETY on Sept 10. The issue will deal with tv's second decade and more specifically with NBC's upcoming programs plus detailed charts etc. NBC affiliates will receive copies of the special issue as part of the 1958-59 over-all publicity campaign.

The direct teletype wire service to some 40 of the country's major dailies will be utilized by the press department to transmit the latest program news, thus reportedly beating opposition press departments with program information by as much as 48 hours in many instances.

Summing up its print media achievements from Sept. 1957, through May 1958, the NBC Press Department informed affiliates that it wrote and distributed to each tv editor approximately 3,500,000 words of news and feature copy. This material went to about 1,400 dailies, magazines, trade papers and affiliates. Its photo department distributed more than 1,000,000 black and white prints, 4,500 color transparencies and more than 47,000 mats to 600 dailies and tv supplements covering video news.

Nor has the exploitation department of NBC been idle regarding plans for the coming season. Its schedule of tieups run the gamut from record albums to public school bulletin boards. In virtually all instances NBC names and program credits will be clearly visible on the sleeves of record albums made on RCA Victor labels and other recording companies.

'Stay Tuned'

Last year, NBC's exploitation department launched the "stay tuned" crawls in prime time. This year the technique will be employed as well on the daytime schedule. However, this year's "editorial promos" will have something new added: the plug for the forthcoming program will be delivered by the top name of that program. Thus, as Art Linkletter's "People Are Funny" draws to conclusion, Perry Como's voice will be saying: "This is Perry Como. Stay tuned for what we believe will be a most enjoyable hour of entertainment in color and in black and white." NBC expects to use a total of 200,000 of these "stay tuned" announcements during the 1958-59 season. Additionally, there will be more "walk-ons," or what NBC describes as promotional "marriages"—in which headliners appear as guests on adjacent programs. During the coming season, live walk-ons and guest appearance will be augmented by filming the performers in open-end interviews for local show use.

Other exploitation devices on the agenda include newsreel clips such as last season's income tax bit by Jerry Lewis and Bob Hope's return from Moscow; numerous contests pointing up Como, Allen, Hope and George Gobel; tie-ins with Harper's Magazine.

Look, Bantam Books and the publishers of Shirley Temple's Storybook; cooperative ventures with more than 50 boards of education from coast to coast and a number of other program-proclaiming endeavors.

Spearheading the all-inclusive campaign is Ken Bilby, NBC executive veepee of public relations. His aides in this project include Sydney H. Eiges, veepee in charge of press; John Porter, director of advertising and promotion; Al Rylander, director of exploitation; Ellis Moore, director of N.Y. press dept., and Casey Shawhan, director of Hollywood press dept.

The August air campaign is reportedly getting an overwhelming response from NBC affiliates and the "Vote For NBC" theme is being employed in various local forms to supplement the overall drumbeating project. Moreover, rival networks have latched on to the mid-summer air campaign and are said to be copying many of NBC's promotional undertakings.

Omaha—Storz Broadcasting Co. has appointed George W. "Bud" Armstrong as executive vice-president. Armstrong joined Storz in 1949 as a disk jockey at KOWH, Omaha.

Granada-TV Latches On To Golden Anni of 'Rep'

London, Aug. 26.

Granada-TV will play its part in the Golden Anniversary celebration of the British repertory stock theatre movement, which began at the Gaiety Theatre, Manchester, Sept. 7, 1908.

Repertory theatres throughout the country will celebrate the jubilee by producing a new play, reviving a play once performed at the Gaiety, or performing a play from the foundation period. The tv programmers will join in by presenting one of the Gaiety plays, "Mary Broome," by Allan Monkhouse, Sept. 3.

Lotsa Shuffles At Storer in Atlanta; Ditto WSB Radio

Atlanta, Aug. 26.

Turnover at WAGA-TV, Storer Broadcasting Co. mill, continues apace. Three staff members have resigned and four were added to payroll.

Don Naylor, program director for past eight years, stepped down, effective immediately. Skip Thomas, announcer, is leaving as of Sept. 1, with Phil Taylor, production manager, quitting on same date.

Previous resignations were Glenn Jackson, general manager, who was succeeded by Robert J. Kerns, formerly with Storer's Philadelphia station; and Jack Collins, erstwhile assistant managing director and sales manager. Collins took post as general manager of WGST, an ABC affiliate, owned by Georgia Institute of Technology and operated by Georgia Board of Regents.

Newly hired by WAGA-TV are Hank Davis, formerly of Tulsa, Okla., replacing Naylor as program director; Gideon Gilliam, former Atlanta insurance broker, as national sales merchandising director; William Flynn, formerly a tv station salesman in New Orleans, who becomes national sales manager; and Ken Wilson, radio salesman with the Tobacco Radio Network in North Carolina, who is new local sales manager.

Another recent change in Storer's WAGA AM-FM setup here brought in James E. Bailey, of Toledo, as managing director of radio station, succeeding Claude H. Frazier, who was to be "reassigned in the organization." Bailey was vice-president and managing director for WSPD, Storer's Toledo outlet.

Storer mills are CBS outlets here.

Some changes in WSB radio's setup were announced recently by general manager Frank Gaither. Veteran newscaster Jimmy Bridges has moved into the sales service department. Aubrey Morris, erstwhile Atlanta Journal police reporter of late serving WSB as roving reporter in the WSB radio car, will direct an expansion of such news bureau activity with the assistance of Ted Hightower.

Hightower's former duties as traffic manager will be assumed by Margrette Duty, who will be assisted by Libby Brown and Betty Henthorn, an addition to the traffic department.

WSB, which with WSB-TV is owned and operated by Atlanta Newspapers Inc., publishers of Atlanta (p.m.) Journal and (a.m.) Constitution, is NBC mouthpiece here and oldest station in south.

Delaney Vice Hickey

Bill Hickey is resigning as sportscaster on the WCBS-TV (N.Y.) Monday-through-Saturday late weather and sports program and will move to the Coast.

Bob Delaney, who was second man to Russ Hodges on the Giant telecasts, will replace Hickey effective Sept. 1. Carol Reed stays on as the weather reporter.

TV IN SCOT OUTPOST

Wick, N. Scotland, Aug. 26.

Television will spread to this northern outpost of Scotland by early 1959. It will cover Kirkwall, in the Orkney Islands, and a large part of Caithness.

British Broadcasting Corp. will provide temporary installations before construction work on permanent stations is completed.

'Dotto' Headache

Continued from page 1

is ready to make a statement, he will do so. It is not finalized in our minds what happened. We are still investigating it. If there was a payoff we were not involved and had no knowledge of it."

Colgate-Palmolive Co., sponsor of "Dotto" on both NBC and CBS, summarily yanked the show off the air soon after it learned about alleged unsavory goings-on backstage. The FCC already has an affidavit from the complainant and is said to be looking into the matter, but is making no announcement as to the nature of the complaint.

The D.A.'s office, it was learned, also received squawks regarding the behavior pattern of other quiz shows on the networks. It was reported that several contestants, as well as prospective contestants on widely known quiz shows, had appeared at the D.A.'s office to discuss their grievances which were said to include (1) the making of "deals" and (2) alleged kickbacks of prize money to production officials. A top money winner on a high-rated quiz show was also said to have been questioned. An actor, it is understood, filed the original complaint in the "Dotto" case.

Meanwhile, NBC, CBS, Colgate-Palmolive and Ted Bates, the agency, were still saying "no comment" regarding the reasons for the swift canning of the program. Orders from top echelons, in all instances, were barked to say nothing but "no comment" regarding the "Dotto" cancellation.

Members of the network tv press departments, on the other hand, thought this was poor policy and hoped their bosses would soon change their minds and release their version of the story.

"Dotto" headquarters in the Hotel Woodstock, N.Y., it was reported, were to be closed shortly and its office equipment, valued at $70 sold to a second-hand dealer.

The N.Y. dailies, particularly the Post and the Journal-American, were giving the "Dotto" case front-page treatment, pushing the Nautilus, Little Rock, New York gubernatorial race and other major news yarns into secondary positions.

Granada

Continued from page 27

nor other members of his family intended to sell any of their holdings.

The company, is, however, making a "rights" issue of one for one at par and the Bernsteins had stated that they would pick up any shares under this issue not acquired by existing stock holders.

The Stock Market enthusiasm for commercial tv shares is also shown in the trading for ATV stock, which is now being quoted at more than eight-and-half times ts par value of $2.80.

The boom was touched off two months ago when ATV published its balance sheet showing trading profits of over $11,349,000. The last Granada balance sheet, for the year ended Sept. 30 last, reported a trading surplus of $1,096,000.

There is no direct trading in any of the commercial tv stocks, but there are dealings in the shares of Associated British Picture Corp., the parent company of ABC-TV. Their ordinary shares, with ABPC balance sheet, published a few weeks ago, revealed a trading profit of over $9,774,000.

Eye TV Potential Of British Guiana

London, Aug. 26.

Associated TeleVision's "stake a claim" policy is under way in Commonwealth areas where tv hasn't yet got going. Skedded back in London last weekend (24) was Leslie Knight, who for the programmers has formed a subsidiary company in British Guiana in anticipation of future tv activity there. Directors of the new outfit, which has been established on initial capital of $140,000, are Norman Collins, Richard Meyer and Knight.

The programmers have long been eyeing the potentials of East Africa, the Bahamas and other far flung corners of the Commonwealth and more announcements are expected soon.

Japan-Anglo Settlement Of 'Scotland Yard' Case

Tokyo, Aug. 26.

A dispute over Japanese distribution rights to 26 "Scotland Yard" telefilms of Anglo-Amalgamated of Britain has been settled.

Eastern Films, which acquired the Japan rights, was negotiating for a contract with the Kansai television station when it was discovered that the same series was listed in a catalog by the Shin Nihon Koeiki which was being circulated among tv stations.

A check revealed that Shin Nihon Koeiki does not have the rights, but was merely reprinting a list it had acquired from the European Television Corp. without specifying which product was theirs to distribute.

After an Anglo-Amalgamated protest, SNK agreed to delete the title from its listing.

Wayne's Vidblurbs

Hollywood, Aug. 26.

John Wayne and son Pat will do series of 20-second vidblurbs plugging Gillette and elder Wayne's new pic, Howard Hawks' "Rio Bravo."

Blurbs will be among initialers lensed by Four Star's new tv commercial dept.

CBC Names Comeau

Ottawa, Aug. 26.

Bruno Comeau, former desk man with Ottawa's French-language daily, Le Droit, has been appointed head of radio and television news services of the Canadian Broadcasting Corp.'s French web.

Comeau joined CBC in 1955 and was commercial production chief at CBC in Montreal.

Louisville—Hugh L. Smith, Minneapolis newscaster, has joined WHAS tv and radio as news editor. He succeeds Bill Minshall, who resigned in May from the local station to become news director of WIS-TV, Columbia, S.C.

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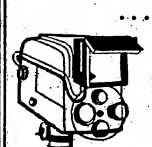

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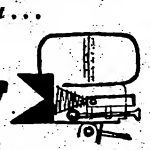

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LOWERING BOOM ON 'TOP 40'

Copyrighting Soundtrack Score

Washington, Aug. 26.

Citing the inability of Hollywood producers to record on phonograph records the soundtrack of a film score nominated for an Academy Award, Sen. Hubert Humphrey (D., Minn.) in the closing days of Congress introduced a bill which would provide for copyrighting of music without a written score.

Humphrey told Congress he realized the bill could not be passed so late in the session, but said it should be studied so that action can be taken early next year.

The Minnesota Democrat told Congress about creation of electronic music with musical instruments and without written notes, and said such music is recognized in Europe as "the music of the future." Yet, he added, it can't be copyrighted in the U.S. because of the 1909 copyright law provision insisting on a written score. In electronic music, he explained, no notation is possible because the music is created directly on tape.

He said: "A young American couple composed an entire soundtrack score for a Hollywood feature film. Although the work was very successful and was nominated for an Academy Award, the Hollywood studio found that they could not bring out a soundtrack by putting it on disk. It is such an import adjunct to a motion picture to issue a soundtrack album that this inability to bring out a copyrighted phonograph record has deterred the Hollywood producers from further using this form of modern music."

Six-Point Draft Vs. Canned Music Adopted by 10 O'seas Tooter Unions

Musicians' unions from 10 foreign countries have joined with the American Federation of Musicians on a six-point draft program of mutual aid against internationally traded canned music. Program, initiated by the AFM, was unanimously accepted at a two-day world conference of tooter unions at Zurich Aug. 15-16. Stanley Ballard, the AFM's special rep to the conclave, reported on his return to the U. S. last week that all the signatories to the agreement plan "to carry out all the proposals as far as humanly possible."

The draft program calls for the following:

(1) In event of a strike or lockout involving any of the signatories, all parties to the agreement shall not accept employment from the employer in question.

(2) Each union shall try to get labor contracts outlawing the making of recorded music for "general purposes" (that is, library music intended for repeated use in soundtracks).

(3) Each union shall try to get agreements forbidding employ-

(Continued on page 50)

Disk Fair Trade Kayoed on Coast

San Francisco, Aug. 26.

Last bastion of fair trade in phonograph records has fallen.

Leo J. Meyberg Co., Northern California distributor of RCA Victor, quietly agreed last week to withdraw superior court suit seeking permanent injunction against Discount Records Inc.

Meyberg had sought restraining order to prevent cut-rate national record shop chain from slicing prices on RCA label. Grounds were that records were a fair-trade item, under state law law.

Meyberg and Columbia distributor, H. R. Basford Co., both filed suits last January against Discount Records and another new Frisco cut-rater. Basford, however, tossed in sponge last spring, when it became evident that state fair-trade law was in effect only in Northern California—it's widely disregarded in Southern California so far as records are concerned.

Northern California, in fact, was only spot in country where fair trade was still being applied to record labels. Now that's all out.

6 LP's for Colpix

Hollywood, Aug. 26.

New line of Colpix, Columbia Pictures' recording subsid, will be brought out Oct. 1 with release of six LP albums. One is soundtrack from Col's "Bell, Book and Candle."

New label will be distribbed in L.A.-Southern California area by Modern Distributing, headed by Al Chapman and Eleanor Kurlan.

Stolz's Prolific Chores

Robert Stolz will conduct the Concertgebouw, Amsterdam, Sept. 9 in "A Night In Vienna." The following day, he planes to Vienna to etch a new LP for RCA Victor, "Twilight In Vienna."

In October, Stolz's operetta, "Two Hearts In Three-Quarter Time," is set to open at the Opera House, Zurich.

Brit. 45s Up 89%, LPs 15% as Biz Continues Climb

London, Aug. 26.

Sales of 45 rpm platters have increased by 89% in the first six months of this year compared with the same period in 1957. Long-playing records, too, have gone up by 15%, while 78s have dropped by 30%. This is reported by the Board of Trade, which adds that British diskeries have reaped $18,000,000, less sales tax, between January and June, with total sales of 35,754,000 units.

This figure is approximately $17,000 more than that registered in the same period last year when sales totalled 37,411,000 units. During June sales amounted to 4,476,000, which was 126,000 down compared with the same month in the previous year, but total sales value of $2,369,000 was up by $244,000. This is attributed to the leap in 45 rpm sales at 1,702,000 which was

(Continued on page 50)

AUDIO DEVICES' SALES UP 31% FOR SIXMONTHS

Audio Devices' magnetic tape sales for the first six months of 1958 hit $3,055,000 as against $2,350,000 for a similar period in '57. It's a 31% increase and marks the fifth year of continually climbing sales for the company.

William C. Speed, AD prexy, now plans to add 20,000 square feet of tape production facilities.

Earnings from magnetic tape and disk sales for the first six months of '58 were $176,967 after taxes, equal to 22.4c. per share on 788,457 shares of common stock outstanding. This compares with $157,762 for the same period of '57, or 24.3c. a share on 650,051 shares of stock then outstanding.

Company's new silicon rectifier division started operations at the beginning of the year and showed a loss of $76,839, or 9.7c. per share for the first six months of '58, reducing overall earnings for the period to $100,028, equad to 12.7c. per share.

BALTO STATION'S 'TOP 40' BLAST

Baltimore Aug. 26.

With a blast against sundry pressures and payoffs from disk distributors, WITH, indie station here, has dropped its "Top 40" listings. One of the first outlets in the country to adopt the bestselling formula for pop disk programming, WITH has now thrown the lists into the rubbish can because accurate topselling lists from local retailers have become impossible to get.

According to Dick Covington, the station's program director, disk manufactuers and distributors have been bringing "unbearable" pressures on both the station and the dealers in order to get on the "Top 40" list of local bestsellers. In order to guarantee a listing from a local store, disk promoters would give five to 10 records free to the retailer. That, according to Covington, was the situation a year ago. Currently, the "list" price has gone up to a cuffo box of records.

Covington made the point that in Baltimore, a major market, "it is no longer possible to ascertain the true picture as to the record-buying habits of the public. Consequently, we find it necessary to find another method of determining the likes musically of Mr. and Mrs. Public." He tabs the "Top-40" lists as "sick" and sez it's time that stations got off the "sick list."

Covington asserts it's up to the disk industry itself to clean up the "list" situation. He asks if a distributor association could be formed in specific areas to protect their own investment. "After all," he wonders, "how many records can they (and the manufacturers) afford to give away. If the record has something, they don't have to resort to stealing from their own pockets."

Despite all, Covington says he still welcomes the "help and guidance" of the disk company, promotion men, distribs. etc., because nobody has a staff big enough or smart enough to screen 250 releases per week. But, Covington sez, WITH has now decided to take music programming out of the disk companies' hands and permit the station "to get the hypo from the public once again."

AGAC to Start Pie-Cut in Sept.

The songwriters' royalty collection agency, set up by the American Guild of Authors & Composers, will start to roll next month in time to handle a quarterly distribution to cleffers on Nov. 15. At the present time, AGAC has received 600 authorizations, out of a possible 1,700 writers, to start collecting all royalties due to cleffers from publishers.

Under the AGAC agreement with publishers, writers can demand an accounting from publishers on monies due. The new agency will operate under this clause, centralizing collections for the writers and making distributions from the AGAC office. A collection fee of 5% has been tentatively set to cover the specific auditing procedures.

Planetary Goes Global

Patricia-Kahl and Planetary, music firms operated by Phil Kahl and Morris Levy, are going on a global kick. Kahl took off for Europe last week to set up a subsid in England to be known as Patricia-Kahl (London) Ltd.

He'll also hit Germany, France and Italy for the purpose of establishing beachheads in those countries, too. Kahl and Levy already have a publishing subsid in Johannesburgh, South Africa. Kahl will be accompanied on his European junket by attorney Halsey Cowan. They'll be gone about four weeks.

Diskers With Legit Cast Rights Yen Sales Parlay Via Pic Soundtrack Sets

Jane Morgan's Tandem

Dave Kapp, prexy of Kapp Records, is bucking precedent by releasing two new singles by Jane Morgan in the same package.

Kapp says that there's no law which says that a company has to release only one new record at a time by the artist. Kapp is backing his two-disk idea with a promotional sleeve addressed to disk jockeys stating, "They Don't Believe You'll Play Both Records. We Believe You Will! We Hope We're Right!"

On one disk Miss Morgan sings "I May Never Pass This Way Again" and "You'll Never Walk Alone." The other platter is the French tune, "La Jour Ou La Ploie Viendra," and is backed with the English translation, "The Day The Rains Came."

4 Publishers In A Test Suit Vs. Seeco on Payoff

A test suit to determine whether a disk company, under the Copyright Act, must pay publisher royalties on the number of platters manufactured or the number sold has been filed in New York Federal Court against Seeco Records by four major publishers, Famous, Shapiro-Bernstein, Joy and Mills.

Seeco claims that it has been the custom in the disk biz to pay according to sales, but the plaintiffs, via their attorney, Julian T. Abeles (& Bernstein), contend that custom cannot take precedence over the specific provisions of the Copyright Act. The plaintiffs are asking for treble damages on the full 2c royalty due per tune per disk.

The publishers, through their agent and trustee, Harry Fox, have denied regular licenses to Seeco. Hence the disk company has had to give a notice of use to the publishers under the compulsory licensing provisions of the Copyright Act. Under this section, the publishers can demand monthly accounting with payment of the statutory 2c royalty on the number of manufactured disks.

Seeco has been involved in a previous suit with Fox concerning an alleged inadequate royalty payoff to publishers under a licensing agreement. This action is still before the Federal courts for final disposition.

Tunes involved in the new suit are "Love Letters" (Famous), "The White Cliffs of Dover" (Shapiro-Bernstein), "Love Is a Simple Thing" (Joy), and "One Morning in May" (Mills).

KAPP PACKAGING TV'S 'LITTLE WOMEN' SPEC

Kapp Records is prepping the original cast set of "Little Women," upcoming NBC-TV spec, for release four weeks before its Oct. 16 airing. The Richard Adler score was put into the groove by Kapp at Capitol Records' studios in New York Monday (25).

The eight-song session was cut by Margaret O'Brien, Rise Stevens, Jeannie Carson, Florence Henderson, Zina Bethune and Bill Hayes. Hal Hastings conducted the orch with arrangements by Don Walker of the Adler score. The "Little Women" teleplay is being scripted by Wilson Lehar.

Original Broadway cast sets have been getting a new run for the money via the film adaptation of the tuner and the soundtrack package that usually accompanies it. Situation has been bothering diskeries with the soundtrack rights because they feel that the new promotion and exploitation given the pic track also helps the rival company who preceded them with the Broadway cast set.

The soundtracker vs. original cast set battle was recently spotlighted with "South Pacific." RCA Victor copped the tracker rights to the 20th-Fox pic and went on an all-out campaign to get it across. Meantime, Columbia which had been riding with the original cast album for the past 10 years went into the sales fray with a repackaging push and ran neck and neck with Victor in the new sales drive. And this, after "SP" already had racked up 1,500,000 sales for Col.

A similar situation occurred a couple of years ago with the filmization of Rodgers & Hammerstein's "Oklahoma" and "Carousel." Capitol had both soundtrack sets and locked horns with Decca which had both original cast sets. Although the Capitol packages showed up strongly on the sales charts, the Decca execs claim that their old packages matched Cap's newies one-for-one.

Although there's still hot bidding for tracker rights by all the companies, it's gotten so now that the companies with the original cast versions are making a more concerted effort to nab the track rights so that they can work the parlay into a bigger payoff rather than battle another company.

RCA Victor, for example, is hot for the Warner Bros. version of

(Continued on page 50)

Roost Label Into Roulette Combine

Roulette Records is taking the Roost label into its fold. Roost now becomes part of the Roulette combine which includes the Rama, Gee, Tico and CoStar subsids.

The Roost label was launched eight years ago by Teddy Reig who now moves over to the Roulette operation as part of the firm's artists & repertoire staff. In the Roost catalog, which Roulette is taking over for distribution, are 30 jazz LP's and 15 EP sets. Included in the group are packages by the late Charlie Parker, Dizzy Gillespie and Johnny Smith.

To promote the Roulette-Roostie, Joe Kolsky, Roulette's sales veepee, has prepped a special album to be called "Operation Jazz," which will include takes by Art Tatum, Erroll Garner, Billy Taylor, Kai Winding, J.J. Johnson, Dizzy Gillespie, Charlie Parker and Harry Belafonte. (The Garner, Belafonte, Johnson, etc., disks were cut long before they made the major label ties with which they are now associated.)

In a move to get the Roost line moving in the market as a new Roulette affil, Kolsky is slicing the regular Roost price of $4.98 to $3.98 for the next 90 days. The EP sets will continue to sell for $1.29.

The transfer of Roost records inventory from current Roost distributors to Roulette distributors is now in the works.

Joni for the GI's

Joni James, MGM thrush, is set for a tour of GI installations in the Far East. She leaves Oct. 16 on a four-week trek which will take her primarily to bases around Honolulu, Manila and Tokyo.

Trip was arranged after a survey of Post Exchanges showed Miss James to be one of the top four vocalists in record sales with GI's overseas.

Jocks, Jukes and Disks

By MIKE GROSS

Toni Arden (Decca). "YOU'RE NOT LOSING A DAUGHTER, MAMA" (Charles N. Daniels*) gains its momentum from Toni Arden's spirited vocal attack on a number with appeal and drive. A good followup to her clicko "Padre." "IF YOUR HEART DOESN'T DANCE" (Jack Gold*) steps into a romantic ballad idea with a rich, melodic style that could mean spins.

Tony Bennett (Columbia). "FIREFLY" (E. H. Morris*) will light up on all spinning levels because of the brisk and snappy mood that Tony Bennett knows how to handle so well. "THE NIGHT THAT HEAVEN FELL" (Shapiro, Bernstein*) will land on the spinning tables of those who like the solid ballad mood and the way Bennett belts it.

Willie Nelson (Liberty). "NO DOUGH" (Assembly†) looks to pile up lotsa coin from the teen trade and make a mark for newcomer Willie Nelson who pegs his material and his style at the young set. "SUSIE" (Assembly†) is a slow rocker that he takes in his stride, too.

Rosemary Clooney (MGM). "THE LOUDENBOOMER BIRD" (Edward Kassner*) could take off in jock & juke areas. It has a neat lilt and some Deutsche lingo insertions that Rosemary Clooney builds into lots of platter fun. "IT'S A BOY" (Regent†) has the kind of buoyant feeling that could light up some jukes.

Jane Morgan (Kapp). "I MAY NEVER PASS THIS WAY AGAIN" (Oval*) is strong ballad material that's worked into a hit potential by Jane Morgan's effective piping. "YOU'LL NEVER WALK ALONE" (Williamson*) comes out of the Rodgers & Hammerstein catalog for an impressive treatment.

Ferlin Huskey (Capitol). "ALL OF THE TIME" (Central†) has a light-hearted folk air that will make its score in alfalfa areas. "I WILL" (Bee-Gee†) follows the hillbilly groove for okay results in cornbelt coin machines.

David Hill & His Men (RCA Victor). "CHA! BULL!" (Quintet†) is an offbeat item that could take listeners by surprise for a spinning pull-through. It's a grim musical vignette of a day in the bullring handled in a standup, belting manner by David Hill and a chorus. "A PROMISE OF THINGS TO COME" (Ross-Jungnickel*) gets a rousing vocal and orch treatment that could mean spins.

Lonnie Satin (Sunbeam). "THE CLOCK HAS NO HANDS" (Aldon†) works a good ballad idea into a programming bet through Lonnie Satin's meaningful approach. "ACCENT-TCHU-ATE THE POSITIVE" (Morris-Remick*) accents the rocking beat on the oldie in a way that may get it new spinning chances.

Sonny Day (ABC-Paramount). "BEYOND A SHADOW OF A DOUBT" (Fee-Bee†) tries to hit hard in beat and delivery but it doesn't connect too strongly for the spinning payoff. "JALOUSIE" (Harms*) has Sonny Day riding through a frantic vocal that the juke crowd may go for.

Diahann Carroll (United Artists). "THE BIG COUNTRY" (Chappell-United Artists*) is fair ballad treatment of the theme from the Gregory Peck starrer, "The Big Country," and Diahann Carroll, in her first for UA, does the best she can with it. "GUIDING LIGHT" (Largo*) shines in performance alone because material is just minor inspirational fodder.

Ann Shelton (Epic). "DO YOU LOVE ME LIKE YOU KISS ME" (Leeds*) has a zingy beat and Ann Shelton turns it into a happy platter that the jocks should go for. "SOUVENIR D'ITALIE" (Leeds*) is a romantic theme, richly delivered, that makes for tasty programming.

Barbara Allen (Felsted). "NEVER LET ME GO" (Sudbury†) puts Barbara Allen in a slow ballad mood but it remains a tough pull in today's market. "TOMMY'S SONG" (Montauk†) gets most of its spinning chances from an intriguing beat that the juke set always seems to buy.

The Playmates (Roulette). "WHILE THE RECORD GOES AROUND" (Planetary*) spins at a catching, danceable lilt for teen tastes. "THE DAY I DIED" (Kellem*) puts a morbid idea in a rocking setting that may fetch the jeaners' approval.

Joey Nichol (ABC-Paramount) "ASHAMED" (B. J. Devere†) rolls along familiar lines but the rocking beat will win it some friends in the juke areas. "STEADY DATE" (Milford*) could work up a lot of spinning attention and make a name for Joey Nichol. It's an easy, flavorsome ballad pegged for juve action.

Joe Fuller (Hi). "BACK TO SCHOOL" (Jec†) is in tune with the season and Joe Fuller builds it into a spinning potential with a comfortable vocal approach. "NOTHING BUT YOU" (Jec†) has a smooth ballad flow that gets delivered in a winning way.

Ruth Brown (Atlantic). "WHY ME" (Eden-Progressive†) is an effective mood-rocker that has become identified with Ruth Brown. "THIS LITTLE GIRL'S GONE ROCKIN'" (Leeds*) rocks in a happy manner for strong juke returns.

The Dimples (Era). "TOY TELEPHONE" (Warman†) rings with a simple idea and melody that the kids find easy to take. "GIMME JIMMY" (Hillary†) should help popularize the Dimples because they show they can build an unusual sound out of ordinary material.

Peter Kreuder Orch (Palette). "BIRDS OF PARADISE" (Zodiac†) flies at a frisky instrumental pace with Peter Kreuder's flashy keyboard showing the way. "EDEN CONCERTO" (Zodiac†) is a bit too heavyhanded for pop plays.

Rowan & Martin (Decca). "ONCE UPON A HORSE" (Northern*) rides a pleasing novelty lilt and idea into the spinning market but it's a long shot for any takeoff. "BA-ROOM" (Sherbourne†) tries hard to work into a piece of material for the comedy team but it misses the mark.

Judy Harriet (Surf). "BORN TOO LATE" (Evergreen†) is out too late to catch the Pony-Tails' etching on ABC-Paramount but it does show off Judy Harriet to advantage. "LA PALOMA" (Lealan†) gets a new lyric treatment but the familiar melody is still the big selling point.

Dale Wright (Fraternity). "PLEASE DON'T DO IT" (Buckeye*) does what the average rockers have done before, adding nothing new to give spinning impetus. "GOODY GOODY GOOD-BYE" (Buckeye†) is fast and frantic but it doesn't mean much.

The Rock-Its (Spangle). "IF YOU'VE NEVER BEEN IN LOVE" (Audio Music†) rolls along familiar rocking lines with enough vocal and instrumental verve to get it played. "IT'S L-O-V-E" (Audio Music†) spells out a popular idea in an uptempo style that attracts attention.

* ASCAP † BMI.

Best Bets

TONI ARDEN (Decca)	**YOU'RE NOT LOSING A DAUGHTER, MAMA** / **If Your Heart Doesn't Dance**
TONY BENNETT (Columbia)	**FIREFLY** / **The Night That Heaven Fell**
WILLIE NELSON (Liberty)	**NO DOUGH** / **Susie**
ROSEMARY CLOONEY (MGM)	**LOUDENBOOMER BIRD** / **It's A Boy**
JANE MORGAN (Kapp)	**I MAY NEVER PASS THIS WAY AGAIN** / **You'll Never Walk Alone**

LAWRENCE WELK
Presents the
LENNON SISTERS and
LARRY DEAN
(On Brunswick No. 55075)
"Have You Ever Been Lonely?"
B/w "Bubble Gum"

Brit. Diskery Pushes Tourism Via EP Platter

London, Aug. 19.

The Pye diskery has released an EP designed to attract tourists and overseas visitors. The disk is entitled "This Is Britain," and aims to give, via sound picture, a view of Britain, with some of the native customs and traditions.

The record is produced and narrated by Mark Johns, a journalist and broadcaster, and includes the voice of Britain's go-ahead Duke of Bedford, acting as guide at his ancestral home, Woburn Abbey. Also waxed are edited recordings of happenings at Speakers Corner, Hyde Park and Petticoat Lane, plus a debutantes party. If the disk sells, Pye will go ahead with a series based on the idea.

Album Reviews

The Former Glenn Miller Singers "Reunion in Hi-Fi" (Coral). The Glenn Miller nostalgia on wax already has proved its sales pull on revival waxings and now Coral gets into the running with a "reunion" etching. Label has brought together Ray Eberle, Tex Beneke, Marion Hutton and The Modernaires for another takeoff of the Miller familiars. The orch and singers stick primarily to Miller style but the arrangements and tempo have been updated to suit modern tastes and it's done in a way that won't offend the Miller die-hards. It's a new taste of Miller that the deejays and the customers will go for.

Norman Luboff: "Songs of the World" (Columbia). Having firmly established himself as versatile chorale leader with "Songs of the West" and "Songs of the South," Norman Luboff is now spreading out on a global binge with a handsome two-pocket LP covering the native chansons of 24 countries. It's a wide range that Luboff is covering but with the aid of a well-trained voice group and some deft English lyric translation by Marilyn Keith and Alan Bergman it turns out into a highly melodic tour with plenty of points of interest along the way.

Vaughn Monroe Orch: "There I Sing/Swing It Again" (RCA Victor). A Vaughn Monroe memorabilia has plenty of commercial appeal especially when the package includes such of his clickos as "There I've Said It Again," "Ballerina," "Riders in the Sky," "Racing With the Moon" and "Let It Snow." The familiar Monroe lung-power will help get this across the counters.

Sammy Davis Jr.: "All the Way ... And Then Some" (Decca). From a swinging and an unconventional opening, this package runs all the way to the last number showcasing the many facets of Sammy Davis Jr.'s versatile vocal moods. He takes the rhythm and ballad in stride and he gets lots of help from the orch accompaniment of Jack Pleis, Morty Stevens, Dick Stabile, Russ Garcia and Sonny Burke. The repertoire is standard and sock.

Vernon Duke-Pete Rugulo Orch: "Time Remembered" (Mercury). Vernon Duke composed an intriguing score for Albert Marre's Broadway production of "Time Remembered," which shuttered after a 31-week run. A longer run would have helped the album in the selling pull but it still remains strong enough to pick up word-of-mouth interest and occasional deejay programming. In this recreation of the score, Duke is sitting in at the keyboard with the Pete Rugulo orch and they work together nicely over an asortment of waltzes, tangos, polkas, etc., composed in a mock, but still delightful, vein. Tony Travis handles two vocals, "Ages Ago," and "Time Remembered" in a pleasant ballad manner.

Harry James Orch: "The New James" (Capitol). The big band business still has hope when a vet like Harry James can segue into an easy, swinging groove and make nine originals in this set work for dancing and listening delight. He gets topflight assist from a quartet of arrangers (J. Hill, Ernie Wilkins, Bill Holman and Neal Hefti), but the James touch combo through it all. The maestro still has that trumpet under control and more important, he knows haw to make slick sidemen work together.

The First Modern Piano Quartet: "A Gallery of Gershwin" (Coral). Dick Marx, Eddie Costa, Hank Jones and Johnny Costa, the 88-ers who make up the First Modern Piano Quartet, in tandem with Manny Albam's orch, give George Gershwin's melodies the sort of workover that makes this package a standout item for the jazz as well as the Gershwin shelf. The Quartet gets lots of keyboard drive into an 11-tune Gershwin roundup that gives a solid sampling of the composer's work and serves as an excellent showcasing for the piano group. The set will be one of Coral's bread-and-butter items.

Tony Bennett: "Long Ago and Far Away" (Columbia). The romantic ballad mood suits Tony Bennett and in this package he makes the most of it. In a musical setting provided by Frank DeVol's orch, Bennett's pipes seem struck by moonlight as he goes through some of the lovelier items out of the catalogs of Rodgers, Kern, Berlin, Porter and other standard tunesmiths. The striking photos on both sides of the jacket will help the promotion on the retail level.

Carmen McRae: "Carmen For Cool Ones" (Decca). Carmen McRae and Fred Katz (arranger-conductor) have set up an exciting musical frame for a flock of evergreens. In instrumental and vocal settings that are offbeat, but easy to dig, each item takes on a fresh dimension that doesn't diminish the original melodic line. The package won't be limited to the cool cats once the uninitiated start spinning "All The Things You Are," "I Get A Kick Out Of You," "After I Say I'm Sorry" and "The Night We Called It A Day."

Joe Glover & His Collegians: "Flames, Flappers and Flasks" (Epic). Joe Glover has compiled a lot of the repertoire that has become identified with the "roaring Twenties" but he's not recaptured all of its flavor. He's got some of the spirit of the period but not all of its wild abandon which is evident on previous disks in this genre.

Pete Seeger: "American Favorite Ballads" (Folkways). There are few folk singers around with the savvy of Pete Seeger. In the second volume of his "American Favorite Ballad" series, he shows his standout style once again on such familiars as "Oh, Susanna," "The Riddle Song," "Shennadoah" and lots of others, not so well known, but just as good. A banjo and a 12-string guitar is all he works with and that's all he needs.

Gray Rains Orch: "A Shower of Moods" (Jubilee). This package is a pleasant potpourri of instrumental and vocals pegged on Gray Rains' flavorsome arrangements. The vocals are handled alternately by The Rainbows, Phil Gray, Chuck Stevens and Marti Barris. The jocks will find assorted spinning fodder here.

VARIETY 10 Best Sellers on Coin Machines

1. NEL BLU DIPINTO DI BLU (4)	*Domenico Modugno*	*Decca*
2. POOR LITTLE FOOL (9)	*Ricky Nelson*	*Imperial*
3. PATRICIA (9)	*Perez Prado*	*Victor*
4. LITTLE STAR (3)	*Elegants*	*APT*
5. FEVER (4)	*Peggy Lee*	*Capitol*
6. EVERYBODY LOVES A LOVER (4)	*Doris Day*	*Columbia*
7. WHEN (5)	*Kalin Twins*	*Decca*
8. BORN TOO LATE (1)	*Ponytails*	*ABC-Par*
9. IF DREAMS CAME TRUE (6)	*Pat Boone*	*Dot*
10. MY TRUE LOVE (1)	*Jack Scott*	*Carlton*

Second Group

JUST A DREAM	*Jimmy Clanton*	*Ace*
TEARS ON MY PILLOW	*Imperials*	*End*
YAKETY YAK	*Coasters*	*Atco*
VOLARE	*Dean Martin*	*Capitol*
SPLISH SPLASH	*Bobby Darin*	*Atco*
HARD HEADED WOMAN	*Elvis Presley*	*Victor*
ARE YOU REALLY MINE	*Jimmie Rodgers*	*Roulette*
LA PALOMA	*Billy Vaughn*	*Dot*
DEVOTED TO YOU	*Everly Bros.*	*Cadence*
LEFT RIGHT OUT OF YOUR HEART	*Patti Page*	*Mercury*

(Figures in parentheses indicate number of weeks song has been in the Top 10)

Audio Fidelity Disking 44 Stereo LPs in Brit.

London, Aug. 26.

Audio Fidelity, U.S. label, is to make 44 stereophonic disks in Britain using two of British orchestras conducted by Alfred Wallenstein and Otto Winograd. The platters will all be for release in the States and later in London. Sidney Frey, Audio Fidelity topper, left London last week for the U.S. and is scheduled to return for the recording sessions Sept. 15.

The sessions will take between six and seven weeks to complete. The orchestras will be the Royal Philharmonic and the London Philharmonic. Frey has done a contract hiring deal with Pye Records for the stereo recording equipment and engineers. However, his own chief engineer, John Bubbers, will be coming back with him to supervise the sessions.

Bob Yorke, Coast manager for RCA Victor disks, in New York this week for confabs with home-office execs.

Maxin Centralizes MGM A&R, Sales Under Craft to Stop Buck-Passing

Arnold Maxin, prexy of MGM Records, is breaking down the barriers between the record makers (artists & repertoire) and the record merchandisers (sales). In a switch from the operational procedure of other major company execs. Maxin is putting his a&r director Morty Craft in charge of coordinating production, sales and promotion of pop singles.

The move is being made, according to Maxin, to do away with the usual controversy between "sales," which claims "give us the product and we'll sell it" and a&r, which says, "you have the product, why don't you sell it." Maxin's belief is that in today's market the initial impact must be made quickly and the company's enthusiasm about a particular record can only be conveyed by the man who produced the record.

In the tieup between manufacturing and merchandising, Maxin has set Craft as co-ordinator between a&r single sales and promotion of the MGM and Cub lines. Charles Hasin, will report to Craft for MGM single sales, and Ed Kleinbaum, a new addition to the MGM sales force, will handle the Cub output. Gordon Gray will continue to do disk jockey promotion for both MGM and Cub.

Irving Jerome, director of sales, will apply similar co-ordinating methods to the MGM album product as well as the lowprice Lion line. He will be assisted by Harold Drayson and William Taylor.

Longhair Irving Fine To Mills Cleffer Stable

Mills Music has tapped longhair composer Irving Fine to an exclusive writer's pact. Fine has received a Guggenheim Fellowship, a Fulbright Research Fellowship and a National Institute of Arts and Letters Award for his compositions.

Many of his works, including "Mutability," a cycle of six songs for contralto and piano; "Fantasia" for string trio, and a choral work, "McCord's Menagerie," are now being prepared for publication by Mills. Fine, chairman of the School of Creative Arts at Brandeis U., is in Europe on a sabbatical, where he is completing several commissioned works.

GOULD'S 'ST. LAWRENCE' FOR SEAWAY PREEM

A new work by Morton Gould, "St. Lawrence Suite," will mark the opening of the St. Lawrence Seaway on Sept. 5. The work was commissioned by the Hydro-Electric Power Commission of Ontario and the Power Authority of N.Y. State.

The suite will be performed at the Seaway by the Canadian Ordnance Corps Band under the baton of Gould, an RCA Victor disk maestro.

British Disk Bestsellers

London, Aug. 26.

When .....Kalin Twins (Brunswick)
All I Do Is Dream .Everly Bros. (London)
Return To Me .....Martin (Capitol)
Hard Headed Woman .Presley (RCA)
Endless Sleep .....Wilde (Philips)
Tulips Amsterdam Hands } .Bygraves (Decca)
Big Man .....Four Preps (Capitol)
Rave On .....Holly (Vogue-Coral)
Splish Splash .....Drake (Parlophone)
Patricia .....Prado (RCA)

Disk Vocalists Spark Juve Ballroom Terping

Disk singers are aiding the cause of ballrooms. Outfits such as the Summer Dance Party, which have been on a ballroom tour, have been cited in a bulletin by the National Ballroom Operators Assn. as being a good outfit to start kids out on terping. As a result Tim Gale of General Artists Corp. is setting up a second troupe to include Danny & The Juniors, Poni Tails, Gerry Granahan and the Buddy Morrow Orch.

"Summer Dance Party" includes the Kalin Twins and the Frankie Avalon Orch. Bulletin came after the outfit played a date at the Crystal Beach, Ont., in which the group went into percentages.

Col Grabs 'Goldilocks'; See Victor On 'Drum Song,' Cap on 'Whoop Up'

Connie Francis' Voice For Jayne Mansfield

Glasgow, Aug. 26.

Connie Francis, U. S. chirper headlining in vaude here, is set to sing opening ballad and two numbers for Jayne Mansfield in her new pic "Sheriff of Fractured Jaw," now being lensed in England. She will do the stint after her current week here.

Miss Francis is also pacted for a new Mantovani filmed series for tv, and for a second tv variety show. Returning to the U. S. tomorrow (Wed.), she will embark on promotional tour for her disks, linking with deejays in leading U. S. cities. She is accompanied here by her manager, George Scheck, and her mother.

UNIVERSAL RECORDING IN ECHELON RESHUFFLE

Chicago, Aug. 26.

M. T. (Bill) Putnam has resigned as president of Universal Recording Co., and has been succeeded by A. B. Clapper. Mason B. Coppinger was elected v.p., Robert A. Weber as secretary, and Frank Richter Jr., treasurer.

Universal was founded in 1946 by Putnam, Clapper and Weber. Putnam, currently on the Coast, remains as a board member and stockholder in the firm.

The record companies are now squaring off in the competition for original cast rights to the Broadway tuners of the upcoming legit season.

The first catch was made by Columbia last week in nabbing "Goldilocks," the Jean & Walter Kerr musical with music by Leroy Anderson and lyrics by Jean Kerr and Joan Ford. The musical stars Barry Sullivan and Elaine Stritch. Show is scheduled to open on Broadway Oct. 9 and Col prexy Goddard Lieberson will put it into the groove Oct. 12.

Next tuner due to preem on Broadway after "Goldilocks" is Rodgers & Hammerstein's "Flower Drum Song." It's likely that the R&H show will fall into RCA Victor's lap. Victor is virtually assured of the "Drum Song" rights because it has Pat Suzuki, one of the featured singers in the musical, under contract to its subsid Vik label. Switching Miss Suzuki to the parent company for the original cast set presents no contractual problems. It's also understood that R&H are favoring Victor because of the hefty promotional campaign the company laid out on the soundtrack set of "South Pacific."

Following "Drum Song" to Broadway will be the Feuer-Martin production, "Whoop Up," with a score by Morris L. Charlop (music) and Norman Gimbel (lyrics). No company has been assigned the cast package yet but it's understood that Capitol is making a big pitch for it. The score will be published by Frank Music (Frank Loesser's firm), which also publishes Meredith Willson's "Music Man," a Capitol original cast LP.

"Whoop Up," incidentally, marks the Broadway bow of Charlop and Gimbel as a writing team. Both have been represented in the pop field and Charlop broke the Broadway barriers several years ago in collaboration with Carolyn Leigh on songs for Mary Martin's "Peter Pan."

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 19 cities and showing comparative sales rating for this and last week.

National Rating This wk.	Last wk.	Artist, Label, Title	Long Island—(Arcade Assoc.)	Boston—(Mosher Music)	Albany—(Van Curler Music Co.)	Washington—(Super Music)	Philadelphia—(John Wanamaker)	Miami—(Spec's Record Shop)	Memphis—(Trent-Wood)	Louisville (Variety Records)	Dallas—(Titche-Goettinger)	San Antonio—(San Antonio Music	Chicago—(Hudson-Ross Music)	Indianapolis—(Ayres)	Minneapolis—(Don Leary Music)	Cleveland—(Custom Distrib Co.)	Kansas City—(Katz Drug Co.)	San Francisco—(Columbia Music)	Hollywood—(Wallich's Music City)	Denver—(Denver Dry Goods Co.)	Seattle—(Sherman-Clay)	TOTAL POINTS
1	1	DOMENICO MODUGNO (Decca) Nel Blu Dipinto Di Blu	1	1	1	1	1	1	4	5	3	2	1	1	..	1	..	1	1	3	1	158
2	4	ELEGANTS (Apt) Little Star	2	2	..	8	..	3	..	8	1	1	3	..	..	2	2	..	2	..	4	94
3	2	PEREZ PRADO (Victor) Patricia	4	5	..	6	2	4	..	3	2	8	2	..	..	6	9	8	6	1	8	91
4A	7	EVERLY BROS. (Cadence) Bird Dog	..	6	5	..	7	2	..	..	..	..	..	2	..	8	1	2	4	..	3	70
4B	8	JIMMY CLANTON (Ace) Just a Dream	..	10	3	4	..	..	..	..	6	4	7	..	4	4	5	4	5	..	5	70
6	6	PEGGY LEE (Capitol) Fever	7	7	..	7	3	9	3	..	..	..	6	3	..	..	7	7	9	..	..	58
7	5	DORIS DAY (Columbia) Everybody Loves a Lover	8	9	..	..	4	6	6	9	..	..	5	5	7	..	..	5	..	2	..	55
8	3	RICKY NELSON (Imperial) Poor Little Fool	3	..	..	2	5	5	1	4	..	..	10	7	..	10	..	..	..	..	..	52
9	13	JACK SCOTT (Carlton) My True Love	..	..	..	..	..	7	..	..	4	3	..	..	..	5	..	3	3	6	7	50
10	12	EVERLY BROS. (Cadence) Devoted to You	..	..	7	3	..	..	8	..	..	7	4	..	1	..	..	..	..	..	..	36
11	14	DEAN MARTIN (Capitol) Volare	..	4	2	..	..	..	..	..	10	..	..	8	5	..	6	..	..	..	..	31
12	9	JOHNNY OTIS (Capitol) Willie & Hand Jive	..	..	..	..	..	..	7	7	..	..	..	6	2	..	..	..	..	4	..	29
13	15	ELVIS PRESLEY (Victor) King Creole	..	..	10	..	..	..	..	..	..	..	..	..	6	..	3	..	..	5	6	25
14	17	DUANE EDDY (Jamie) Rebel Rouser	5	..	..	..	..	..	2	6	..	..	..	..	..	..	..	..	..	..	..	20
15	16	PONYTAILS (ABC-Par) Born Too Late	10	..	6	..	..	..	..	..	9	..	..	..	10	..	4	..	..	..	..	16
16	22	CRICKETS (Mercury) Think It Over	..	..	..	..	..	..	..	2	5	..	..	..	..	..	..	..	..	..	..	15
17	..	COZY COLE (Love) Topsy	..	3	8	..	..	..	..	10	..	..	..	..	..	..	..	9	..	..	..	14
18	..	IMPERIALS (End) Tears on My Pillow	9	..	4	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	13
19A	..	OLYMPICS (Demon) Western Movies	..	..	..	9	..	..	..	..	8	..	9	..	9	..	8	..	..	..	..	12
19B	11	KALIN TWINS (Decca) When	..	..	..	..	..	..	9	1	..	..	..	..	..	..	..	..	..	..	..	12
21A	..	TOMMY EDWARDS (MGM) It's All in the Game	..	..	..	..	9	..	..	..	7	..	..	..	..	..	..	6	..	..	..	11
21B	18	JIMMIE RODGERS (Roulette) Are You Really Mine	..	..	..	..	..	10	..	..	..	..	..	4	..	..	..	..	8	..	..	11
23A	..	BOBBY DAY (Class) Rockin' Robin	..	..	..	8	..	..	10	..	..	..	..	..	..	9	..	..	..	..	..	..	9
23B	19	BOBBY DARIN (Atco) Splish Splash	..	..	..	10	6	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	9
25	20	JOHNNY MATHIS (Columbia) A Certain Smile	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	9	6

Bogus Prado & 'Little Richard' Bands on Coast?

San Francisco, Aug. 26.

A Latin band being advertised as "Perez Prado Orchestra" for dates in Central and Northern California has occasioned a protest to Music Corp. of America's Los Angeles boss, Bob Wilding, and is worrying a number of promoters and bookers.

The band this month has played dates in Tulare, Stockton and Merced, and last week was booked into Oakland, just across the Bay from Frisco, then cancelled out. The booker has been Mark Anthony, the promoter, Jimmy Jones, both of Frisco.

They have also combined to book and promote dates for a group which in several instances has been advertised as "Little Richard Orchestra" in smaller Central and Northern California cities.

Anthony denies that he has ever booked a group which was advertised as the "Perez Prado Orchestra," saying, "How could I book that? Prado's just back from Spain."

As for booking a group advertised as the "Little Richard Orchestra," he said: "Well, there are four or five Little Richard Orchestras—guys who played with him at one time or another. Little Richard's going into the ministry."

Bookers and promoters in Frisco, Oakland and San Jose, however, all claim that Anthony and Jones are behind advertising for the "Perez Prado Orchestra" and "Little Richard Orchestra."

One Frisco promoter phoned Wilding to advise him of the use of the Prado name, very hot at the moment because of the click of Prado's "Patricia," and reports that Wilding phoned Prado in New York to double-check with him before starting action.

The San Jose promoter said Anthony and Jones had offered him

(Continued on page 48)

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

* ASCAP † BMI

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	EAST: Irv Smith—WINS—New York	Jerry Strong—WMAL—Washington	Buddy Deane—WJZ—Baltimore	H. Duane Wadsworth—WORL—Boston	Ray Harris—WKBR—Manchester	Dick Piper—WSMN—Nashua	Al Meltzer—WEBR—Buffalo	Earle Fudney—WGY—Schenectady	John Scott—WHEN—Syracuse	George E. LeZotte—WTRY—Troy	Bud Brees—WPEN—Philadelphia	Chuck Dougherty—KQV—Pittsburgh	John H. Bennett—WHWB—Rutland	SOUTH: Bob N. Perry—WCKR—Miami	Kim Carley—WPIN—St. Petersburg	Burl Q. Womack—WSAV—Savannah	John Wrisley—WIS—Columbia	Johnny Fairchild—KELP—El Paso	Sonny Sievers—KCTI—Gonzales	Gene Edwards—KILT—Houston	Dick Richards—KITE—San Antonio	Ray Schreiner—WRNL—Richmond	MIDWEST: Howard Miller—WIND—Chicago	Dick Moore—KFBI—Witchita	Gene Clifford—WBCK—Battle Creek	Robin Seymour—WKMH—Dearborn	Chuck Norman—KSTL—St. Louis	Will Lensay—WSAI—Cincinnati	Tom Edwards—WERE—Cleveland	Larry DeBeau—WTOL—Toledo	Stan Roberts—WHIZ—Zanesville	FAR WEST: Jack Shefrin—KMAP—Bakersfield	Ira Cook—KMPC—Hollywood	Bob Osterberg—KHJ—Los Angeles	Jim Ameche—KPAL—Palm Springs	Lash Lazar—KXLA—Pasadena	Steve Cannon—KGO—San Francisco	Ray Perkins—KHOW—Denver	Bruce Vanderhoef—KLIQ—Portland, Ore.	Chuck Benson—KALL—Salt Lake City	TOTAL POINTS
1	1	7	Domenico Modugno	Decca	*Nel Blu Dipinto Di Blu	1	1	2	1	..	..	..	8	1	..	1	1	1	7	..	8	..	1	7	5	..	1	1	1	3	1	1	4	3	5	..	1	1	..	2	255
2	2	10	Perez Prado	Victor	†Patricia	3	2	..	..	..	..	5	3	2	..	..	..	5	4	2	..	..	2	..	..	7	2	..	8	2	2	1	8	..	3	9	4	1	..	..	..	4	2	..	..	161
3	3	8	Doris Day	Columbia	*Everybody Loves a Lover	..	3	..	6	..	..	3	2	..	..	2	..	7	1	..	..	9	..	..	..	8	7	..	..	..	..	10	2	6	4	2	10	5	2	..	9	8	5	7	..	124
4	5	6	Elegants	Apt	†Little Star	2	..	3	..	5	5	..	..	..	7	..	2	3	..	..	4	..	..	5	1	..	..	4	..	4	..	..	5	..	10	5	8	..	..	..	..	2	..	..	1	122
5	4	7	Peggy Lee	Capitol	†Fever	7	..	..	..	..	..	2	4	..	..	4	..	..	8	6	9	..	10	..	..	10	4	8	4	5	..	6	..	..	9	..	..	7	..	..	..	6	10	1	..	89
6	6	11	Ricky Nelson	Imperial	†Poor Little Foo'	4	..	8	..	..	..	7	..	3	..	..	..	8	..	..	6	1	..	..	..	..	..	9	9	3	5	3	3	..	..	4	..	..	..	..	..	..	6	..	9	88
7	26	7	Ponytails	ABC-Par	*Born Too Late	..	..	..	..	1	2	..	..	4	5	3	..	..	..	..	..	7	..	8	6	..	8	10	..	..	..	..	..	2	2	..	..	..	..	..	..	..	..	..	..	71
8A	7	9	Pat Boone	Dot	*If Dreams Came True	..	4	..	..	..	..	..	6	..	..	8	..	..	2	..	2	..	..	..	..	..	..	..	..	..	6	..	..	..	..	1	..	2	..	..	1	..	8	..	..	70
8B	8	6	Jimmy Clanton	Ace	†Just a Dream	8	..	7	..	..	..	..	..	5	4	..	4	..	..	..	..	..	3	..	..	..	..	3	..	..	..	6	10	6	..	2	..	..	..	..	..	5	..	..	10	70
10	13	11	Jack Scott	Carlton	†My True Love	10	..	5	..	..	..	..	..	9	..	..	..	..	..	..	..	..	4	2	..	..	..	6	5	8	2	..	..	..	..	10	7	..	..	..	..	3	..	..	3	68
11	20	3	Everly Bros.	Cadence	†Bird Dog	6	..	..	..	..	..	..	..	..	1	..	3	2	..	..	..	..	6	..	2	..	..	..	..	..	..	..	4	..	..	..	5	..	..	..	..	7	9	..	..	65
12	14	13	Kalin Twins	Decca	*When	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	3	8	..	..	..	..	5	..	2	6	..	4	..	..	8	..	..	..	..	..	..	..	..	..	4	55
13	10	14	Four Lads	Columbia	*Enchanted Island	..	9	..	..	..	..	..	..	..	..	..	..	..	3	..	5	..	..	9	..	2	..	..	..	..	..	5	..	..	6	..	8	..	..	..	..	..	6	..	..	46
14A	17	3	Jimmie Rodgers	Roulette	*Are You Really Mine	..	7	..	..	7	8	..	..	..	8	..	..	10	..	..	..	..	..	..	..	..	3	..	..	..	4	..	7	..	..	7	..	..	10	..	5	..	..	..	..	45
14B	11	4	Dean Martin	Capitol	*Volare	..	..	..	..	..	..	1	..	..	2	..	..	..	..	1	..	4	7	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	45
16	12	10	Patti Page	Mercury	*Left Righ Your Heart	..	6	..	..	9	10	..	5	..	..	..	..	..	10	3	..	10	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	3	1	..	..	..	5	..	43
17A	..	1	Tommy Edwards	MGM	*It's All in the Game	..	..	..	..	3	4	..	..	..	..	10	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	4	..	..	..	5	4	..	9	..	..	..	40
17B	21	5	Perry Como	Victor	*Moon Talk	..	5	..	..	..	..	..	..	..	..	..	..	..	5	7	..	..	..	4	..	5	..	..	..	..	..	..	..	..	..	..	..	9	2	..	..	..	..	..	40
19	24	7	Nat King Cole	Capitol	†Come Closer to Me	..	..	..	10	..	6	10	..	..	..	5	..	..	..	..	..	..	..	..	10	3	..	..	..	..	..	..	..	..	..	..	..	10	4	..	4	10	..	..	38
20A	..	1	Bobby Day	Class	†Rockin' Robin	..	..	1	5	8	3	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	35
20B	42	3	Olympics	Demon	†Western Movies	..	..	4	..	..	..	..	..	..	..	8	..	..	..	..	..	3	..	..	4	..	..	5	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	35
22A	23	2	Betty Madigan	Coral	*Dance, Everyone, Dance	..	8	..	..	..	..	4	1	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	30
22B	19	3	Four Preps	Capitol	†Lazy Summer Night	..	..	..	..	..	..	..	7	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	1	1	..	..	..	..	..	..	30
24A	18	9	Bobby Darin	Atco	†Splish Splash	5	..	..	..	..	..	..	..	..	..	9	9	..	..	..	..	2	5	..	..	..	..	..	..	9	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	28
24B	29	4	Connie Francis	MGM	†Stupid Cupid	..	..	10	..	2	6	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	10	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	28
26	33	9	Johnny Otis	Capitol	†Willie & Hand Jive	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	10	..	..	9	..	..	..	..	..	..	..	..	..	..	3	..	8	26
27	22	2	Everly Bros.	Cadence	†Devoted to You	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	3	8	..	..	..	..	..	..	..	..	..	..	..	25
28	15	9	Johnny Mathis	Columbia	*A Certain Smile	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	4	..	..	9	..	..	..	..	..	..	..	..	..	..	..	9	7	..	..	..	7	10	..	22
29	41	3	Imperials	End	*Tears on My Pillow	..	..	..	..	..	..	..	..	..	3	..	6	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	20
30A	..	1	Les Paul-Mary Ford	Columbia	†Put a Ring on My Finger	..	..	..	3	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	6	..	..	..	18
30B	9	4	Elvis Presley	Victor	†King Creole	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	4	..	5	18
32A	..	9	Danleers	Mercury	†One Summer Night	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	7	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	17
32B	..	1	Eddie Cochran	Liberty	†Summertime Blues	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	6	17
34	45	3	Jimmie Rodgers	Roulette	*The Wizard	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	16
35	..	1	Quintones	Hunt	†Down Aisle of Love	..	..	..	..	6	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	15
36A	30	5	Frankie Avalon	Chancellor	†Ginger Bread	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	14
36B	34	9	Duane Eddy	Jamie	†Rebel Rouser	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	14
38	25	6	Eydie Gorme	ABC-Par	*Gotta Have Rain	..	..	..	10	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	8	..	..	13
39A	31	10	Elvis Presley	Victor	*Hard Headed Woman	..	..	..	..	..	..	..	6	..	..	..	9	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	12
39B	..	3	Art & Dotty Dodd	Era	*Au Revoir Amour	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	12
41A	..	1	Jamies	Epic	†Summertime, Sum'time	..	..	9	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	11
41B	..	1	Johnny Cash	Sun	†Ways of Woman in Love	..	..	..	..	4	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	11
41C	..	1	Eileen Rodgers	Columbia	†Treasure of Your Love	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	11
44	..	2	Redjacks	Apt	†Big Brown Eyes	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	6	..	..	..	..	..	..	11
45	..	1	Gogi Grant	Victor	*Strange Ways of Love	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	9
																																													8

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Inside Stuff—Music

Dick Sinnott, who's been dubbed "Mr. Know Business of Show Business," by New England club owners and record distributors, is profiled in the Aug. 16 issue of Editor & Publisher by Guy Livingston, VARIETY man in Boston. Sinnott, newsman working out of Boston's AP bureau, is carried in more than 40 New England papers. His pieces cover "big name" singers, comedians and bandleaders and reviews of recordings.

Sinnott, now 30, began his show business career at 16 when he had a route of 22 jukeboxes in Greater Boston. He commented, "I'm glad I'm not in the jukebox business any more. That rock 'n' roll would have had me in a straitjacket by now."

Erroll Garner, Columbia Records' pianist who recently went under the Sol Hurok aegis for his concert bookings, has now moved into the William Morris Agency for other representation. Garner was formerly booked through the Associated Booking Corp. Garner is kicking off his concert tour in Chicago, Oct. 12 at Orchestra Hall. The deal with the Morris office was negotiated by Martha Glaser, Garner's personal manager, and Sol Shapiro, head of the agency's international department.

Loyalty of Lawrence Welk fans is reflected in the sales of his bio, "Mister Music Maker, Lawrence Welk," now in its eighth week on the national bestsellers, ranging between No. 8 and No. 13. It rose again last week into 11th place. Book didn't receive a good press, being frankly an overly affectionate treatment of the popular bandleader, but apparently that's what his fans want and have responded accordingly.

A recently formed publishing company in England under the name of the Music Publishers Holding Co. Ltd. is causing some confusion with the Warner Bros. music operation, called the Music Publishers Holding Corp. The WB firm has no affiliation whatever with the English company and is at present investigating the possibilities of legal remedies in opposing the English firm's use of the name.

Buster Davis has been set by Jule Styne to supervise activities of latter's Producers' Music Publishers Co. outfit formed to package tv musicals. Davis has been associated with Styne in such Broadway legiters as "High Button Shoes," "Top Banana" and "Bells Are Ringing." First on Styne's tv agenda is the musicalization of James Thurber's "Wonderful O," by Carolyn Leigh and Cy Coleman.

Mike Merlin, headwaiter at the Tender Trap, eastside New York restaurant, is also a parttime songwriter. One of his tunes, "Fibbin'," has just been released on a Patti Page disk for Mercury Records.

Sydney Mills' Disk Co.

Sydney Mills, who exited the Mills Music setup last year for his own publishing operation, Diana Music, has now set up his own disk firm, Diana Records. Mills has signed two singers, Sam Hawkins and Mike Kelly, for his label.

Mills, son of Irving Mills, v.p. of Mills Music, is now also active in personal management, handling such artists as Mercer Ellington, Helen Carr, Bobby Hamilton and Jimmy McPhail.

Paramount Enterprises, Among 1st into Stereo, Files for Bankruptcy

Paramount Enterprises, distributor of low-priced LP's under the Hollywood and Hallmark labels, has filed a petition in bankruptcy. A public stock corporation with offices in the Bronx and with a book capitalization of $300,000, the firm has no relationship to the disk enterprises of either Paramount Pictures or ABC-Paramount.

The Bronx firm was among the first to make a foray into the stereo disk market several months ago, but it's understood that production difficulties and a high rate of rejects led to financial difficulties. The Paramount firm owes only a nominal sum to the music publishers in disk royalties since the Harry Fox office, the publishers' agent and trustee, didn't issue licenses to the company and hence insisted on monthly payments under the compulsory licensing provision of the Copyright Act.

Cornell Rejoins Thiele in Switch To Dot; Atlantic Repacts Connor

Roulette Buys Sides From Firefly Label

Roulette Records picked up two masters last week from the indie Firefly Records. Disks were made for Firefly by Bob Fisher and Phil Perry.

The platters going to Roulette are "The Crawl" and "Where The Candlelights Glow" by The Fireflys, and "My Promise To You" and "Bop, Bop, Bop" by Paul Anthony, teenage vocalist.

U.S. SINGER BILL RAMSEY IN GERMAN DISK BOW

Frankfurt, Aug. 19.

Young American singer Bill Ramsey is set to record his first platter for Polydor, "Stroll in Tyrol" a Heinz Gietz and Curt Feltz number, backed on the other side with "Yes, Fanny, Ich Tu Das" (Yes, Fanny, I Do That).

It's the first platter for Ramsey, former AFN producer and Cincinnati boy, and the rock 'n' roller sings both sides in German. Piece is also slated for English and French translations, and will be eventually released by Decca in the States. Ramsey is now making his home in Frankfurt, singing at military nightclubs and recently went on a jazz concert tour in Poland.

After six years with Coral Records, Don Cornell has switched to the Dot label. The shift makes it a reunion with Cornell and Bob Thiele, former Coral artists & repertoire topper and now veepee-eastern a&r topper for Dot.

The Cornell-Dot deal is a longtermer calling for releases in the singles and pop album field. His first single sessions were cut last week and will be released early in September.

Atlantic Repacts Connor

Chris Connor, Atlantic's leading LP seller, has been inked to a new longterm deal. Diskery, in the past, has been pitching Miss Connor in the jazz field but will now parlay its promotion into the pop picture.

Atlantic's activity on the thrush will be pegged on two recent LP's, "A Jazz Date With Chris Connor" and "I Miss You So." Songstress opened at New York's Village Vanguard yesterday (Tues.) and is set for a date with the Modern Jazz Quartet at Chicago's Blue Note in September.

Cadence's Carson

Martha Carson has joined the Cadence contingent. Diskery's prexy Archie Bleyer plans to etch Miss Carson in her own material; she's written about 100 songs, as well as entries by other writers.

Miss Carson has grooved for several other labels before and has been showcased in niteries, tv and radio.

RETAIL ALBUM BEST SELLERS

VARIETY

Survey of retail album best sellers based on reports from leading stores and showing comparative ratings for this week and last.

National Rating This wk.	Last wk.	Artist, Label, Title	Long Island—(Arcade Assoc.)	Boston—(Mosher Music)	Albany—(Ten Eyck Record Shop)	Washington—(Disc Shop)	Philadelphia—(John Wanamaker)	Chicago—(Lyon-Healy)	Miami—(Spec's Record Shop)	Dallas—(Titche-Goettinger)	San Antonio—(San Antonio Music)	Louisville—(Shackleton's)	Atlanta—(Rich's Dept. Store)	Memphis—(Trent Wood Records)	Indianapolis—(Ayres)	Minneapolis—(Dayton's Dept. Str.)	Cleveland—(Higbee's)	Kansas City—Jenkins Music Co.)	Portland—(Sixth Ave. Records)	San Francisco—(Sherman Clay Co.)	Denver—(Denver Dry Goods)	Hollywood—(Wallich's Music City)	Seattle—(Frederick & Nelson)	TOTAL POINTS
1	2	JOHNNY MATHIS (Columbia) Johnny's Greatest Hits (CL 1133)	1	3	1	1	3	6	5	5	2	..	7	3	2	3	3	..	5	..	10	1	..	126
2	1	SOUTH PACIFIC (Victor) Soundtrack (Loc 1932)	..	7	3	4	4	1	1	4	..	2	2	..	1	..	1	..	..	..	6	6	1	111
3	3	VAN CLIBURN (Victor) Tchaikowsky Concerto (LM 2250)	3	2	8	..	..	8	4	2	..	1	1	..	7	..	..	..	..	2	1	..	3	90
4	4	GIGI (MGM) Soundtrack (E 3641)	2	..	..	3	1	4	2	1	..	..	3	..	6	..	9	..	..	1	4	..	..	85
5	6	MITCH MILLER (Columbia) Sing Along With Mitch (CL 1160)	..	1	4	5	10	2	3	..	..	..	6	..	4	2	2	..	..	..	..	..	..	2	80
6	5	MUSIC MAN (Capitol) Original Cast (WAO 990)	..	..	6	6	6	3	10	6	..	..	..	8	5	6	5	1	..	8	2	..	4	78
7	7	PAT BOONE (Dot) Stardust (DLP 3118)	..	..	5	2	..	..	6	3	7	..	4	..	..	4	4	..	..	3	8	..	..	64
8	8	SOUTH PACIFIC (Columbia) Original Cast (B 2579-80)	5	5	..	..	5	..	..	..	..	4	..	..	3	1	10	..	..	4	..	..	..	51
9	..	SHEARING-STATON (Capitol) In the Night (T 1003)	..	4	..	7	7	..	..	..	..	..	5	..	..	8	..	..	6	..	..	..	..	29
10	9	MY FAIR LADY (Columbia) Original Cast (CL 5090)	..	..	9	..	..	5	..	..	..	..	..	..	10	..	7	7	..	..	3	..	..	25
11	16	KING AND I (Capitol) Soundtrack (W 740)	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	4	4	..	..	..	..	..	23
12	11	NAT KING COLE (Capitol) Cole Espanol (W 1031)	6	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	4	..	22
13A	21	LESTER LANIN (Epic) Goes to College (LN 3474)	..	6	..	..	..	..	..	..	..	5	8	4	..	..	..	..	..	..	..	..	..	..	21
13B	12	MANTOVANI (London) Gems Forever (LL 3032)	..	..	..	..	..	..	8	..	..	7	..	2	..	..	6	..	..	..	..	..	..	..	21
15	10	JONAH JONES (Capitol) Swinging on Broadway (T 963)	9	..	..	..	..	..	..	7	..	..	..	1	..	7	..	..	..	..	..	..	..	..	20
16	15	RAY CONIFF (Columbia) 'S'Awful Nice (CL 1137)	..	..	9	..	..	..	..	..	..	3	..	..	..	5	..	..	..	10	9	..	..	19
17	..	JOHNNY MATHIS (Columbia) Swing Softly	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	3	10	18
18A	13	ELVIS PRESLEY (Victor) Golden Records (LPM 1707)	4	..	..	10	..	7	..	..	..	..	..	9	..	..	..	..	..	..	..	..	9	..	16
18B	18	OKLAHOMA (Capitol) Soundtrack	..	..	..	..	..	..	8	..	..	..	..	..	8	..	..	5	..	..	7	..	..	16
20A	14	RICKY NELSON (Imperial) Ricky Nelson (IMP 9048)	..	..	8	..	..	7	..	..	..	..	..	..	..	..	8	..	..	7	..	..	..	14
20B	24	GLEN GRAY Sounds of Great Bands (W 1022)	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	3	..	..	10	..	14
22	..	LOUIS PRIMA (Capitol) Las Vegas Prima Style (T 1010)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	2	..	12
23A	17	AROUND THE WORLD (Decca) Soundtrack (DC 9046)	..	..	..	..	..	..	3	..	..	..	..	9	..	..	..	..	..	..	..	..	..	10
23B	..	KIRBY STONE FOUR (Columbia) Baubles Bangles and Beads	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	7	10
25	..	KINGSTON TRIO (Capitol) Kingston Trio	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	9	8

Local 47 Votes Recording Quotas

Hollywood, Aug. 26.

Membership of Local 47 of the American Federation of Musicians voted 418 to 327 last week to uphold work quotas for musicians in the phonograph recording field. Local as voted to ask its quota study committee to redraft quota rules for other industries. Action was taken to spread work opportunities among musicians.

Action, already in effect, marks first time in the history of Local 47 that such a quota has been established. A basic quota of four recording dates in any week for a musician now exists. However, if records comprise the musician's only work, he is permitted to do two additional record sessions for a maximum of six. Musicians who have reached their quotas in other fields will be allowed to make two record sessions per quota week.

Meeting was called by petition to reconsider the July 28 action in which record quotas were first adopted.

Sweden An Exact Mirror Of U.S. Market, Sales Rock Upwards Via EP Accent

The disk market in Sweden is practically a duplicate of the U.S. on the artist and material level, said Borje Ekberg, export manager of Metronome Records on a New York visit last week.

In the past six months, he pointed out, eight out of the 10 clicks in Sweden were U.S. originals and the clicko artists were such as Pat Boone, Elvis Presley, Paul Anka, and Danny & The Juniors. "Like the U.S.," he added, "Sweden is a rock 'n' roll country."

Even with the r'n'r inroads, the sales picture has been on a healthy upbeat during the past few years. Ekberg noted that 7,800,000 units were sold in 1957 as compared with 7,000,000 units in '56 and 6,000,000 units in '55. It's primarily an EP market, he pointed out, with the EP's accounting for about 60% of the whole biz.

The disk retail biz, said Ekberg, is in the hands of 800 dealers and a 100,000 sales rackup is equivalent to a 2,000,000 seller in the U.S. The Swedish disk industry awards a gold disk for a 100,000-seller. There have only been six such platters in Sweden in the past nine years.

Ekberg, who was house-guesting with Archie Bleyer, Cadence Records prexy, during his New York stay, returned to his Swedish base last week.

Randall's Jazz Fest Ain't Learnin'; Lotsa Turnaways But No Showmanship

By LEN LEVINSON

Third N. Y. Jazz Festival at New York's Randall's Island Friday and Saturday (22-23), with fine weather and exploitation breaks, topped first two verses moneywise, turning them away Saturday, but drew a ding on showmanship and musical progression. Promoters either haven't learned from previous mistakes or didn't implement acquired know-how into action. A thousand nights have passed since the opener, yet sound and lighting weren't adequate, especially for the $2.50 visitors, a quarter-mile from the stand.

Staging was poor and stage waits added a good 40 minutes to programs which broke at 1 and 2 a.m. Routining and talent booking ranged from ordinary, Friday night, to wretched the next evening when a parley of progressive limb-climbers ran from the Jazz Messengers straight through Thelonious Monk, the Modern Jazz Quartet, Jimmy Guiffre & Bob Brookmeyer, to Miles Davis. Figure a half-hour apiece and who can get back into the park when it's over?

Friday night, Max Roach, with a new five, spoiled an otherwise sterling appearance by hogging the stage for 45 minutes when 20 of his best would have served better. He did one new number, and there were probably four more fresh pieces out of the 120 or so played. Unfortunately, there was no program information available for the press, typical of arrangements or lack of.

Another lack was vocals. Chris Connor scored opening night and per usual Joe Williams with Basie, and the Dave Lambert Singers (3) were effective. Saturday the sole vocalist, Anita O'Day, came on after midnight to fine reaction. An Ella or a Sarah or a Dinah was missing. Otherwise it was the almost unchanged blowing of yesteryear, so how unprogressive can you get?

Sole enterprising attempt and a nice try was the N. Y. Jazz Festival Orchestra (18), scored and directed by Ernie Wilkins, featuring quite open numbers with some polished adlibbing. A better than usual grouping for occasions like this, but band economics being what they are, doubtful that it can go any place from here.

Only rarely did combos or audience catch fire, although none of the cardholders did any easy-riding on their reps. To be expected, the Basie band was the peak, but pulled no surprises. Shorty Rogers and Bud Shank came east for two numbers. Shorty is getting a mellow, big tone out of his flugelhorn and angling his output away from the cerebral into more melodic emotion. Shank again demonstrates that no one can swing a flute on the same spheroid with him. Dave Brubeck and Paul Gilbert, George Shearing the Horace Silver and Chico Hamilton fives and Sonny Rollins served the mixture as before and Chet Baker threw in vocals which were good trumpeter-singing, but nothing to make Elvis Presley desert.

Museum jazz was presented by Max Kaminsky, Peewee Russell, Jimmy McPartland and Bud Freeman with a group for each night, Twilight warmups were offered by two combos specializing in reproduction of the antique. They were Eli's Chosen Sons, from guess where, and Russ Bowman's Finger Lake Five, from B. B. D. & O.

Promoters could have taken much-needed lesson from Newport on canny crowd-control, press facilities, plus setting tone of decorum and keeping it under thumb. Worst performance of the fest was by N. Y. Police, who couldn't have cared less. Choked aisles, uncontrolled photographing by Browniebearers and usurped expensive seats were the order of the nights.

Randall's Island is a phenomenon in a tight market. The budget goes down, the presentation deteriorates, but a good sell and perfect weather—or—something—gave the free-form finger-exercisers their greatest grosses.

The HIT! OF THE WEEK
DICK HYMAN TRIO
CHICKY CHA
K 12698
M-G-M Records

Bogus Prado

Continued from page 45

the "Prado Orchestra" but that he "didn't like the sound of the deal" and turned it down.

At Tulare, in the southern section of California's great Central Valley, the "Perez Prado Orchestra" was reported to have drawn somewhere between 400 and 800 persons at $2 a head. Draws in the other valley towns were comparable.

There was no explanation of sudden cancellation of the Oakland date, but one promoter felt that MCA's alert to Prado might have gotten Prado's—and MCA's—lawyers busy.

There were reports that in at least one valley town customers demanded their money back, unsuccessfully, when they discovered the Latin band was not Prado's.

What particularly irks rival bookers and promoters is that this type of operation makes it doubly hard for them to sell the real thing.

VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).

TALENT

POSITIONS This Week	POSITIONS Last Week	ARTIST AND LABEL	TUNE
1	1	DOMENICO MODUGNO (Decca)	Nel Blu Dipinto Di Blu*
2	2	PEREZ PRADO (Victor)	Patricia†
3	5	ELEGANTS (Apt)	Little Star†
4	3	RICKY NELSON (Imperial)	Poor Little Fool†
5	6	EVERLY BROS. (Cadence)	Bird Dog† / Devoted To You†
6	7	PEGGY LEE (Capitol)	Fever†
7	9	JIMMY CLANTON (Ace)	Just A Dream†
8	4	DORIS DAY (Columbia)	Everybody Loves A Lover*
9	.	JACK SCOTT (Carlton)	My True Love†
10	8	KALIN TWINS (Decca)	When*

TUNES

POSITIONS This Week	POSITIONS Last Week	TUNE	PUBLISHER
1	1	*NEL BLU DIPINTO DI BLU (VOLARE)	Robbins
2	2	†PATRICIA	Peer Int.
3	3	†POOR LITTLE FOOL	Eric
4	4	*EVERYBODY LOVES A LOVER	Korwin
5	7	†LITTLE STAR	Keel
6	6	†FEVER	Lois
7	5	*IF DREAMS CAME TRUE	Korwin
8		†MY TRUE LOVE	S-Peer Int.
9	9	†JUST A DREAM	Ace
10	10	†BIRD DOG	A-Rose

* ASCAP † BMI

C&W No Click At French Lick

Louisville, Aug. 26.

Country music, as a program feature of the annual festivals held in French Lick, Ind., may get the brushoff, after what was described as a modest attendance Friday (22). According to Al Banks, festival director, promoters are now aware of what the patrons want, and the answer is jazz and classical music. Less than 1,000 turned out for the shows at the French Lick Sheraton Hotel amphitheatre. With temperatures in the low 60s, most of the customers wore sweaters and coats.

Friday's talent included Ernest Tubb, Wilburn Bros., Skeets Yancey, Louisville's Red Kirk, and the squaredancing Susie-Q's. Saturday's country music performers included Randy Atcher & His Red River Ramblers, Sharpe Twins & Judy Marshall, Ray Price & His Cherokee Cowboys, Wilma Lee & Stoney Cooper, and the Clinch Mountain Clan. Many of the Saturday night performers appeared Sunday with Hank Snow, Don Gibson and others.

Saturday's attendance was announced officially as 800, an indication that people in the Kentucky-Indiana area are not so sold on country music.

Retitled Mixed-Up Kids

Denver, Aug. 26.

The Mixed-Up Kids, a rock 'n' roll combo playing Denver's Roxy, have been signed by Jolt Records. First plater, "Fatty Patty," on sale here this week.

They've been re-billed on the label as The Screamers.

Arc Music Sues on Claim 'Billy's Blues' Was Lifted From 'Love Is Strange'

"Love Is Strange," the Mickey & Sylvia click on Vik Records several years back, was allegedly lifted from from "Billy's Blues," according to a suit filed in N.Y. Federal Court last week.

The action, brought by Arc Music against Bobbi Lee and Joseph Robinson (doing business as Ben-Ghazi Enterprises), RCA Victor (parent company of Vik), Consolidated Music, Mickey Baker and Ethel Smith, seeks $50,000 damages plus accounting and damages sustained from the alleged infringement of the tune, "Billy's Blues," by "Love Is Strange."

According to the complaint, in June, 1955, "Billy's Blues," written by Billy Stewart and Joe Williams, was assigned to the plaintiff who copyrighted it in 1956. The complaint charges that after '56 the defendants infringed by publishing, recording and distributing "Love Is Strange," composed by Baker and Smith, which contains portions of "Billy's Blues."

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On The Upbeat

New York

Tyree Glenn's Quartet and Charlie Shaver's all-star quintet filling the podium at the Roundtable . . . Maynard Ferguson's band at Birdland for another week. . . . The Four Voices began a week at the Town House, ex Pittsburgh, Monday (25) . . . Lou Carter, singing cab driver, set for a string of dates in the midwest this fall . . . Joe Fuller, recently discharged from the U.S. Air Force, pacted to the indie Hi Records, based in Memphis.

"Bluebell" and "It Seems Like Only Yesterday," tunes cut by Mitch Miller on the Columbia label, have been assigned to Frank Music from its subsid firm, Empress Music . . . Enzo Stuarti into Blinstrub's, Boston, for one week starting Sept. 15 . . . Jaye P. Morgan & Bros., set for a guestint on Ed Sullivan's CBS-TV show Sept. 14 . . . Four Aces, begin a one-week date at Wedgewood City Village, Oklahoma City, Sunday (31) . . . The Rhythmettes due in New York Sept. 5 for a recording session with Brunswick.

Lee Magid, manager of Al Hibbler, Della Reese, etc., off on a European junket . . . Jaybird Distributors, Hollywood, and Lesco Distributors, Philly, will handle the Palladium line . . . The Four Voices into the Town House, Pittsburgh, for one week beginning Aug. 25 . . . Jackie Paris set for "Upbeat Jazz" on CBS Aug 30 . . . Gloria Pincus, daughter of music publisher George Pincus, married to Maurice Tannenbaum, Harvard med student, Aug. 17 . . . Mills Music acquired "Articulation and Activity Songs" by John A. Harvey from W. Paxton & Co. Ltd.

Archie Bleyer, Cadence Records prexy, recording in Nashville this week . . . Jack Lazare, WNEW deejay, will emcee the jazz festival at Randalls Island Aug. 22-3 . . . A daughter to the Mike Colliers, he's national promotion manager at London Records, June 28 . . . Cadence Records putting its year-old Anita Carter slicing of "Blue Doll" on re-release because of RCA Victor's current Jim Reeves' etching of "Blue Boy." It's the same tune.

Jack Magraw handling New York promotion for London, Felsted and Dale . . . Seeco Records issuing an LP entirely devoted to the music of Augustine Lara, "The Irving Berlin of Latin America."

Hollywood

Tony Bennett will sing title song over credits of Metro's "Party Girl" . . . Jimmie Komack inked with Chess Records, Chicago, to cut single of his own tunes, "Over and Under" and "Tell Me That You Love Me" . . . Julie London joins Liberty Records on new three-year pact . . . Frances Faye now exclusive with Imeprial Records, skedded to wax both albums and singles . . . Hal Hooner signed recording contract with Magnet label . . . Success Records engaged British fashion designer George Grenville to supervise clothes worn by artists on album covers . . . Margie Reyburn cut a Ross Bagdasarian tune with arrangements by Jack (Fever) Marshall for Liberty Records . . . Rip Records will release Ronny Mann's first recording for label this week, "Foolish Dreams" b/w "Last Night."

Arranger-conductor Jack Marshall set by Capitol to compose an album session for singer Sue Raney . . . Howard Keel and Gogi Grant will team up for a new RCA Victor LP tagged "Showboat" . . . Pat Boone will cut a new Dot album with his tv musical director Mort Lindsey. LP will be called "Yes Indeed."

Artie Wayne signed to a three-year disk pact by Epic . . . Dan Duryea will narrate a HiFi Records album titled "Music for Restless Babysitters" . . . The Hi-Lo's will record a title tune for the Malvin Wald UA production, "Seven Is For Sinners."

Chicago

Gaylords tapped for the Rancho Don Carlos in Winnipeg, Oct. 13. . . . Dale Foster foursome to the Evansville Embers for three rounds Sept. 8 . . . Marian McPartland combo returns to Chi London Sept. 10 . . . Hal Munro orch works the LeRoy (Ill.) Fall Festival Sept. 6. . . . Jackie Burns, the pianist-comic, opens at the Evergreens, Dundee (Ill.), Sept. 12 for five weeks . . . Nonchalants current at Duluth's Flame Restaurant . . . Virgil Mason orch with thrush Lynn Hart open a four-weeker at Brown's Suburban Hotel, Louisville, Sept. 8 . . . 88er Ahmad Jamal current at the Peacock, St. Louis.

London

Songstress Petula Clark in line for a three-week stint at the Alhambra Theatre, Paris, in mid-November. She'll be apoearing in the Henri Salvador Show . . . Drummer Ray Cooper is quitting the Joe Loss orch. No replacement has yet been named . . . Vic Damone, Connie Francis, Leoni Page, Richard Lewis and John Hanson have been named among artists who'll be appearing in guest spots in the ABC-TV Mantovani vidpix series.

San Francisco

Kid Ory opens his "On the Levee" Friday (29) . . . Patachou follows Tony Bennett into the Fairmont's Venetian Room . . . Don Cherry booked into Fack's II, to be followed by June Christy . . . Joe Valino returned to the Pianobar . . . Jeannie Johnson into the lowercase hungry i . . . Mahalia Jackson booked for a concert in Frisco this fall . . . New Chuck Travis group playing at the El Dorado in Valley Fair . . . Louis Armstrong All-Stars follow Turk Murphy band into Easy Street Sept. 5.

Philadelphia

Dick Wharton has revived the name of his former boss Jan Savitt's band. It's now Dick Wharton's Tophatters, at Wagner's Ballroom . . . Don Rudman, former drummer with the Bill Haley combo, convalescing at home after surgery. . . . Saxophonist Charlie Ventura will be out of action at least four weeks, recuping from five broken ribs sustained in a fall on the stage of Las Vegas' Sans Souci . . . Chirper Joan Harrison, formerly featured with the Ted Forrest Trio, has returned to Big Bill's after three years in Miami . . . Johnny Mathis set for quick return to the Latin Casino, Oct. 20-Nov. 1. Singer was standout click there in Spring . . . Jay Jerome signed for third straight year to play the "Miss America Coronation Ball," at the Claridge, Atlantic City.

The Latin Casino moves skedded opening up a week to Sept. 24, to snag Domenico Modugno for six-day booking . . . Steve Lawrence & Eydie Gorme inked into spot Nov. 3-8. Couple also slated at Philmont Country Club's Derby Ball Sept. 6 . . . Jay Jerome pacted for third straight year to work the "Miss America" Coronation Ball at the Claridge, Atlantic City . . . Paul Judge orch into Sunnybrook Aug. 30.

Pittsburgh

Ed Bartell, ex-band singer, later deejay and more recently night manager for Danny's, a downtown eatery, is now selling time for Station WMCK in McKeesport . . . Wally Gingers band went into Roseland in New York for two weeks and is being held four, through Sept. 2 . . . Al Marsico band returns to New Arena when it re-opens Sept. 12 after a seven-week shutdown . . . George Liberace packaged inked by Twin Coaches for 10 days beginning Sept. 19.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

• ASCAP † BMI

National Rating This wk.	Last wk.	Title and Publisher	New York—(MDS)	Boston—(Mosher Music)	Philadelphia—(Charles DuMont)	San Antonio—(San Antonio Mus.)	Chicago—(Lyon-Healy Music Co.)	Minneapolis—(Schmitt Music Co.)	Indianapolis—(Pearson's)	Cleveland—(Grosshan Music)	Kansas City—(Jenkins Music Co.)	Los Angeles—(Freeman)	San Francisco—(Pac. Coast Music)	Seattle—(Capitol Music Co.)	TOTAL POINTS
1	1	*Volare (Robbins)	1	1	1	6	1	..	2	1	..	1	1	7	88
2	2	†Patricia (Peer Int.)	2	4	4	1	..	..	1	2	..	2	2	3	78
3	3	*If Dr'ms Came True (Korwin)	3	..	2	3	4	2	3	7	3	5	..	5	73
4	5	*Evy'b-dy L'ves L'ver (Korwin)	5	..	6	..	3	6	6	8	..	4	3	1	57
5	8	*Left Right Your Heart (S-B)	..	6	9	9	6	4	4	..	2	..	4	..	44
6	4	†Poor Little Fool (Eric)	4	..	8	4	9	5	..	3	..	..	..	2	42
7	7	*A Certain Smile (Miller)	..	2	3	5	..	..	8	..	..	7	5	6	41
8	6	*Enchanted Island (Korwin)	8	8	5	..	2	..	5	..	..	3	7	10	40
9	..	†My True Love (S-Peer Int.)	..	..	..	..	..	1	..	5	..	..	..	4	23
10	..	*Young, Warm & W'derful (Frank)	..	3	..	..	..	..	..	..	1	..	..	9	20
11	..	†Rebel Rouser (Gregmark)	..	..	..	..	5	10	..	6	..	9	9	8	19
12	9	*Return to Me (Southern)	..	..	..	2	..	..	9	..	..	6	..	..	16
13A	11	†Fever (Lois)	..	..	7	7	7	..	..	10	..	..	..	..	13
13B	10	*When (S-Michele)	..	..	..	..	..	..	7	..	5	..	8	..	13
15	..	*Secretly (Planetary)	..	9	..	..	..	..	10	..	4	..	..	..	10

Tooter Unions

Continued from page 43

ment in the making of recorded music except for specific purposes (that is, a final product used by a consumer or commercial user).

(4) In the case of films, each union shall try to get a pact which provides that no soundtrack shall be made for a film the major portion of which was filmed outside the country in which the scoring takes place.

(5) Mutual exchange of forms of labor contracts.

(6) Information exchange on developments in the making of recorded music.

Countries represented at the conference included the U. S. and Canada (AFM), Spain, Italy, France, Austria, Germany, Switzerland, Great Britain, Sweden, Denmark and Norway. A half dozen other unions from various countries were also expected, but could not attend. These will be contacted for signing the agreement via the International Federation of Musicians.

Satchmo

Continued from page 2

and Denmark, and then Greece, Turkey, Israel, Tunis, Algeria and Morocco, and then hit Europe to finish up. Glaser made it clear he would refuse any Near East dates if they stipulated that they would not accept Armstrong if he played Israel. Israel will definitely be reached, even if the whole Arab section has to be sacrificed, sez Glaser.

Also pending is an Iron Curtain country tour of Russia, Czechoslavakia, Hungary, Bulgaria and Poland, to be probably handled by French booker and Olympia owner Bruno Coquatrix. Strangely enough, Coquatrix has no plans for Armstrong in Paris as yet.

This will be Armstrong's 11th visit to Europe since he hit the international trail 28 years ago. He has never been subsidized by the State Dept., but his overseas popularity had the U.S. Government suggesting engagements which the Satch complied with privately. Armstrong's foreign following was underscored when he came out among the top group in offshore votings on top Yank names at the American pavilion in Brussels this year.

Armstrong will co-star with Danny Kaye in "The Red Nichols Story" and do a part in Sam Goldwyn's "Porgy and Bess" before starting his Eastern Hemisphere trek. Besides his orch, Armstrong will be accomped by his wife, Lucille Armstrong; agent Glaser, a doctor, valet, road manager and his foreign tour representative, Ernie Anderson.

The Armstrong prices and dates again point up the international pull, and commercial and cultural importance, of jazz. In fact, he has two weeks of arena dates in West Germany under the aegis of a well-known longhair impresario, Madame Gunderlag.

Soundtrack Yen

Continued from page 43

"Damn Yankees" since it already has the Broadway version of the Richard Adler-Jerry Ross tuner in its catalog. Barrier in the "Yankees" negotiation, however, is the emergence of the new Warner Bros. disk label which may automatically put WB pic properties into WB grooves. Upcoming filmization of "Porgy and Bess" by Samuel Goldwyn also has Columbia and Decca on its toes. Decca has an excerpted LP of Gershwin musical with Todd Duncan but Col is in there pitching because of the success it's had with its deluxe remake of "Porgy."

Diskeries with original cast packages in their hoppers have a lot of angling in store for them because of the flock of tuners that have been picked up by pic companies. Victor, for example, is eyeing Jack Cummings' "Paint Your Wagon" and WB's "Fanny" because it has both orginal cast sets. And for the same reason Columbia is looking to Metro's "Bells Are Ringing" and Seven Arts' "West Side Story." Capitol, too, is canvassing the soundtrack potential of 20th's "Can-Can" and Columbia's "Plain and Fancy."

The original cast set-soundtrack rivalry has been evident in the past with such as "Annie Get Your Gun" (Decca has the original cast set and MGM the track), "Brigadoon" (Victor had the original cast set and MGM the track), "Gentlemen Prefer Blondes" (Columbia had the cast set and MGM the track) and "Silk Stockings" (Victor had the cast set and MGM the track). The MGM diskery had a virtual stranglehold on pic track properties up until a few years ago so the rivalry wasn't as strong or as wide open as it is now. Also the package goods market hadn't taken hold on the consumer's buying habits the way it has today.

It's a big business today and the diskers want that legit-pic parlay.

Brit. 45s

Continued from page 43

906,000 higher than in June 1957. The popularity of 78s is on the wane as is illustrated by the fact that in June last year their sales amounted to 2,778,000, while a year later the figure returned was 1,818,000.

Although the BoT began keeping a check on disk sales as late as 1955, it has published the total sales value of disks in this country since 1949. The statistics give a clear indication of the way the industry has climbed to its peak. In 1949, the total value, excluding sales tax, was $8,826,000; '50, $10,063,000; '51, $12,522,000; '52, $12,334,000; '53, $15,266 000; '54, $20,398,000; '55, $25,589,000; '56, $31,228,000; and '57, $39,458,000.

Les Elgart orch booked for a one-nighter at the Municipal Auditorium, San Antonio, Aug. 30.

Fall Season Entries Of R&R Masters Produced and Written by

PAT BALLARD

TRUE-FRIENDSHIP WALTZ
b/w
GIRL OF THETA DELTA Chi
(Melrose Music)
(Beekman Records)

LITTLE WILLIE
b/w
MAN IT'S HOT!
(Beekman Records)

SPOOKS THE COWBOY
b/w
COME BACK MAUDE
(Felsted Records)

AT THE BAZARRA
b/w
BONEY JOANIE
(Felsted Records)

MR. LUCKY STAR
b/w
WONDERFUL LOVE
(Melrose Music)

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Starring CARY GRANT and SOPHIA LOREN
2 GREAT SONGS
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ALMOST IN YOUR ARMS)
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3 HITS
THE OLD MAN AND THE SEA
DIMITRI TIOMKIN COLUMBIA
BAISEZ-MOI (KISS ME)
TEDDY KING VICTOR
IT'S ALL IN THE GAME
TOMMY EDWARDS MGM
MUSIC PUBLISHERS HOLDING CORPORATION

Salesmanship Vs. Showmanship, Or Banquets Vs. Names for Niteries

The increasingly heavy concentration on pre-selling in niteries for convention and banquet business may this season evolve itself into a test of sales staffs vs. names.

One of the focal points is likely to be Ben Maksik's Town & Country Club, Brooklyn, currently in the throes of a reorganization plan under Chapter XI of the Federal Bankruptcy Laws. Because it is under jurisdiction of the Federal Court, its budget drastically curtailed to a reported $3,500 weekly, its main reliance will have to be on mass bookings via banquet business.

As a result, Maksik will have to go all out in booking parties with no names behind him to back up his efforts. In its stead, there will have to be other lures such as food, price and convenience. Whether this can overcome the lure of headliners is speculative. The spot, seating 1,750, is a tough proposition to fill without such help and it remains to be seen whether a hustling sales organization can do it. If this works out, other spots may study the situation more closely in regard to their own method of operation.

One consequence of the heavy concentration on banquet sales is the reluctance to close a spot during the summer by some bar faces who might have done so ordinarily. They have found that once they pre-sold several nights during the summer, it was impossible to shutter for any extended period, and thus were forced to remain open.

However, some of the spots have found that by remaining open, they were able to start plotting fall sales and thus get a lead on the more lucrative fall business, which might have been impossible with a club that's shuttered.

Preview of London's 700G Talk of the Town, No-Nude Theatre-Eatery

London, Aug. 26.

London's new theatre-restaurant, Talk of the Town, which is situated on the site of the London Hippodrome, is reported to have cost in the region of $700,000 to put into running order. The directors of the establishment, headed by restaurateur-financier Charles Forte, invited the press along to gander the spot prior to its opening on Sept. 11, and assured the gathering that it was "the most modern theatre-restaurant in the world."

It's certainly luxurious and the decor reflects the touch of Robert Nesbitt, known for his lavish stage productions, who is also handling the stageshow. The theatre-restaurant will be able to accommodate around 700 diners and dancers, who for $6 will get a three-course dinner, plus a two-part show and dancing to two bands between 7:30 p.m. and 2:30 a.m.

Nesbitt, talking about the show, said: "With Bernard Delfont and myself connected with it you can be sure it will not be a concert party. It will be glamorous, colorful, vivid, but not French in any sense." This, he informed the gathering, meant nudes were out. Delfont added that it was anticipated the show would run for at least a year. Food would not be served during the show.

Forte, adding his bit, explained that London badly needed a theatre-restaurant of this type, especially so because of the many tourists, who on too many occasions were at a loss for entertainment.

Minn. State Fair Tries Pub Service Polio Shots

St. Paul, Aug. 26.

Unique "attraction" at the current Minnesota State Fair is the State Medical Assn. Education building booth. Adults, 21 to 40, are receiving free polio shots there between 10 a.m. and 5 p.m. daily if they've never had them before. It's an association public health education project.

Each person receiving the polio shot also will is being given a family and individual health record with the entry of first step in the immunization series. In 1946 the Fair was canceled because of that year's polio epidemic.

ESE's Godfrey, Etc.

Springfield, Mass., Aug. 26.

The Eastern States Horse Show, featuring Arthur Godfrey and his palomino Goldie, will be a feature of the Eastern States Exposition at West Springfield, Sept. 19-21.

Other top attractions will be the Regimental Band of the Grenadier Guards and Massed Pipers & Highland Dancers of the Scots Guard, Sept. 13-16; the Roy Rogers Show, with Dale Evans, Pat Brady, Sons of the Pioneers, Trigger and Trigger Jr., Sept. 14-20.

N.Y. Copa Eyes Modugno for Dec.

Deal is on for Italian singer-cleffer Domenico Modugno to play the Copacabana, N. Y., early December. Although presently booked for that time period for the Moulin Rouge, Hollywood, he'll play the Gotham date if the Coast stand can be rearranged.

If deal is completed this would give Modugno three N.Y. dates in a short period, not counting his television shots. He's set for the Elegante, Brooklyn, Sept. 5 and will play a one-nighter at Carnegie Hall, N.Y., Sept. 18. He's also slated to repeat on the Ed Sullivan Show Sept. 14.

Other dates contracted for the Italian import whose Decca click "Nel Blu Dipinto Di Blu" ("Volare") include the Latin Casino, Pittsburgh, Sept. 24; Twin Coaches, Pittsburgh, Oct. 3; Town Casino, Buffalo, Oct. 13 and the Desert Inn, Las Vegas, Dec. 30.

Before going back to Italy yesterday (Tues.), Modugno got in one recording session for Decca in New York the day previous. He cut several of his own tunes, all done in Italian, with Jack Pleis doing the arrangements and conducting the studio band.

FRIARS RACEWAY BILL NABS 642G FOR FUND

Two shows put on by The Friars at the Roosevelt Raceway, Westbury, L. I., benefitted the Long Island Fund to the tune of $642,000. Admission to the two shows on Sunday (24) were only by sales of a year's subscription to the Fund starting at $12 annually. Thus the kingsized total for the event. About 72,000 attended both displays.

The L. I Fund benefits 23 health and welfare organizations and 18 nonprofit hospitals in Nassau and Suffolk counties.

Participants in the show, which was coordinated by Friars exec sec Carl Timin, included Dick Shawn, Alan King, Los Chavales de Espana, Jack E. Leonard, Jackie Kannon, Johnny Carson, Jack Barry, Tommy Leonetti, Frank Ross, Modernaires with Paula Kelly, and several Friar ensemble numbers written by Buddy Arnold originally for the Friars Frolic held recently at the Hotel Waldorf-Astoria, N.Y.

CELESTE HOLM BOWING NEW SHOREHAM POLICY

Washington, Aug. 26.

The Shoreham Hotel, Washington, will institute a name policy this year. The Blue Room, which in the past produced its own shows and which switched to a band policy this year, is again changing its format having booked Celeste Holm starting Sept. 26. Deal is presently on for Lisa Kirk to play the inn.

Others booked for the Shoreham include Vaughn Monroe, for two weeks starting Oct. 7, and Lilo who starts Nov. 3.

Alan Bralove is doing the buying for the inn.

A record 23 performances will be presented by "Ice Capades" in the Dallas Ice Arena at the State Fair of Texas, Oct. 4 through 19.

Ray Middleton Bows Pierre's Cavalcades Of Top Pop Composers

The Cotillion Room of the Hotel Pierre, N.Y., will stress names from other fields. Stanley Melba, the inn's entertainment director, is lining up legit headliners rather than nitery names as one means of introducing new talent on the cafe circuit and, at the same time, carry out the basic operetta and legit-musical theme to which he's gearing the room.

Overall, the budget, according to Melba, will be about the same as though he were using fullscale cafe names. What's more, with surrounding production, budget could exceed the cafe bills which carry single performers.

The initial show will be topped by Ray Middleton making his nitery bow and will include Jimmy Carroll and Dolores Perry. The second display will be topped by Felix Knight and Earl Wrightson, while the third session will have former opera singer Mimi Benzell.

The Cotillion Room series tees off Sept. 16 with a show based on Victor Herbert tunes. Sigmund Romberg melodies will be the keystone of the second show. Subsequent layouts will be formatted with tunes from Jerome Kern, Rodgers & Hart and Vincent Youmans.

It's possible to get other top legit headliners to work cafes under this format, inasmuch as it spares the names the necessity of developing their own turn, an item which can be very expensive, and entials long preparation.

USO Touring 'Em Again in Sept.

Resumptions of regular auditions for USO troupes will take place Sept. 5 at the Variety Arts Studios N.Y. USO is seeking to build a pool of acceptable talent for tours in military posts abroad. Pay is the minimum established by the American Guild of Variety Artists with $7 per-diem expenses.

Current USO schedules call for one show every month for the Pacific Command, including the Far East, which will tour 12 weeks; one show monthly for the European Command which will tour for 10 weeks; a show for Alaska every six weeks for six stands and a unit for the Northeast Air Command every 12 weeks which will tour for four weeks.

Bert Wishnew, USO production supervisor, will be in charge of the auditions. Accordionists are also needed for areas where pianos cannot be transported.

POP's 502,372, 1st Four

Los Angeles, Aug. 26.

First four weeks' operation of the new Pacific Ocean Park entertainment pier brought a grand total of 502,372 paid admissions.

Park formally opened July 22, with tabulation running through Aug. 18.

Federal Court Orders Trial In Case of BAA Vs. AGVA and 4A's

The suit brought by the Burlesque Artists Assn. against the American Guild of Variety Artists and the Associated Actors & Artistes of America was ordered to trial in N. Y. Federal Court. A ruling by Judge John M. Cashin stated that there were sufficient issues set forth by BAA to warrant further investigation by the court. The defendants had sought to dismiss the BAA action.

Issue stemmed from the suit brought by BAA to force the 4A's to return its jurisdiction which was taken away from it and given to AGVA. The BAA suit declared that the 4A's, going against its own resolution of September, '55, had failed to take action when AGVA performers violated agreements by going into theatres on the BAA unfair list. Because of this action, the BAA charged that it was virtually broken up, and was unable to collect dues and maintain its status. It is seeking $250,000 damages from both organizations as well as a permanent injunction to stay out of its jurisdiction.

The AGVA petition to dismiss the case was based on the premise that the Federal court had no jurisdiction in this case because the Federal statute states that union contract suits, not collective bargaining suits, may be brought into Federal court. Judge Cashin said that it was clearly the purpose of Congress to include collective bargaining disputes in the law.

In his ruling, Judge Cashin admitted that he went counter to the 1950 decision in the case of the Sun Shipbuilding & Drydock Co. vs. Industrial Union of Marine & Shipbuilding Workers of America wherein it was ruled that such jurisdiction doesn't encompass collective bargaining. Judge Cashin said that "This court feels that (the other court) erred in interpreting Congressional purpose."

Lakeview's Name Lineup

Minneapolis, Aug. 26.

Suburban Lakeview nitery is stepping out in booking important musical attractions on which it specializes.

Current is pianist Dave Brubeck and his trio. Inked to follow are drummer Buddy Rich and his quartet, Sept. 9-14; Chico Hamilton quintet, Sept. 19-29; George Shearing, Oct. 13-19, and Count Basie orch, Oct. 20-21.

Paris Vauderies Off and Running

Paris, Aug. 26.

The Paris music hall season starts Thursday (28) with the relighting of the flagship Olympia. Yank singing group, The Platters, will be supported by Marcel Amont, A French impressionist - singer; adolescent songstress Marie-Jose Neuville, and Georges Reich's Ballet Ho.

Show runs Sept. 25 to be replaced by one starring singer Luis Mariano. Next up, Oct. 28, are Georges Brassens and Billy Holiday, with Caterina Valente and Michele Arnaud following for a Nov. 20 opening. Then Colette Renard for Dec. 18, Amalia Rodriguez for Jan. 15, and Gilbert Becaud and Dalida from Feb. 11 to April 15.

Afterward, the show becomes a revue headed by Josephine Baker, who makes her Paris comeback after retiring at this same house three years ago. This will run through August 2nd and then begin the monthly vaude bills again.

The Alhambra-Maurice Chevalier comes back to vaude, from films, with a show headed by the comedy team of Jean-Marc Thibault and Roger Pierre. Pair will run as long as they can, and blend a sketch revue with vaude acts. Policy will remain in that vein. It reopens in early October.

Bobino is also slated to reopen in October with monthly vaude bills. Concert Pacra keeps up its weekend bills, and with the nitery spots, Paris will again be the top vaude city on the Continent.

CARMEN AMAYA'S TOUR OF USSR AND EUROPE

Carmen Amaya will tour the Soviet Union for two months starting Dec. 1. It'll be part of an extended trek she will make of Europe during the next year and a half. For the Soviet date, Miss Amaya, current at the Havana-Riviera Hotel, Havana, will enlarge her present troupe from 11 to 25.

Deal has been in the works for three years, having initially been suggested by the Soviet Ambassador to Canada after he saw her in an Ottawa concert.

Toppling Tradition, Aug. Beat July At Wildwood, Spurred by TV Bally

Wildwood, N. J., Aug. 26.

Peak of the season approaches with the Labor Day holiday. The name lineup will include Martha Raye, Gypsy Rose Lee, Joni James, Danny & The Juniors, Charlie Gracie, Louis Jordan, the Treniers, Steve Gibson's Red Caps, Charlie Spivak, Lynn Hope, the Honeycones, the Playboys.

Turc Duncan, vet sports promoter who has offered wrestling for 28 years along the boardwalk, now has blueprints for a new sports arena which would house wrestling, ice skating, etc. This indicates the possibility of an ice show summering in the resort, a feature long sought by hotel and motel interests.

In a surprise development, August business set the pace this year with capacity for the first two weeks and near capacity for the third week. In recent years, July had been the top month. However, the only capacity crowd during July was over the July Fourth weekend.

Continued agitation by motel interests egged the city publicity department into a late season tv ad campaign. Shortly after the county set up a tv program, peak business developed almost overnight.

Poor July business is attributed to the fact that the city public relations department offered no ad campaign to the Philadelphia area during the crucial vacation-planning month of June. A newspaper strike in that city that month cancelled out the entire city ad program and no none was wise enough to shift the budget to radio and tv. This meant a virtual one-month blackout in a key city. July business was never able to recover from this error.

Greatly increased trade from New York, Maryland, Delaware, Washington, D.C., Canada and points as far west as Ohio partially offset the loss in Philadelphia trade. But now just about everyone agrees that top names are essential to the future popularity of the Wildwoods, no matter what the asking prices.

Miss America, Per Usual, Winding Up A.C.'s Season; Vaude, Legit at Resort

Atlantic City, Aug. 26.

The Miss America Pageant, which opens next Tuesday (2) with the annual Boardwalk parade and ends Saturday (6) night when Miss America will be named at Convention Hall, winds up another summer season here.

Labor Day finds most seasonal spots shuttering, although many of the larger places will stick it out for Pageant week. "Ice Capades," which has been playing in Convention Hall the past six weeks, exits Sunday (31) when it offers its new edition preliminary to its Madison Square Garden, N. Y., premiere.

The Hamids will bring Ricky Nelson into Steel Pier vaudeville Sunday and Labor Day. Henny Youngman will appear on bill with Nelson and remain for the pageant span. Elliot Lawrence will be in Marine Ballroom. Pier will then shutter to reopen weekends only as long as crowds make it worthwhile.

Hamids will close the 4,200-seat Warren Theatre day after Labor Day. It will reopen Sept. 15 when first of sponsored legit shows, "Drink to Me Only," a George Abbott production, comes in for a week. Second show to be offered during the week of Sept. 22 brings in Sam Levene in a new comedy, "Make A Million."

500 Club winds up its season, as far as big names are concerned, with Milton Berle who opened there Saturday (23) and will exit with Labor Day. At Club Harlem Larry Steele's "Smart Affairs" will be in for the Pageant week. Most of the smaller night spots will cut their talent or shutter.

Town Casino, Buff, Producer

Buffalo, Aug. 26.

David Bines has been hired as house producer by Harry Altman for his Town Casino which opens its 14th season September 20th.

Spot will feature a weekly musical-comedy type of show with a resident cast and transient headliners.

Danny Kaye & 'Canadiana' Costar At CNE; Ottawa Fair's Vaude Bill

Toronto, Aug. 22.

With Danny Kaye in for 16 night performances at a guaranteed $100,000 plus 50% of the take over $472,000, the Canadian National Exhibition is off to a flying start on its 24,000-seater grandstand show produced by Jack Arthur. On Kaye's insistence that he be given the whole show, but meeting with the opposition of Arthur that three production numbers plus many vaude acts were to be included in the schedule, Kaye has cut his clowning to 95 minutes and stops on the button at 11:15 p.m., this giving the concessionaires a chance to make a buck from the grandstand attendees. (Last year, the headliner was Bob Hope, who earned $108,000 for the fortnightly chore before the income-tax boys took their bite.)

The last half belongs to the comic, who immediately gets the audience, at $3.75 top, working for him. This includes rhythmic handclaps, plus the customers divided in three for community singing accompaniment to his scat songs. Kaye clouted out a home run and touched all bases, when seen; was prepared again for the batter-up signal until curbed by the clock and the producer. Kaye is therefore worth every dime he's getting, even though this applause means cutting down the time of the other acts who often are bereft of showing what they can do.

While Kaye ranges his song stylings from "Dry Bones" to "Night and Day," his "concert" singing from a tonguetied Englishman to the bombastics of a German opera star, his intentional flat notes in "Begin the Beguine," a finger-snapping "Ballin' the Jack" and a travesty on the Jose Greco school of the dance, his double-talk and story-telling proved infectious to a hilarious audience till the Kaye begoff, again on requested scat singing. He is finely aided by Sammy Prager at the piano.

Though budgeted by a CNE directorate of businessmen who shouldn't be in show business over a producer but can snap the economic whip, Jack Arthur proves that he can do it again. His "Canadiana" includes three big production numbers that are choreographed by Alan and Blanche Lund, with Midge (Cousins) Arthur in for the choreography and coaching of her terrific 52 Canadettes in their French number for fine precision hi-kicks.

With Larry Mann in and out as emcee and Howard Cable directing the 60-man orchestra, Jack Arthur has imaginatively devised his "Looking Back," a tribute to the 80 years of the CNE. This works in the parade of the original Big Fair, with the girls in pink gingham dresses, sun bonnets and parasols, for their "Cuddle Up a Little Closer," the boys in green suits and bowlers. The Hames Sisters (3) follow with their comedy singing of "He's a Cousin of Mine" and the Four Gentlemen with barbershop quartet of the inevitable "I Want a Girl Just Like the Girl that Married Dear Old Dad" go over on nostalgic appeal, as does

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Danny Kaye & Canadiana
(CANADIAN NATIONAL EXHIBITION)

A Jack Arthur production starring Danny Kaye, with Lorraine Foreman, Larry Mann, Hames Sisters (2), Lynn Randall, Three Wiles, Natalia Butko, Four Gentlemen, Morlidor Trio, Nerveless Nocks (4), Tulara Lee, The Zacchinis (3), The Canadettes (52 girls, 12 boys), Choral Ensemble (30), Show Girls (10), Howard Cable Orch (60). Choreography by Alan & Blanche Lund; Canadettes' choreography, Midge Arthur; scenic and costume design, Stuart McKay; original music, choral and orchestral arrangements Cable; lyrics, Larry Mann, Stanley Daniels, Jack Arthur, Saul Ilson; lighting, William Dale; stage manager, Drew Crossan; sound coordinator, Len Casey. At the CNE Grandstand, Toronto, Aug. 20, '58; $3.75 top.

Dog Days for P.A.'s

Chicago, Aug. 26.

These are hard times for local show biz pressagents. For about two weeks they'll have to do without the bread-and-butter breaks in any of the four gossip columns of the dailies.

Nate Gross of the American, Herb Lyon of the Tribune and Irv Kupcinet of the Sun-Times are all on vacation. Tony Weitzel of the Daily News is just back from behind the Iron Curtain with a seemingly inexhaustible supply datelined Moscow, Kiev, etc.

Ottawa Fair Aims At 500,000 Gate; Grandstand Off

Ottawa, Aug. 26.

With a big 48,000 attendance for opening day (22), the Central Canada Exhibition got away to a healthy start on its bid for a record gate. Aim is to climb higher than the 1957 record that went past the 500,000 mark for CCE's first time. Jack Clark, exhibition's g.m., said he needs only fair weather to achieve the target.

CCE preemed its 1958 show (the 65th CCE) in fine weather. Hypoing opening-day attendance were free admission for moppets, sale of chances (at $1 a ticket) on a house, lot, furnishings, landscaping and car in the garage; giveaway of a car a day (on admission ducats) plus a lavish midway and socko grandstand show. Other lures include a customer-pulling horse show, livestock and other agricultural exhibits, competitions; commercial and industrial shows and a television station in operation on the grounds with shows originating from local CBC air daily.

World of Mirth midway has some new features, including "Tirza," one of three revues-under-canvas,

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Vaude, Cafe Dates

New York

Shoshana Damari opens at the Cafe Sahbra Sept. 4 . . . **Isobel Robbins** down for In Boboli in September . . . **Shirley Jones** slated for the Twin Coaches, Pittsburgh, Nov. 14 . . . **Betty O'Neill** pacted for the Drake, St. Louis, Oct. 3 . . . **Ireae Hilda**, to return to the U. S. soon from Europe, has been signed for La Porte St. Jean, Que., Nov. 21 and follows with El Morocco, Montreal, Dec. 9 . . . **Wally Griffin** in for two weeks at the Condado Beach Hotel, Puerto Rico, starting Sept. 1.

Fran Warren and **Davis & Reese** inked for the Sands, Las Vegas, Sept. 10 . . . **Lisa Kirk** pacted for the Ankara, Pittsburgh, Nov. 10 . . . **Henny Youngman** to follow his Aug. 31 week's stand at the Steel Pier, Atlantic City, with a date at the Chez Paree, Chicago . . . **Marge Cameron** starts at the Beverly, Cincy, Aug. 29 . . . **Phil Foster** opens at Jack Silverman's International Sept. 2.

Chicago

Dr. Arthur Ellen works the Evansville Embers Nov. 21, and the Ft. Wayne Embers Dec. 15 . . . **Estelle Sloan** set for the Muehlebach in K.C. Sept. 12 for a pair . . . **Susan McGuire & Frank Still** in for three frames at the private Showboat in Peoria . . . Chirper **Norma Smith**, current here at the Palmer House, to Louisville's Brown hotel Oct. 3 for a fortnight. . . . **Yvonne Moray** set for the Evansville Embers Sept. 29 for two weeks . . . **Denise Lor** signed by Chi's Drake hotel for a month Dec. 30 . . . **June Christy** to Mister Kelly's here Oct. 14 . . . **Allen Drake** current at the Black Orchid.

Hollywood

Ann Blyth headlines new show at Cocoanut Grove opening Sept. 3 . . . **The Deacons** into **Desi Arnaz'** Western Hills Hotel, Palm Springs, for indefinite engagement . . . **Dennis Day** emcees San Antonio's Miss Wool Pageant Aug. 29 . . . **David Rose** is music director for current California State Fair . . . **Edgar Bergen** inked two-year deal with Beauville Hotel, Miami Beach, to headline four weeks in 1959 and same in '60 . . . **Tony Bennett** and **Count Basie** band pacted for Philadelphia Latin Quarter Nov. 24-Dec. 6 . . . **Leroy Vinnegar** joins **Joe Castro** combo at Interlude . . . **Ritz Bros.** go into Cocoanut Grove Dec. 26 for 12 days.

Houston

Barry Sisters headlining at Continental Room of Shamrock Hotel for two weeks. **Claire Perrault** orch continues on bandstand . . . **Jack Marshall**, comedian, and **Jody Gray**, instrumentalist and dancer, to support of the Ink Spots at Music Hall starting Aug. 28. **Shep Fields** orch backstops . . . Songstress **Wyoma Winters** makes her local debut with a week's stand at the Cork Club with **Freddie Gibbons** orch for show and dancing . . . **The Fakes**, musical group featuring **Charlie Barry** on drums and **Stan Capps** at piano, are at Silver Key Lounge . . . **Judy Laughlin**, pianist signed to appear at Stadium Lounge.

Atlanta

Rock 'n' roll singer **Mark Benning** opened Monday (25) at Peachtree Club, on same bill with two exotic dancers, **Snooky DeWitt** and **Tina LaRue**, plus comedian **Gil Raye** . . . Pianist **Jack Collins** opened at Danny Demetry's Zebra Lounge in Howell House Lobby . . . Exotics **Kismet** and **Jo LaSure** are new faces on bill at Mae Brandt's Harem Club, where singing Majestics are holding over . . . Comedian **Buster Raye** is featured at Clovis Club, a switch for this spot, which goes strong for the gals and backs up Raye with a group of exotics headed by **Valerie Valaine, Amber Penn, Tammy St. John**, plus singer **Toni Roma** . . . **Chick Hedrick's** Domino Lounge in Imperial Hotel is holding over entire show headed by exotic **Tana Leigh**, comics Wells & Carr, with emcee **Mark Sanders**.

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4th Annual Tour Of Soldier Show

The Defense Department has long ago taken the viewpoint that the Army doesn't travel on its stomach alone. There are factors of morale involved in a complex set of logistics that ultimately determines its value as an entitity equipped to carry out its function.

Consequently, the Army has paid a lot of attention to troop entertainment, whether it's their own homegrown variety on whether supplied by professional troupes of USO performers.

For the fourth year, the Army has produced its own show, "Rolling Along" which preemed at Ft. Jay, Governor's Island, N.Y., on Monday (18) prior to its takeoff on a world tour. Again, the Special Services Division has made excellent use of the talents found within its ranks. Those participating in the shown had to fight for the spot.

Rolling Along of 1958

Department of the Army presentation with Sp 4 Jerry Holmes, Melodaires, Pfc. Barry Christy, Pvts. Myles & Leonard Kavanaugh, Pfc. Robert Fitch, Pfc. Michael Jordan, Pfc. Jack Larson, Pfc. Jose Escobosa, Pfc. Walter Kopycinski. Direction, Leonard Kobrick; choreography, Ernestine Mercer; vocal director, Don Pfost; lighting, Pfc. Andrew F. Mihok Jr.; costumes, Pfc. Robert S. Anielo; sets, James Cavan; arrangements, Pfc. Alan Kohan, Sp4 Eugene T. Simpson; music & lyrics, Kobrick & Mercer. Troupe supervision Maj. Joseph Donahue. Opened at Ft. Jay, Governors Island, N.Y., Aug. 18.

They attained the status through participation in a talent contest sponsored by the Army, and those that made it comprise troops who were stationed throughout the world. In addition, Army personnel aided in the writing and direction with civilian help also giving an assist into a in an effort that rates excellently.

With the initial showing, there are some flaws evident. The major necessity is lopping off about 10 minutes to provide a faster gait. The production numbers at the beginning need some pruning and an occasional spot here and there needs work. Otherwise, the Army has another show of which it can take a few pittypats.

The show is themed around a flight in space, which permits excellent use of the imagination in fashioning lyrics and costuming. There are some well-written numbers by Leonard Kobrick, Staff Entertainment Director of the First U.S. Army, and choreographer Ernestine Mercer, who used to be a mainstay at the Latin Quarter, N.Y., has given the show some fluid movement.

The group numbers are well staged and provide some lively numbers. However, the opus moves along most solidly when the individual talents get their innings.

One of the strongest spots is by Pfc Jack Larson, an impressionist with wit and ability. He scores heavily with a series that not only includes some top popular figures, but dips into history for some offbeat charactrizations. He overstays by about four minutes, but that lapse didn't diminish his ultimate reception.

Another top spot is by Pfc. Jose Escabosa, with a pro background, who dances a fanciful malaguena and scores with a Afro-Cuban terp. Barry Christy showed skill with his handling of flaming torches in picturesque patterns and did some baton twirling for good effects. The Kavanaugh Twins perform dances

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Atlanta's Grady Pacts Cavallaro in Name Kick

Atlanta, Aug. 26.

Henry Grady Hotel's Paradise Room, shuttered this summer, will light up for fall and winter season with a lineup of names under new policy. Vaude with permanent band playing for shows and dancing have ruled at PR in past.

First into the room will be pianist Carmen Cavallaro and his orch starting Sept. 15. He will be followed by Gretchen Wyler, star of Bob Crosby television show, Perry Como summer replacement.

Lark Bragg is manager of Paradise Room and hotel's adjacent cocktailery, Dogwood Lounge, where Jim Scott Duo performs.

Ottawa Fair

Continued from page 52

an expanded Kiddyland which has probably the only existing merry go round without a single "horse" (it features motorcycles, spaceships, helicopters), and a total of 55 rides and 18 shows. Familiar to World of Mirth is Nate Eagle's midget show, absent for a year but back again. The CCE bandstand is for a second year billtopping the band of the United States Air Force.

While first-day thousands mobbed the midway and buildings in Lansdowne Park, a relatively handful was scattered through the grandstand to see the opener of the George Hamid show. Whether it was threatening clouds, a Friday opening when past years saw it debut on the Monday of the exhibition, or weak advance publicity and advertising, the fact remained that the show collected less than 1,000 against a 9,000-seat capacity.

Bob Hope Pulls $37,000 For Chicago Charities

Chicago, Aug. 26.

Benefit appearance by Bob Hope last weekend helped to raise around $37,000 for charity, most of it going to La Rabida Sanitarium, soft spot of the local show biz heart A $50-a-plate testimonial dinner on Friday (22) produced $25,000 for the institution for rheumatic children. Following night, comic toplined the annual Chicagoland Music Festival for Tribune Charities, which, when the tabulating is finished, may show proceeds of around $10,000.

Extravaganza at Soldier Field drew 72,000, with Herb Shriner, Miyoshi Umeki and Paul Whiteman also on the bill. Hope alone donated his services, but the Chicago Tribune, which sponsors the yearly show, gave him a check for $2,000 anyway. This he promptly turned over to La Rabida.

At La Rabida, a reception room is now named for the comic. It is aptly titled "Room of Hope."

AGVA Censures Penny Singleton For Rapping Bright's 'Free Speech' Clamp

Warfare between Penny Singleton, acting president of the American Guild of Variety Artists, and Jackie Bright, its national administrative secretary, once more flared into the open after Miss Singleton wired Monday's (25) national executive board meeting to inquire into the legality of Bright's charges against Paul Valentine. Valentine, in a lengthy statement, had charged the union with squandering its resources by holding its June convention in Mexico City.

For her inquiry into Bright's right to interfere with the free speech of AGVA members, the AGVA executive committee passed a resolution censuring Miss Singleton.

Telegram from Miss Singleton asked by what right Bright—a nonmember of AGVA since all paid employees must give up active membership—could bring charges against a member and raised doubt about this right to bar free expression. The board immediately began a tirade against Miss Singleton for these allegations against Bright. The committee's censure resolution brought only one abstention, that of Russell Swann. Irving Grossman was chairman of the meeting. Others on the committee included Frank Ross, Al Tucker, Sally Winthrop, Joe Smith, Charlie Dale and Paul Duke.

The committee's action again brought accusations that it is "impossible" for any opposition to Bright to get an impartial hearing within AGVA. The situation appears to be getting serious in view of the fact that, while rebellion

(Continued on page 56)

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August 16, 1958

Miss Kathryn Grayson
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Dear Miss Grayson:

You have added much prestige to the Latin Quarter by your great performance.

Your engagement will be a memorable one in our annals.

Your "STANDING ROOM ONLY" four week engagement with us was one of the greatest financial successes in our history.

Many thanks to you for being with us.

Sincerely,

E. R. Risman

E. R. RISMAN
General Manager

Personal Management
SIDNEY A. KURSTIN

Direction
GENERAL ARTISTS CORP.

GAC

Public Relations
FOLADARE-GREER Associates

GI Shows in Europe

Continued from page 1

is always good to get rid of a few thousand dollars, even though the club may have been completely done over a few months past.

Latin Quarter in O.D.

One service club visited had two bands furnishing continuous music, a 15-person revue, revolving stage, lights and equipment that would do credit to the Latin Quarter and about 25 soldiers in the audience. It was reported that this same club had fired a complete line of girls a few months ago on their opening night, before they even had done the first show because one of the girls refused to go out with the Commanding Officer of the post.

The General von Steuben Hotel, in Garmisch, which is operated by the U. S. Army Air Force for Officers and VIPs, seems to be the exception to a complete disorganization in the Armed Services in the presentation of shows. This engagement is booked through major agencies in England and great care is taken in the selection of talent and in its presentation. However, this formula certainly is not followed elsewhere.

It was interesting to read an article in The American Weekend (May 17, 1958) in which Major Hugh Cardoza, Chief of the Financial Review Division of the U.S. Army (7th Army) Controller, in Stuttgart, Germany, said, "The human element can beat the best controls in an EM, NCO or Officer's Club . . . But we have never had a 7th Army Service Club go broke either because of dishonesty or bad management." He further said, regarding the 7th Army Service Clubs, "This club with its annexes is doing so well that it can afford to pay $9,000 a month for entertainment while most clubs allot only about $1,000 a month." He added, "It puts its profits rights back into good shows for its customers."

The question most asked and most heard from American and the better European acts is, "So what happens to the money?."

One American act, so amazed to read this startling information, felt compelled to write to this officer, presenting quite a different side of the picture and requesting an answer. He did not get the answer.

No one seems to doubt or question kickbacks, graft, mismanagement but the answer always is the same, "It's so big, what can be done?" The job is so big to correct that everyone is afraid to try to correct it. The result, of course, is that a few club managers end up with a new sports car, or a credit card for call girls, etc. A few officers say, "That is not my area." A few agents, mostly German, end up millionaires. A lot of good acts go without work, and a lot of very bad acts are paid far more than they are worth. Worse, lot of soldiers are thrown a bone entertainment-wise.

Never Had it So Good

There is a gag among the performers, "Many of these third-rate agents who supply as many as 500 installations on a Saturday night are all praying for another war so they can *all* become millionaires instead of only about half of them."

The shows that currently tour the U.S. Forces clubs in Europe can be roughly classified in four groups.

1—Special Service Shows using first class American talent coming direct from the States. (very few and they get the red carpet treatment; after all they are going back!).

2—Special Shows, for which the cost varies $150 to $500 a show. Acts perhaps receive half, the agent gets the rest.

3—Striptease Shows. These are the odd shows and it's hard to find who or how it was booked.

4—Post Shows. These shows usually consist of three acts and are paid about $75 for the show (10% out to the agent).

Probably 75% of all the entertainment that is presented in Service Clubs in Europe fall in this last bracket. It has been estimated that, of a Saturday night, there are perhaps 500-600 of this type show given on U.S. Armed Forces bases in Europe.

From the $75 dollar gross, 10% goes to the agent (usually German), $5 to a piano player who plays the show *(while the big band takes a break)*. For $62.50 net how many acts and of what quality does the U.S. Armed Force entertainment brass feel should be secured? The usual answer is, "Three acts."

According to the Pentagon contract, these shows should be booked through the Special Service officer and paid for in 24 hours. What really happens is that an enlisted man is in charge of a service club, buys his shows when and where he wishes, and he pays for them when he is ready to do so.

That Rubirosa Influence

The acts are sometimes treated like normal people and even offered a coke or a beer after a good show, but usually not so. They are forced to dress in the kitchen or in the club manager's office. He usually manages to come in several times while the girls in the show are dressing, with the usual remark, "Don't mind me, I am used to show people."

In many cases his actual knowledge of show business is the fact that he visited his annual county fair back home every year, or perhaps he has a collection of hi-fi records, or perhaps has seen nite-club shows back in the States. It is hard to believe that the U.S. Army gives this type of man the authority to actually go out and buy and choose entertainment.

In many cases these men have never in their life even seen a live act until they got into service.

It is most understandable that, when a local agent (usually German) trys to sell a girl singer or dancer and he says, "She also has *another* trade," that this girl gets booked in the show. She may be horrible but she is a member of the world's oldest profession—so she is in. Why? because this man *knows* talent, he *knows* (?) what the soldier should see. What's more, the U.S. Army is there to back him up.

A book could be written about the way real performers are treated, the way non-performers are booked, also the conditions that allow such things to happen. Naturally the local agents are happy. They don't complain. Many got into show business by accident, and they have never had it so good. If the performer complains he is blackballed and can't get another job.

One top ranking officer in the Special Service Division in Germany has a German civilian who is a homosexual do his booking for him. This made one American act complain in person to this officer. He was told, "Why don't you go home, it's no business of yours." This act has never been able to get another date from that office and the act is one that has worked some of America's top rooms.

'It Stinks'

The best that can be said for the current entertainment program, as it is now handled by the U.S. Armed Services, is, *"It Stinks."* This is the opinion gathered from talking to 98% of the true performers.

Is there a solution? Naturally, it's so simple that a child would know. The U.S. Army and the U.S. Air Force don't allow an enlisted man, with no knowledge of the product to buy all their requirements from a fourth rate manufacturer or company. Then why do they allow him to buy and pay for and choose a very important product like morale or entertainment. But they do!

The U.S. Armed Services owe a definite responsiblity to their own personnel as well as to every taxpayer and it's time they realized it.

It's time for the U.S. Armed Forces to use the same judgment in buying entertainment that they would use in buying a can of beans or a gun, or an airplane. Don't let unqualified enlisted men buy from ex-truckdrivers, ex-dancers, ex-secretaries, which some of these local agents are, but make them go to such established dealers in show business as, Lew & Leslie Grade, William Morris, G.A.C., M.C.A., the Harry Foster office or a buying service that such reputable agencies would be more than happy to set up for the purpose. These agencies supply about 98% of the entertainment to the radio, tv, variety and other legitimate fields, why is it that they are only asked by the Special Service Division to provide about 1% to the great U.S. Armed Forces. Could it be graft? It's just possible.

Soldier Show

Continued from page 53

expertly; they've been around the pro circuits before coming to the Army and work with knowing skill.

Fitch & Jordan are similarly strong on terps, throwing in some comedy to heighten the effect. Fitch opens that turn with a spot of magic and gives that portion of the show some potent moments. The songs by Sp. 4 Jerry Holmes similarly go over as do the tunes by the Melodaires, three Negro boys and a white lad, who provide an offbeat sound that finds favor.

One flaw in the performance was the failure of the amplification system of Pfc Walter Kopycinski's guitar to function properly during the early part of the turn. Once the juice came on, he revealed himself to be a strummer of particular potency.

One of the strongpoints of this show is the ability of each member to do more than his own specialty. They all sing, some passably, do well in the march formations, and chime in with comedy on occasion. In all, a fairly talented troupe.

Additional material is supplied by Pfc. Alan Kohan, Sp 4 Eugene T. Simpson and Pvt. John Danser who aided in the arrangements for the specialty acts, and the costume and set designs of Pfc. Robert S. Anielo. Sets by James Cavan of the West Point staff, and the vocal direction by Don Pfost, of the First Army entertainment staff, and the lighting by Pfc. Andrew F. Mihok Jr., contribute to the general excellence of the proceedings.

Jose.

CNE, Ottawa Shows

Continued from page 52

the carriage-driving of Lynn Randall and her hi-school horse and the dramatic thundering down the track of hackney racers. The finale is a rousing "O, Them Golden Slippers," with the Canadettes on for square dance effects and a great footlights finish that has the audience lustily applauding.

For his second production number, Jack Arthur has another spectacular in his "What Makes Paris Paree?" Here again, Arthur makes use of levels and masses of performers, with the 52 Canadettes in pink and silver evening gowns on for a well-disciplined and exciting routine, plus the 10 undulating showgirls in briefies and gigantic headdresses. It's an eye-filling scene that bears the Arthur trademark. Scene also works in the Three Wiles, unfortunately cut short by Kaye's time requirements, but the trio (two men and a girl) are excellent in their French-uniform transformation set to "Parade of the Wooden Soldiers" for precision dancing that was missed on long-distance of the granstand audience; the Nerveless Nocks (4) on their swaying poles in gymnastic and mid-air transfers; the Molidor Trio for their rag-doll, knockabout comedy; and Tularee Lee, in spangles, with a stooge from the audience (George Gilbert) for fouled-up balancing.

In this tribute to Paris, Midge Arthur's 52 girls are excellent in precision to their hi-kicks and leg-drills on midinettes' hat boxes to "Mimi." This is the hit of the show, apart from Kaye's different approach to customer conduct. For the grand finale and company roundup, the whole company is back. It's a rousing finish that includes Kaye as comedy topper in second half. A bow should also be directed to Stuart MacKay for his sets and costumes and the lighting of William Dale.

McStay.

Spectacle of the Stars

(CENTRAL CANADA EXHIBITION)

Ottawa, Aug. 26.

Central Canada Exhibition's grandstand show is traditionally a George Hamid production and this tradition continued after the GAC-Hamid merger except for last year when Barnes-Carruthers came in. Hamid is back in 1958 with a socko presentation of vaudeville and outdoor acts from the U.S. spiked by Canadian talent. Opener (22) has Four Lads, chant group originally from Toronto, to billtop all "Spectacle of the Stars" shows in front of the CCE grandstand from Aug. 22 to 30, except Sunday when the whole fair shuts down for a day.

Hamid preemed the 1958 show personally by introducing a thrill aerial stint by the Skytones, two femmes doing trapeze acro on a bar dangling from a hovering helicopter. The whirlybirds zoomed in from beyond the horizon with the girls already in action and cruised past the stands as they went through their chores 500 feet up. Previous bookings had the craft less than 200 feet but Canadian regulations sent it up to the 500-foot level which cramped the bit and also eliminated any possible recognition of applause by the pair of acros. Hamid attempted a remedy by asking the customers to wave handkerchiefs, but it is doubtful if the hovering hangers noticed.

First onstage was emcee-chanter Bob Holiday who introduced the show's "outer space" theme by gabbing and piping in a space-suit costume. He was followed by the first of four appearances of the Rockettes, a 20-girl line showing evidence of top training and ability. Kovacs, three femmes and a male, worked a trampoline session to big mitting with the bouncing-platform taking second place to the group's acro abilities. Fay & Bry handled a nine-minute comedy panto routine that collected big attention, hard-working the tall-short contrast between the two-some.

Harry & Harriet King presented a clean-cut and able adagio session before the Stuart Morgan Dancers followed in an acro-adagio stanza. The Tuckers, two males and a femme, were another trampoline act but featured high bounces with difficult twists and turns plus balancing.

Canadian nitery and television stars, the Hansen Sisters, two blonde lookers, found their usually standout violin dueting mauled by the ballpark's big p.a. system, but good staging kept the standard high. Lep DeLyon's comedy antics fared better over the loudspeakers probably because his stint leaned heavily on voiced sound-effects. With the stage more than 60 feet from the front-row seats, his facial grimacing counted for little but the sound and other sight antics sold nicely.

Feature every night (Hansen Sisters are the first of a series of nightly-changing Canadian television names) are the Four Lads. This foursome also suffered from weak audio handling. They used virtually the same routine they offer in niteries, consisting mainly of disclicks and a medley reprising past Lads' hit tunes. They're better in a room with the customers close at hand.

Four Lads, Hansen Sisters (2), Skytones (2), Albert Rix Bears, Kovacs (4), Fay & Bry, Harry & Harriett King, Stuart Morgan Dancers (3), Tuckers (3), Leo DeLyon, Bob Holiday, Rockettes (20), Governor General's Foot Guards Band (30); GAC-Hamid Production, produced by George A. Hamid; Lee Barton Evans, manager; Al Youngman, music director; Hal Sands, choreographer; Glenn Childers, lighting. At the Central Canada Exhibition (Lansdowne Park), Ottawa, Aug. 22 to 30, '58

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Waldorf-Astoria, N. Y.

Glenn Miller Orch under direction of Ray McKinley (17) featuring Lenny Hembro, Lori Peters; Bela Barbi Band (5); $3 cover after 9:30 p.m.

Through disk reissues and a biopic, the Glenn Miller name has been able to hold on to its b.o. magic even though it's been more than a decade since the bandleader's wartime disappearance over the English Channel. In addition to the disk-pic parlay, the Miller longevity has also been helped along by Ray McKinley who's been fronting an enthusiastic crew using Miller's book and arrangements.

Although the McKinley-fronted band lacks the smooth flow of the original Miller sound and fails to whip up the musical excitement that was routine for the band's namesake, the familiarity of the repertoire and the taste of the old orch's style is enough in evidence to keep the McKinley menage moving on the in-person circuit and pull in good biz for the Waldorf's Starlight Roof for its three-weeker which began Monday (25).

There are echoes of the old presentation show days at the N. Y. Paramount in this Starlight Roof showcasing but, it's handled in a way that even those who shell out the $3 cover can enjoy. And as an extra added attraction, the McKinley orch plays "for your dancing pleasure" fore and aft showtime. During these sessions, the floor really loads up because the band supplies one of the most danceable beats around.

Showtime, a 30-minute-plus affair, is best when it concentrates on the oldies. An excursion into rock 'n' roll with "I'm In Love Again," could appeal to some of the young 'uns in the crowd who are being chaperoned by their parents but it's not really in the Miller mood and just supplies a noisy if not appropriate closing. Also a segue into a recent platter click, "Witchcraft" (with Lori Nelson on the vocal) seems out of place in the overall programming.

Music in the Miller manner is what the aud wants most and when the band concentrates on such Miller-memorables as "In The Mood," "Danny Boy," "American Patrol," "String of Pearls," "Pennsylvania 6-5000" and "Chattanooga Choo-Choo" they're way ahead of the game.

McKinley is an affable emcee, introing the numbers in a genial manner and he also moves to the back of the band now and then to show he's still a dynamic drumbeater. Miss Nelson is a pleasant thrush who also works solo on "Pennies From Heaven" and in tandem with McKinley on a so-so novelty number, "Go To Sleep," not really necessary but inserted for a change of pace. Lenny Hambro came off for an effective tenor sax showcasing on a moody version of "Laura."

The McKinley crew is spelled by Waldorf longtermer Bela Barbi. With piano, drums, bass and two fiddles an easy dance beat is delivered and the band also knows how to make the celebrating tablers happy with appropriate renditions of "Anniversary Waltz" and "Happy Birthday." *Gros.*

500 Club, A. C.

Atlantic City, Aug. 23.

Milton Berle, Stan Fisher, Jacqueline Fontaine, The Dunhills (3), Metropolitan Sextet, Bobby Brandt, Mitsuko Morigai, Jack Curtis, Joe Frasetto and the Pete Miller Orch (14); $5 minimum, $2 admission.

This is Milton Berle's first time out in Paul (Skinny) D'Amato's big Vermillion Room and it takes his opening night audience a short few minutes to conclude that Berle of the saloon league is in the same top class as, if not a bit classier than, the Berle of the airwaves.

Unimpeded by the thought of having switches pulled by reason of lines which could not be used on tv but are to be expected in the bistro circuit, Berle lets himself go and his stuff, most of it cafe blue, is good for plenty of yocks from a crowd which packed every corner of the room.

Berle is never offensive in his drive to make everybody happy, and his mild indigoisms are always of a socko variety. Strongly supported by such as the Dunhills, Stan Fisher, the Metropolitan Sextet, voluptuous Jacqueline Fontaine, Bobby Brandt and Mitsuko Morigai, (Miss Tokyo in the Miss Universe Contest), he gives a knockdown 75-minute show. A terrific worker, he is out front most of the time.

Berle clowns with the customers the orch, waiters and busboys. There are few serious moments and he never misses a chance to get a yock, no matter at whose expense. At point is the appearance of Miss Fontaine whose generous proportions beneath the neck region, more prominently displayed by her very low cut evening gown, help Berle get yocks as he owlishly peers down, and then out front, and, after her number gets her to take repeated bows. Besides her 42-inch measurement she also has a voice which belts out "Blues In The Night," but who listened when the watching was good?

Again when Mitsuko Morigai appears to engage in Japanese (?) chit-chat with Berle he takes her to the back of the stage for an old but still effective burlesque and night club bit which never will be seen in films or on tv.

The Metropolitan Sextet, mixed groups, have a few serious moments when they still the audience with well-done bits from opera but these faded when Berle, in a ridiculous clown getup, joined to burlesque act for top yocks.

Goodlooking harmonica virtuoso Stan Fisher shows he is tops in his own right as he plays pops and longhair alone. Comic joins with harmonica to offer a laff version of "Night and Day." Fisher good for heavy mitting and repeated calls.

Dunhills are old faves here and their neat hoofing is well received with Berle joining to prove that he has not forgotten the old softshoe.

Bobby Brandt proves himself a nice tapster to open the show. Neat dancing plus acrobatics win him good mitt. *Wall.*

El Rancho, Las Vegas

Las Vegas, Aug. 20.

Joe E. Lewis, Ann Hathaway, Candy Barr, Barry Ashton Dancers (12), Dick Rice Orch (11); produced by Tom Douglas; presented by Beldon Katleman; $3 minimum.

After a delayed start because of surgery, Joe E. Lewis has returned to the Opera House, where he will do the final two weeks of a skedded five-framer. (The Vagabonds pinch-hit for the first three).

Lewis is in fine form, and first-nighters gave sock reaction to his turn, which contains mostly new material he rehearsed while convalescing. Topical gags and parodies include bits about television, the Russians and his trip to the moon ("I owe my bookie 20 grand—he'll never find me here!"). As usual, pianist Austin Mack is the ideal teammate for the post-timer.

Ann Hathaway, songtress on the bill, is highly impressive in her Vegas bow. The shapely brunette looker has a commanding style and quite capably sells a song with either belting ("Running Wild") or emotion ("Love for Sale"). Her version of "Stormy Weather" is exceptionally good, and has an unusual arrangement.

Candy Barr, the stripper, is held over with some new and exciting undulating, but because of the controversy here about nudity, she leaves on the bra until the blackout. The Barry Ashton dancers (12) were also covered on opening night, but the covers were rather transparent. Dick Rice's orch (11) expertly backs the show. *Duke.*

Statler Hotel, L. A.

Los Angeles, Aug. 22.

Wilder Bros. (3), Del Rubio Triplets, Skinnay Ennis Orch (12); $2 cover.

What with the three Wilder Bros. and the Del Rubio sisters on deck, it's a family affair in the Terrace Room of the Statler Hilton Hotel. While each is a good act, it's highly doubtful that there is sufficient name draw to bait the tourists or conventioneers who usually take in this downtown spot. Once the customers are in, they'll probably be satisfied with the fast-moving, 50-minute show, but luring them in is going to be the big problem for the Statler.

Booking two singing acts back-to-back, even though one (Wilder) indulges in comedics, too, doesn't make for much change in pace. The Wilder trio click with their Capitol disk, "Up Lazy River," a satirical "Hound Dog," and clown it cleverly with "Old Black Magic," a spoof on the old Rhythm Boys, and impressions of Liberace, Prudence & Patience, Nat King Cole and Mario Lanza, among others. Trio are good, solid entertainers and packed a lot into their 25-minute turn.

As for the Del Rubio clan, they register strongly with a variety of numbers, ranging from r&r to Latin-American melodics. They are especially good with a medley of pops and standards, in their French lingoed version of "Darktown Strutters Ball" and "Man Is a Necessary Evil." They have a lot of bounce and energy, and punch their tunes over with a contagious zest and spirit.

Skinnay Ennis and his orch (12) are good at their musical backstopping for the acts and at providing terp music. Show is booked in for two weeks, through Sept. 4. *Dale.*

Copacabana, N. Y.

Jules Podell presentation with Jill Corey (Jerry Alters conducting), Gene Baylos, Bev & Jack Palmer, Doug Coudy Line, Lou Donn & Moses Pagan Orchs; $5.50 minimum.

It's been a long, hard summer for the Copacabana, but now that it's in its last stages, proprietor Jules Podell can breathe easier. After this bill comes Joe E. Lewis and with it the official opening of the nightclub season in New York.

The present layout is, naturally, an interim bill—not designed particularly for a boxoffice bonanza, but to hold its own, and it probably will. The headliners are Jill Corey and Gene Baylos with Beverly & Jack Palmer supplying the dance motif to start the proceedings.

Miss Corey, a former occupant of the "Hit Parade" show and who has made a small splash via her Columbia recordings, is a pleasant enough girl who comes out well with her audiences. At this stage in her development, she's been brought into the Copa much too soon. Although her techniques are good, her material has been slickly prepared by Irvin Graham, and her coutouriering is first rate, she doesn't carry the weight and authority necessary in this situation. Miss Corey seemingly does an impossible feat in divorcing herself from her material. Her own personality and feelings never intrude in her floorstint and it leaves a terrible void. Her tunes are generally in the standard vein which requires a lot of individualistic interpretation.

Gene Baylos is one of the vet comics who has played virtually every spot in New York—and probably with the same material. Yet he's as potent a laugh getter as there is in the craft, and the lines, long familiar to the hep audiences, bring howls. That guy could go very far with some suitable new material.

Beverly & Jack Palmer provide a good warmup. This dance duo show good overhead spins and graceful dance passages in between their tricks. They go over well. The production by Doug Coudy still holds up well. Jerry Alters conducts the Lou Donn orch for Miss Corey and the Latin relief is by Moses Pagan. *Jose.*

Eden Roc, Miami Beach

Miami Beach, Aug. 22.

Mel Torme, Fisher & Marks, Jackie Heller, Mal Malkin Orch; $3.50-$4.50 minimum.

All-male lineup on hand in the Cafe Pompeii is a crowd-pleaser at this time of year when there's a mixture of cosmopolites and cornbelters around town.

Mel Torme hasn't been seen hereabouts for several years and, on basis of impact he's making this trip, is one of the most improved performers to make a return. He works with an easy, confident delivery that sets him winging. Handles the upbeat and the romantic softies in equally facile, full vocal style, tops matters with medley at the piano and for the encore segment gets them pounding for more with a zesty skinbeating session accompanied by the expert Mal Malkin crew.

Fisher & Marks are another act that played the area some years ago, at the old Five O'Clock club. They too make it big with their heckler-in-aud opener and dialog tossing when the round little funnyman of the team finally takes to the stage. Material is of a familiar strain and something of the new, but ease of mannen, delivery and timing gets the laugh rise where needed in this big room, to wind them smoothly into hoofing sesh that caps a warmly received turn.

Jackie Heller tees off with a brace of solid songs and emcees capably; Malkin and his crew are big items in the heavy musical backings. Due end of week, Allen & DeWood and the Playmates. *Lary.*

Mapes Skyroom, Reno

Reno, Aug. 22.

Ray Bolger, Barbara Heller, Muriel Landers, Skylets (8), Eddie Fitzpatrick Orch (12), $3 minimum.

Ray Bolger ignores the altitude—and in more than a full hour onstage—proves veteran showmanship in a dance and comedy routine staged to please all tastes in this top-of-the town show spot. And he does it with minimum of effort.

In a fast-paced turn that would defeat some of the younger set, Bolger turns in a command performance in his Skyroom debut—and auditors offer positive endorsement from the first note of his trade bit "Amy."

From impreshes of the older dance steps—Charleston, Black Bottom, Jitterbug, etc.—to the modern, Bolger has solid audience hold. His spoof on the Latin steps wins heavy approval. And his "Tea For Two" rates more than enthusiastic mitts.

On the femme side, Barbara Heller adds a new bit of "it's different" to the turn. Her impreshes of Sammy Davis Jr., La Bankhead, and Roberta Sherwood are near classic. And her timing with Bolger is near perfected.

Rating out-loud approval in a tep offering with Bolger is Muriel Landers, round, talented and delightful. On his pantomimes, Bolger is top league in his "Lily St. Sincere" takeoff and his Sad Sack manual of arms variation. Bolger exits to nostalgic tribute to the great terpers of yesteryear, with good ovation.

Opening show are the Skylets in a "Lady Luck" production by Healey-Howe. Choreog is interesting, costuming is smart. Eddie Fitzpatrick and orch ably back entire show, with Russ Black at piano and conducting for the package. Show closes Sept. 3. *Long.*

Hotel Roosevelt, N. O.

New Orleans, Aug. 22.

Dorothy Shay, The Farrars (3), Bobby Blanque, Leon Kelner Orch (12); $3 minimum.

Seymour Weiss' latest foray into the realm of new faces for the Blue Room of the Roosevelt has paid off again. This time it's Dorothy Shay, who's debuting in the plush spot. Miss Shay made quite an impression on the firstnighters with her warbling, throwaways and asides.

The bucolic sophisticate is an attractive charmer who holds an audience with ease once she gets going. Her recitations on love delivered in minor melodies are lively, choice and well-calculated for laugh returns.

Half-hour stint with Richard Emmons at piano is an all-around click. Miss Shay opens with a rural "Doing All Right," socks over "You Gotta Have Charm," "Stout-hearted Men," "Uncle Fud" and a parody on "Carmen," and encores with "Feudin', Fussin' 'n' Fightin'," "Whatever Happened To The Man Who Used To Be Around The House Blues" and "Efficiency" for top returns. In the latter bit, chirp plucks youngster from ringside to mime her motions for solid finale.

Miss Shay supplements her assorted ingredients with an earthiness that scores with patrons. She has a delightful manner of toying with a lyric, casting asides and muttering to the ringsiders to produce yocks.

The Farrars, dance trio composed of two attractive femmes and a husky male, open the show. They present a variety of ballroom turns simultaneously and do them expertly with charm, grace and zest. The male handles the lifts, spins and whirls with the girls effortlessly and with skill. They're polished performers.

Singer Bobby Blanque continues to make a nice impression with his pleasant, easy vocal style. The Kelner crew gives acts backing and supplies smooth, danceable music for the intermissions during which tableholders flock to the floor. *Liuz.*

Hotel Radisson, Mpls.

Minneapolis, Aug. 21.

Tito Guizar, Don McGrane Orch; $2.50 minimum.

Tito Guizar, of course, has been around a long time. This is his 10th Twin Cities' appearance (six in this swanky Flame Room where he's a top favorite), but age and familiarity don't seem to have made any inroads on his entertaining ability and local welcome. In fact, they seem to have enhanced them.

At his current engagement's opening dinner show before well-filled tables, he evoked his usual heavy palm-pounding response. Displaying an amazing amount of enthusiam, zest and dramatic fire along with excellence of voice, he had the customers in his hands from the outset.

Guizar, who impresses as having imbibed from a fountain of youth, again makes a colorful appearance and cuts a romantic figure in his dazzling white spangled authentic Mexican charro attire and, of course, strums his guitar while he warbles. And he graciously responds to numerous requests during a routine of Mexican standbys and a few hit parade numbers peppered with friendly conversation betwixt songs. He frequently has tablesitters joining him in vocalizing. Result is a lively, preasant interlude.

Don McGrane and his orch score equally with their stints. Guizar continues through Sept. 3, after which songstress Denise Lor takes over. *Rees.*

Diamond B'ch, Wildw'd

Wildwood, N. J., Aug. 22.

Henny Youngman, Frank Verna, Judy Scott, Ann Henry, Daisy Mae & Her Hepcats (5), Three Cleffs, Charlie Spivak orch (10); no cover or minimum; $1 admission.

It's the first Wildwood appearance for Henny Youngman and the welcome mat is out. With a twinkle in his eye, a violin in his arms and an endless supply of breezy one-liners, Youngman pleases the audience in every way.

Goodlooking singer Frank Verna plays a quick return engagement and scores handily with "Sugar Lump," "Amorada," "Lazy Mary," "Return to Me," "As I Live and Breathe" and "Midnight in Paris."

Introduced as Jerry Lewis' protege, Judy Scott is displayed at her best on the pops songs. Her hit number is an animated "Honeybun." She also offers "It's Love," "I'm Nobody's Baby," "Bewitched, Bothered, Bewildered" and "I Never Knew."

Resounding hit of the summer is house singer Ann Henry. Coming on cold to audiences that never heard her name, the singer has begged off at every show. She offers "My Kind of Guy," "Summertime." "Birth of the Blues" and "Sing, You Sinners." She jazzes up every song with dance interludes to win unflagging audience interest. *Math.*

hungry i, San Francisco

San Francisco, Aug. 22.

Irwin Corey, Kingston Trio, Jeannie Johnson, John Mosher, Shelly Robin; $2 admission.

The enormously polished "Professor" Irwin Corey and the fast-rising Kingston Trio combine to furnish a show which is filling this Big Daddy of the Frisco basement bistros to capacity nightly.

Corey's 40-minute act is a jumble of fine pantomime, neurotic nonsequiturs, dangling comparatives and unsurpassed timing. He is a sad, little, baggy-pants comic with all the gall in the world. In varying Oxford, Brooklyn and French accents he cows his audience, and they love it. There is nothing particularly fresh about his material—it's like almost all comedy, something new, something old, something borrowed, something stolen. But it is his style, his sure professional grasp, which makes him such a big click. The style is a sort of nightmare amalgam of all standup comics' styles, and this, plus his huge audience rapport, is what packs 'em into the hungry I.

Kingston Trio—Dave Guard, Nick Reynolds and Bob Shane—provides welcome musical relief in 20-minute stint. Trio uses guitars, banjo, drums, does numbers like "Three Jolly Coachmen," "South Coast," "When It's Heartache," "On the Sloop John B.," but, unlike most folk groups, doesn't take any of this too seriously. Guard provides excellent light patter between numbers and music is tops, especially "South Coast" with Reynolds' solo.

Jeannie Johnson opens 75-minute show with standards and pianist Shelly Robin and bassist John Mosher accompany admirably. *Stef.*

Adolphus Hotel, Dallas

Dallas, Aug. 23.

Don Cornell, Joe Reichman Orch (1); $1.50-$2 cover.

Don Cornell, who starred here two years ago at another hostel, does a near repeat of the earlier stint in a satisfactory 45-minute show. Again he belts (and finally admits they're his Coral waxings) "I'm Yours," "Hold My Hand," "Bible Tells Me So" and "It Isn't Fair." Baritone scores heavily with these w.k. bits and likewise with his "Size 12" segment, abetted by a lovely lady from ringside who proved a perfect foil at opening (22).

Cornell's hefty reception is abetted by new bits, "Around the World," "Love Is Many Splendored Thing" and the hot hit, "Nel Blu Dipinto Di Blu." Sock vocal is "Autumn Leaves," backed onstage by violinist Bill Tieber of the house band. Singer gets maestro Joe Reichman on for a comic vocal duet of "Heart of My Heart" for solid mitting. After the oldie, "For You," he winds his act playing guitar accomp to "Rock Island Line" and has to beg off.

Cornell reopened the Century Room after an eight-week remodeling program, and should draw boff biz in his fortnight here. Swank nitery has removed all booths around the walls and terraced the spot to increase normal seating capacity from 295 to 325. Also, the raised dance floor has been dropped to floor level, with a sliding stage (from under the podium) out over the dance deck at showtime. It's a plush spot, and bent on doing good business. *Bank.*

VARIETY BILLS

WEEK OF AUGUST 27

Numerals in connection with bills below indicate opening day of show.

NEW YORK CITY

Music Hall 28
Gaston Palmer
Eileen O'Dare
Raphael & Model
Corps de Ballet
Rockettes
R. Paige Orc.

AUSTRALIA

MELBOURNE
Tivoli
Merry Macs
Susanne & Escorts
Max & Cherie
Arnley & Gloria
Terry Scanlon
M & S Davis
Simone Monin
Margo Glancy
Kuban Cossack Co.
John Broadway
Sally Richardson
June Burke
Norman Yemm
Deidre Green
SYDNEY
Tivoli
Rolly Rolls
Douglas & Priscilla
Horrie Dargie 5
Billy Baxter
Najas
Alcettys
Dorothy Costello
Dalrays
Bill French
Rae Morgan
NEW ZEALAND
Regent
Larry Griswold
Johnny Lockwood
Anny Berryer
Medlock & Marlowe
Winnetou & Squaw
Rayes & Faye
Williams & Shand
Barton & Stuchb'r'y
Edit Juhasz
Frank Ward

BRITAIN

BRIGHTON
Hippodrome
Frankie Vaughan
Jimmy Wheeler
Fayne & Evans
Elizabeth Larner
Fraser Hayes 4
Ron Parry
N & P Delrina
Ugo Frediani
Murray Campbell
George Mitchell Co.
George Carden Co.
BIRMINGHAM
Hippodrome
Shirley Bassey
2 Martinis
Jones & Arnold
2 Rosinas
Metronotes
Allen & Albee Sis
Winters & Fielding
Billy O'Sullivan
FINSBURY PARK
Empire
Carroll Levis
3 Quarters
Mandos Sis
Davy Kaye
Carals
Peter Quinton
GLASGOW
Empire
Dickie Valentine
S & R Russell
David Berglas
Valdettes
Johnny Silver
Pierre Bel
Roy Castel
2 Rexanos
LEEDS
Empire
Jill Day
McAndrews & Mills
Alain Diagora
Issy Bonn
El Granadas
Jill Summers
Peter Dulay
LIVERPOOL
Empire
Eddie Calvert
Arthur Worsley
Karina & Rosandro
Londonairs
Barbara Law
Rondart
Jimmy Gay
Jackie German

Cabaret Bills

NEW YORK CITY

Blue Angel
Shain Kophin
Nichols & May
Randy Sparks
Jimmy Lyon 3
Bart Howard
Chateau Madrid
Laureanne Lemay
Marques & Alba
Ralph Font Orc
Panchito Orc
Candi Cortez
Copacabana
Jill Corey
Gene Baylos
Bev & Jack Palmer
Joni Roth
Ronnie Hall
Downstairs Room
Alice Ghostley
Don Evans
No. 1 Fifth Ave.
Bob Downey
Harold Fonville
Joan Bishop
Hotel Roosevelt
Lenny Herman
Bill Snyder
Hotel Taft
Vincent Lopez Orc
Hotel St. Regis
Milt Shaw Orc
Ray Bari Orc
Latin Quarter
Roberta Sherwood
Corbett Monica
St. Leon Troupe
Gena Genarde
Martha Errolle
Queti Clavejo
Jo Lombardi Orc
B Harlowe Orc
International
Phil Foster
Mac Pollack Orc
D'Aquila Orc
R S V P
Mabelle Mercer
Savoy Hilton
Emile Petti Orc
Viennese Lantern
Monica Boyar
Nejla Iz
Ernest Schoen Orc
Paul Mann
Village Barn
Belle Carroll
Tex Fletcher
Flash Mason
Karen Thorsell
Mickey O'Malley
Bobby Meyers Orc
Village Vanguard
Morgana King
Sam Most 4
Horace Silver 4
Waldorf-Astoria
Glenn Miller Orc
Ray McKinley
Emil Coleman Orc
Bela Babai Orc

CHICAGO

Black Orchid
Sam Cooke
Allen Drake
Joe Parnello (3)
Blue Angel
Osborne Smith
Anita Del Rio
Amo Astra
Ann Shelton
Dane Beaumont
Lord Christo
Blue Note
Lionel Hampton
Chez Paree
Jack Barry
Nick Noble
Betty Colby
Doris Greb
Lotti Brunn
Jim Shelton
Geo. Cook Orc.
Chez Adorables (9)
Cloister Inn
Lenny Bruce
Lurlean Hunter
Ramsey Lewis Trio
Conrad Hilton
Glenn & Coleen
Menchassys
Gate of Horn
Stan Wilson
Juan Sastre
Maria Alba
Jose Marques
Chinin de Triana
London House
Joe Bushkin (4)
Mister Kelly's
Peggy King
Jorie Remus
Marty Rubinstein 3
Marx & Frigo
Palmer House
George Gobel
Marilyn Hanold
Ben Arden Orc

LOS ANGELES

Avant Garde
Jeri Southern
Page Cavanaugh 3
Dave Ketchum
Band Box
Billy Gray
Patti Moore
Ben Lessy
Leo Diamond
Bert Gordon
Bob Bailey's orc
Ben Blue's
Ben Blue
Buddy Lester
Sammy Wolf
Joan Kayne
Dick Bernie
Joy Lane
Richard Cannon
Phyllis Applegate
Ivan Lane Orc
Cocoanut Grove
Liberace & Co.
Freddie Martin Orc
Crescendo
Frances Faye
Jack Costanzo
881 Club
Matt Dennis
Interlude
Earl Grant
Eagle & Man
Joe Castro Trio
Largo
The Novelites
George DeCarl Orc
Fay DeWitt
Moulin Rouge
Marilyn Maxwell
Dave Barry
Donn Arden Revue
Dick Stabile Orc
Slate Bros.
Dick Havilland
Duke Hazlett
Terry Gibbs Quart.
Statler Hotel
The Wilder Bros.
Skinnay Ennis Orc
Ye Little Club
Nino Tempo
Christine Callas
Joe Felix
Roger Nichols

LAS VEGAS

Desert Inn
Jimmy Durante
Eddie Jackson
Sonny King
Art Johnson
Donn Arden Dncrs
Carlton Hayes Orc
Dunes
"Minsky's Follies of 1959"
Lou Costello
Chiquita & Johnson
Fredonias
Chili Pepper
Vera Vera
Jack Hilliard
Sharon Randall
Barbara Ecko
Murray Br[illegible]
Sid Field
Vickie Denas
Cee Davidson Orc
El Cortez
Dubonnet Trio
Don Baker 4
Three Al's
El Rancho Vegas
Joe E. Lewis
Ann Hathaway
Candy Barr
Barry Ashton Dncrs
Dick Rice Orch
Flamingo
Ritz Bros.
Dolores Hawkins
Don Kirk
Flamingoettes
Jack Cathcart Orc
Dick Contino
Fremont Hotel
Nitecaps
Mark Wayne 4
Make Believes
Golden Nugget
Turk Murphy
Ish Kabibble
Flo Dreyer
Carmen Le Fave 3
Riviera
Red Skelton
Ann Mason
Double Daters
Dorothy Dorben Dancers
Shecky Greene
Billy Williams
Ray Sinatra Orc
Sahara
Betty Hutton
Saharem Dancers
Louis Basil Orc
Louis Prima—
Keeley Smith
Beachcombers with Natalie
Sonny King
Sands
Louis Armstrong
Marguerite Piazza
Texas Copa Girls
Antonio Morelli Orc
Showboat
Shirley Scott
Garr Nelson
Showboat Girls
Vic Artese Orc
Silver Slipper
Hank Henry
Sally Rand
Barbary Coast Boys
Sparky Kaye
Red Marshall
Danny Jacobs
Annie Maloney
Geo. Redman Orc
Stardust
Lido De Paris
"Ces't Magnifique"
Billy Daniels
Happy Jesters
Wingy Manone
Tropicana
Carol Channing
Noonan & Marshall
Elaine Dunn
George Tapps
Lizanne Truex
Mary Ellen
D Williams Singers
Nat Brandwynne Orc

MIAMI-MIAMI BEACH

Americana
Lilo
Sammy Shore
Joey Dean
Lee Martin Orc
Nina Ramon
Balmoral
Charlie Farrell
Billy Mitchell
Mickey Gentile
Jose Curbelo Orc
Carillon
Carmen Amaya Co.
Dick Sterling
Jacques Donnet Orc
Deauville
Los Churumbeles
Jose Fernandes
Mirivi Ruiz
Mario Rey
Joselito Cruz
Freddy Calo Orc
Eden Roc
Mel Torme
Fisher & Marks
Jackie Heller
Mal Malkin Orc
Sonny Kendis Orc
Luis Varona Orc
Fontainebleau
Ballet Espanol
Roberto Iglesias
Aida Ramirez
Rosario Galan
Rosario Escudero
Marai Fabeegas
Pepe Segundo
Ana Mercedes
Murray Schlamm
Sacasas Orc
Pupi Campo Orc
Lucerne
Havana Mardi Gras
Diosa Costello
Miles Velarde
Don Casino
Tonia Flores
Tony & Francella
Juan Romero
David Tyler Orc
Murray Franklin's
Murray Franklin
Kay Carroll
Herkie Styles
Bob Sennett
George Karelli
Eddie Bernard

HAVANA

Capri
Sheila Reynolds
Mitsuoko & Roberto
Miguel Herrero
Somavilla Orc
Calvet Orc
Hilton
Los Romeros
Paul Lombard
Estelita
J. Moreno Orc
Fajardo Orc
Nacional
Celeste Mendoza
Gina Romand
Manolo Torrente
Ana y Julio
Monica Castell
Manteca
Dancing Waters
W. Reyes Orc
Riviera
Carmen Amaya
Felix Guerrero Orc
Casino Playa Orc.
Sans Souci
Sonny Block
Coralairs
Gloria Rolando
Victor Alverez
La Serie Orc
Ortega Orc
Tropicana
Liusa Fernanda
Henry Boyer
Blanquita Varela
Daniel Riolobos
Tropicana Ballet
S Suarez Orq
Romeu Orq

SAN FRANCISCO

440 Club
Larry Winters
Geneva Valare
Leonard Dixon
Blackhawk
Cal Tjader
Easy Street
Turk Murphy
Fack's
Joan Murray
Mel Young
Skit Stanley
Tommy Conine
Fairmont Hotel
Tony Bennett
E. Heckscher Orc
Gay 90's
Bee, Ray & Ray K. Gomar
Jack Farrell
Joy Healy Dncrs 6
Wally Rose Orc
Hangover
Earl Fatha Hines Orc
Muggsy Spanier
Joe Sullivan
Hungry i
Irwin Corey
Kingston 3
Jeanne Johnson
Jazz Workshop
Mastersounds
On the Levee
Kid Ory Orc
Purple Onion
Phyllis Diller
Ronnie Schell
Betty Wilson
365 Club
Ming & Ling
Moro-Landis Dcrs
Bill Weir Orc

RENO

Golden
Freddie Bell
Joaquin Garay
Peggy Taylor
Celebrities
Harolds Club
Jo Ann Miller
Twan Trines
Novel Lords
Harrah's Club
Joe Newman
Denis & Rogers
Kings IV
Lawrence & Elliott
Shari Long
Holiday
Nick Lucas
Gaylords
Townaires
Windsors
Strollers
Noblemen
Signatures
Mapes
Ray Bolger
Barbara Heller
Muriel Landers
Skylets
E Fitzpatrick Orc.
Riverside
Lilo
Chase & Mitchell
Billy Reilly
Starlets
Bill Clifford Orc
Bob Braman 3

LAKE TAHOE

Cal-Neva
Tony Martin
Gallions
Geo. Gobel
W. Osborne Orc.
Deedy and Bill
Don, Dick and Jim
Harrah's Club
Mickey Rooney
Jerry Colonna
Bachelors
Idiots
Del Courtney Orc
Nevada Lodge
Carl Ravazza
Victor Vincent
Frank Moore Four
Wagon Wheel
Frank Moore
Bob Braman
Meri Ellen
Sylvia Greer
Knockabouts

Aquarama at Topsfield

Topsfield, Mass., Aug. 26.

Danny White's Aquarama is in as the grandstand attraction at Topsfield Fair opening Sunday (31) for week stand. The Boston-based show is to play at $1 admission, two shows a day, 14 for the week.

Last year, the same attraction grossed $18,000 for the week. Show also is booked for the Brockton Fair.

SAMMY DAVIS' STOPOVER

Denver, Aug. 26.

Sammy Davis Jr. was in Denver Sunday (24) enroute from New York to the West Coast. He performed at the American Medical Center's benefit dinner in the Cosmopolitan Hotel. Also on the program was Congressman James Roosevelt of California.

Center researches and treats cancer and respiratory sufferers.

House Reviews

Empire, Glasgow

Glasgow, Aug. 14.

Marty Wilde & His Wildcats (4), Nancy Whiskey (Freddie Harper at piano), Clifford Stanton, Two Peters, Speedcats (4), Connor & Drake, Georgette, Dorothy Reid, Bobby Dowds Orch.

Marty Wilde, 19-year-old British rock'n'roller, is yet another in the monotonous line of writhing young singers headlining at this ace vaudery. Lineup has few genuine vaude acts worthy of the name, and is of a quality that will eventually kill vaude in the U.K. if show biz toppers aren't more selective.

Wilde himself brings squeals and yells from teenagers in the gallery, but his act is lost on more adult customers. Many of his songs are indistinct. A sign of the times is his decision to place a ballad or two among the noisy numbers.

Nancy Whiskey pleases with a modest song act, with Freddie Harper at the ivories. Chirper, originally a local lass, winds first-half of layout to sympathetic reaction from small audience at show caught.

Two Peters, male and female team, is probably best act on the bill. Expert balancing brings strong mitting, and male's final leap on hands rouses gasps. Clifford Stanton's impressions range through Sir Winston Churchill to Toulouse-Lautrec, and are polished. Connor & Drake are outdated comedy twosome who ran danger of being whistled off-stage at show caught. Dorothy Reid squeezes her accordion in Scot tunes as opener.

The Speedcats, two males and two femmes, offer high-speed acro routine, including a comedy mock quarrel among themselves. Novelty item is by Georgette, a wire-walker, whose forced sexiness brings some noisy interruptions. Her oldtime fashion routine is good, and she has offbeat appeal. Bobby Dowds house orch backs okay. *Gord.*

Empress, Glasgow

Glasgow, Aug. 21.

Connie Francis, Dallas Boys (5), Fran Dowie & Candy Kane, Granville Taylor & Valerie, Gaby Grossetto, Barbour & Billie, Dennis Bros. (2), Bobby Dowds Orch.

Connie Francis, U.S. singer, tops this lightweight layout on her first and only vaude week in U.K. Singer registers pleasantly, and garners warm mitting despite smallish attendance at opening show caught. Opens quietly with "Sorry I Made You Cry," then switches to hand-clapping spiritual "Wonderful Time Up There," and segues with package of oldies, including "I'll Get By," "Melancholy Baby," "Beginning to See the Light" and "I Cried for You."

Distaffer's change of tune is dramatic. She gives out, f'rinstance, with her only rock number "Stupid Cupid," and follows, in subdued lighting, with "When You're Far From Home." Later, she warbles the Max Bygraves tune "You Need Hands," and follows false exit with her hit tune "Who's Sorry Now?" She winds strongly with "He's Got The World in His Hands." Femme, petite and brunette, is prettily garbed. Additional quota of gaiety would hypo appeal of act, however. As is, chirper scores with essential simplicity.

Dennis Ringrowe batons the resident orch for U. S. singer's act.

The Five Dallas Boys are lively rhythm merchants in song and instrumentalism, and score with "Big Man," "Lonesome Traveler," "Dreamboat" and "Book of Love." Quintet has improved by leaps since their last time around, and merits attention.

Barbour & Billie dance skilfully, male scoring on high stilts. Dennis Bros. are okay opening dance duo. Granville Taylor, assisted by partner Valerie, dispenses drinks in cocktail-bar magic, and Gaby Grossetto juggles conventionally. Fran Dowie & Candy Kane offer their w.k. comedy crosstalk in travesty of Western style, and Dowie himself does a commendable single act in comedy. *Gorm.*

New Acts

ROBERTO IGLESIAS & BALLET ESPANOL (16)
Dance, Song
90 Mins.
Fontainebleau, Miami Beach

This is first nitery appearance in a stateside cafe for Roberto Iglesias and his talented troupe, but they've played U.S. concert.

Moving this many-peopled ballet-styled offering into class bistros is a good idea for its novelty alone, albeit the run of clubs or cafes with large enough layouts to accommodate the set-piece and traveller-curtained staging might be limited. It's also strictly for areas where there's an audience that'll go for a Latin ballet in a night club. In the posh La Ronde of this biggery, they're a hit. A 90-minute click rundown of authentic flamenco, pase doble, zapestado and other forms of the gypsy-Spanish-Galician song and classic dances comes off to sustained plaudits from the crowds. Worthy of note is booking of the company for a two-week run, where normal summer policy here is for a one-week stand for a package. The thinking was smart—the fine work of the troupe is strictly a word-of-mouth, building biz.

Iglesias and his group work throughout with authenticity. There's no trace of the flamboyant, more commercialized forms of the flamenco and other Latin dance excerpts in their patternings. Withal, it remains colorful, a balanced blend that keeps interest mounting throughout. The 11 numbers contained are culled from various sectors of Sp[illegible] Choice items: Iglesias and Rosa[illegible] Galan, a trim, fiery little senorita in a gypsy love dance interp; Ana Mercedes in a solo spot, almost stealing the proceedings with an Andalusian dance to soft, and beautifully worked out self-accomp on castanets, with a fine assist from Marina Alonzo, who rates bows for her overall piano guidance of the troupe.

Vocal end is in same class of the expert dance offerings with Pepe Segundo playing an integral part in several numbers, notably in a gypsy love poem interp with Iglesias and Rosario Galan. Maria Fabregas takes on the contralto solos and backgrounds in excellent manner. Troupe of 16 works out exciting and colorful Galician folk dance and a sock finale—a "jota ansotana" that takes on ritual overtones in a procession theme that bears not of religious fervor. It's also distinctively costumed in the custom of the region, from which the whole is taken, and winds the company into thunderous palm payoff.

Iglesias is the star throughout. His solos, tandem and group leads spark the overall air of authenticity.

The La Ronde stage was reworked for the offering, with Sacasas and his fine orch moved to the side of the room to accomp ably for the engagement. Any spot contemplating booking of the troupe will need a full apron fairly deep backstage in order to accommodate the intriguing set-pieces and traveller-curtains utilized to add optimum eye-appeal to the smooth staging. Iglesias and his company are also a bet for the video variety and spec circuit. *Lary.*

SUZANNE NICOLE
Songs
18 Mins.
Gatineau, Ottawa

Tall, blonde, zip-stacked looker, Suzanne Nicole works a socko thrush stint that covers several tune slots. Onetime opera-concert chirper, femme switched to pops and the nitery circuits about a year ago and, while her chores are mainly in the pop category, she showcases her concert ability at least once each show. Canary handles all her songs capably and adds to impact with clicko arrangements and classy gowning and staging.

Stanza is solid for any sight and/or sound medium; should be an okya item for disking. *Gorm.*

RONNIE SCHELL
Comedy
17 Mins.
Purple Onion, San Francisco

Ronnie Schell is a quick-witted young comic on the basement bistro circuit who has to learn not to throw away some of his best lines.

He comes on straight, then goes into bits showing a cowboy film actor and an Indian film actor, does a hilarious parody of a Presidential cabinet meeting and winds up act with its weakest segment, miming to a record of "Be My Love."

He is a fine, rubber-faced comic but evidently has worked out enough material of his own so that he doesn't have to depend on miming for effect. The trouble is that he hasn't yet mastered the timing of some of his own material, with result that audience misses some of his funniest asides. A study of Bob Hope or Mort Sahl, both masters of the aside, might help remedy the timing difficulty.

Schell also has to be careful not to throw too much swish into act and has to hone his political gags a trifle more delicately (the dividing line between comedy and sadism is very fine), though the cabinet meeting is his most effective bit. Record bit simply tends to be offensive.

Despite all this, he has a nice chance because he seems original and bright. *Stef.*

RICKI COVETTE
Exotic
14 Mins.
Chaudiere, Ottawa

Billed as six-feet-eight, exotic Ricki Covette has a solid gimmick in her unusual height which is probably an inch or so within billing. But she doesn't leave it at that. Nicely-stacked blonde looker, femme dresses the stanza with class for lavish effect and plenty savvy goes into the staging. Setting is boudoir and stint is lighted for clicko impact. Gowning (when present) and props, including a bubble-machine "shower," are slick.

Stanza will inevitably be compared to Lili St. Cyr's w.k. boudoir routining but with long-stemmed Miss Covette working it the returns will be big. Solid for nitokay item for disking. *Gorm.*

AGVA Censure

Continued from page 53

within is growing, Bright's control of the governing apparatus is figured to stymie any outburst.

The action against Valentine was delayed for four weeks after a lengthy debate. Valentine, currently in rehearsal for a stock production of "Oh Captain" in which he recently played on Broadway, was given a four-week delay to Sept. 22. Board originally wanted to suspend all of Valentine's union rights except the right to work, but reconsidered and accepted Valentine's request for a delay.

Censure of Miss Singleton marks the second time that a communication to the union brought such action. Miss Singleton in her first major letter to the union stated that she would not serve as chairman of the Mexico convention because she wasn't properly elected, and she attacked Bright's "one-man rule."

Morty Gunty

Continued from page 1

was ever written. How are you gonna come up with something new for those guys?

"It's a real dilemma—a tough thing to figure. You do old jokes and the critics pan you. You get the sophisticated nods but bomb with the audience and the boss is sore. A nitery or summer hotel owner doesn't care if you stand on your head and whistle.

"He has a $75 comic on Thursday who tells every old gag in the book and has the people rolling off the chairs. You come up on the weekend for $300 and he expects you to be four times as funny. It's a case of simple arithmetic as far as he's concerned."

Critics are inclined to overestimate their audiences, Gunty told the interviewer. "Audiences are people who come out once or twice a year for a big night. They like what they know. Trade stuff and private gags go over their heads. There is no nitery audience, anyway. Now it's all banquet business.

"Once you get away from a couple of big cities, the customers are completely different. For that matter, they're different in the Camden and Valley Forge tents and they're only 30 miles apart."

Les Paul & Mary Ford booked for the Houston National Auto Show to be held Nov. 29 to Dec. 7 at Sam Houston Coliseum.

Where There's a Will There's a Way For D.C. Theatre Guild Subscribers

BY LIZ CARPENTER

Washington, Aug. 26.

"To my beloved daughter and son, I do herby bequeath my two Theatre Guild seats, which I have held these many years."

More than one Washington will as read that way. As a result, many of the same families of the city's "cave dweller set" are warming the same seats at Theatre Guild subscription shows, particularly opening nights and first Wednesday matinees.

"Tried and true Theatre Guilders often will their seats to their descendants," says Bess Davis Davis Shreiner, the Guild's managing director of the Washington area for the last 22 years. Miss Shreiner recognizes such bequests, and she observes, "It is not unusual to have third-generation subscribers."

The wills aren't so bad to cope with—it's when there isn't a will, or even a cold body, that the situation often becomes "disgraceful and scandalous," the Guild representative confesses. "We had a terrible time about one poor lady who hadn't even died yet. Three of her friends called, each claiming that she was sure that dear 'Maude' would want her to have the choice seats when she passed on."

Between such bizarre problems as these, Miss Shreiner is doing a booming business for the coming Guild season, with a record number of members for this time of the year. Last year, the Guild had 9,000 members. "There are already 6,500 renewals, which is astounding," she reveals. "On the basis of this, I guess there will be

(Continued on page 62)

Coward and Vivien Leigh Disagree Over His 'Lulu'; Maybe She'll Produce It

London, Aug. 26.

Noel Coward and Vivien Leigh differ about the merits of his new play, "Look After Lulu," but there's not likely to be any animosity about it. The playwright is dissatisfied with the piece. The actress loves it.

Miss Leigh would like to present "Lulu" on Broadway, appearing in it herself, possibly on an alternate-night basis with "Duel of Angels," the Jean Giraudoux-Christopher Fry comedy in which she's currently costarring with Claire Bloom at the Apollo Theatre here. She is agreed to do "Duel" in New York next year, but must first fill two picture commitments.

Despite Miss Leigh's enthusiasm for the play, Coward is unhappy over "Lulu," which he adapted from "Occupe-toi, Amelie," an old French farce. "It was frightfully difficult to translate," he explains. "So many of the French jokes are lost in English."

Off-B'way 'Dark of Moon' Had About $25,000 Loss

The off-Broadway revival of "Dark of the Moon," which folded last May after running a little more than two months at the Carnegie Hall Playhouse, N.Y., is figured to represent a loss of about $25,000. That's the amount invested in the Temple Productions presentation.

Listed as general partners in the venture in a published limited partnership agreement were Kathleen Innes Crowe, Randolph Crowe, Lister Hayward and Jacob Craig Johnson Jr., all of New York. The Crowes were also involved as limited partners, with a combined $22,500 investment. The remaining $2,500 was put up by Viola W. Bernard, also of New York.

Crazy Gang Switching To Once-Nightly Shows

London, Aug. 26.

As a concession to the advancing years of the members of the comedy troupe, the next Crazy Gang revue at the Victoria Palace will be given only once a night instead of twice-nightly, as formerly.

The show, which producer Jack Hylton is titling "Clown Jewels," will open late in the fall.

Joe Jefferson Plaque Stolen from Philly Site

Philadelphia, Aug. 26.

A 20-inch-square bronze plaque, commemorating the birth in 1820 of the Joseph Jefferson, the noted actor, has been stolen from the spot at 6th and Spruce Sts., where it has been fastened for 62 years. A chain store now occupies the site.

The plaque, with a brief history of Jefferson's career, quoted the toast from "Rip Van Winkle," his outstanding role. "Here's your health and your family's," it read, "may they live long and prosper."

New Watergate Closing, London

London, Aug. 26.

The New Watergate Theatre Club is closing Saturday (30) after nearly two years at the Comedy Theatre. It has 68,000 members who, for 70c annual subscription, have been able to see controversial plays not requiring the sanction of the Lord Chamberlain.

The club previously operated at small premises. It found that it could not compete with other West End theatres when it had to rely on merely the support of club members.

The New Watergate will continue to be associated with a number of West End productions, and club members will be able to buy tabs at reduced prices. The club brought "A View from a Bridge" "Tea and Sympathy" and "Cat on a Hot Tin Roof" to the West End. All three had been banned by the Lord Chamberlain for public performance.

(The initial popularity of the New Watergate policy of presenting controversial plays in the Comedy Theatre in the West End was at first regarded as promising success for the project, which was understood to have been backed by Hugh Beaumont, head of H. M. Tennents, London, and Roger L. Stevens, of the Playwrights Co. and Producers Theatre, N.Y.

(There was widespread feeling that, by making something of a mockery of the "private performance" angle, the plan might bring about some modification of the Lord Chamberlain's censorship power over the British stage.—Ed)

GLENNA SYSE CRITIC FOR CHI'S SUN-TIMES

Chicago, Aug. 26.

Glenna Syse, second-string critic for the Chicago Sun-Times since 1954, succeeds Herman Kogan as the morning gazette's drama editor. Kogan, now on vacation, joins the Encyclopedia Britannica next week as director of company relations.

Miss Syse becomes drama and ballet reviewer, while Hoke Norris, a rewrite man, takes over Kogan's other chore as books editor. Norris, author of the novel, "All the Kingdoms of the Earth," and numerous short stories, was once a theatrical pressagent in North Carolina.

Before becoming Kogan's assistant, Miss Syse reviewed films and television for the Seattle (Wash.) Times, and earlier worked for the Regina Leader-Post in her hometown of Regina, Saskatchewan. She is the wife of Norm Syse, news writer at CBS, Chicago.

Karl Schell Opens New Theatre in West Berlin

Berlin, Aug. 19.

Karl Schell, actor-producer brother of actress Maria Schell and actor Maximilian Schell, has opened a new theatre in West Berlin. The 400-seat house, tagged Kammerspiele, is located in the new Congress Hall in the Tiergarten. It was designed by American architect Hugh Stebbins and built with the aid of American funds.

A repertory company is operating at the house.

They Went Thataway

Russian tourist Ivanov had some trouble understanding what the Broadway musical, "Say, Darling," was all about. However, according to United Press he finally figured out the plot in Soviet terms, as follows:

"At first everything goes wrong because everyone acts individually. Then they get together in a collective and everything is set right."

$110,000 Advance On London 'Mame'

Landon, Aug. 26.

"Auntie Mame" will open with the biggest advance for a straight play in London history. A fortnight before its scheduled opening Sept. 10 at the Adelphi Theatre there was over $110,000 in the kitty, including almost $100,000 in advance guarantees from ticket brokers over a 15-week period.

The boxoffice opened July 28 and direct sales at the counter and by mail order have exceeded $14,000. Additionally, upwards of $11,000 has been received for a trio of charity preview performances. The theatre has a weekly capacity of just under $22,400 for eight performances, including standees. The production, which is to be presented by David Pelham, stars Beatrice Lillie in the role created on Broadway by Rosalind Russell.

Apart from Broadway musical imports, London shows rarely have advance sales of over $40,000, and even those are normally for productions with such stars as Laurence Olivier, John Gielgud, et al.

Cleve. Play House Going Equity After 42 Years; Ford Grant is the Key

Cleveland, Aug. 26.

The Cleveland Play House, one of the best known regional theatres in the country, is going Equity. After 42 years of non-union status, the operation will launch its new season next month under the jurisdiction of Actors Equity. The union had been trying to organize the community theatre for years, but it took a $130,000 Ford foundation grant to the Playhouse to break the ice.

Under the grant, 10 actors and five actresses have been awarded three-year acting fellowships as resident company members of the former community theatre. The switch to Equity status was made to enable 15 members of the union to join the company.

Equity's contract with the Play House places it in the category of a Z stock operation, which covers the smaller setups. However, the situation with the Play House is unique in that it's the only stock outlet that is guaranteeing performers 36 weeks of work a year. That's spelled out in the Ford grant for the 15 performers and covers the next three seasons.

The minimum salary at the Play House for the 15 is also higher than that required for Z companies. The regular minimum is now $60 and moves up to $62.50 next April 1. The minimum for those employed at the Play House under the grant is $60 weekly during the first year and $70 weekly the second year.

During the third year, the actors are to be featured in a production that will tour middlewestern cities under the joint auspices of the Ford Foundation and the Play House. At that time the salaries for the 15 are to be equal to the then prevailing minimum for road tours. Incidentally, in line with the switch to Equity, it's now possible that the Play House may book name performers for guest shots.

Irish Group to Tour-

A tour of the U. S. by the Irish Repertoire Theatre of Dublin is planned for this season under the production auspices of Edward B. Shanley, a New Yorker.

It'll mark the troupe's first tour outside the United Kingdom.

Paul Morrison will be responsible for the set and lighting design for "Make a Million."

Hint Settlement of Press List Row, But Shuberts Keep Out-of-Town Ban

The Shuberts are apparently ready to modify their recent action in reducing the first and second-night press lists for shows playing their Broadway theatres. However, they are believed refusing to budge on their refusal to allow press seats for out-of-town critics and drama editors visiting New York.

At a meeting last Thursday (21) with members of the pressagents chapter of the Assn. of Theatrical Pressagents & Managers, Shubert executive Leonard Sang reportedly agreed to concessions in the first and second-night list. Everyone present agreed not to reveal what took place at the session, however, and in any case, it's figured nothing conclusive can be decided in the absence of John Shubert and his father, J. J. Shubert, head of the firm. They are in Europe.

Subject to John Shubert's anticipated approval, the difficulty over the first and second-night list can be worked out to the satisfaction of virtually all the pressagents. Almost all chapter members attended the confab, and they unanimously approved the proposed new setup.

From what can be pieced together, it appears likely that if the modified list is approved by John Shubert the entire pressagent group will try to have it adopted as official for all theatres, independent as well as Shubert-operated. All publicists would agree to abide by the new list, with the idea of thereby being better able to resist the endless requests for additions, especially at premieres.

The entire settlement agreement awaits John's return from Europe, or sometime later when his father

(Continued on page 61)

Dallas Building Theatre By Frank Lloyd Wright

Dallas, Aug. 26.

City officials have issued a permit for the construction of a 400-seat playhouse designed by Frank Lloyd Wright for the Dallas Theatre Center. Robert D. Stecker heads the group, which has a $300,000 fund for the project.

The theatre will be allied with the drama department of Baylor Univ. in Waco.

'Lady' 40G Flop After Pic Sale

The scheduled Broadway closing next Saturday (30) of "Who Was That Lady I Saw You With" will leave the production with an estimated deficit of $40,000. That includes revenue due the show as its 40% share of the basic income on the sale of the film rights to Columbia Pictures for $350,000, plus a percentage of the profits.

As of a July 19 accounting, the deficit on the Leland Hayward production was $164,034, exclusive of bonds, which are recoverable when the play closes. In the ensuing five weeks since the audit, the Norman Krasna comedy has had four apparently losing or breakeven frames and one profitable stanza.

Since the production was capitalized at $137,500, the deficit reflected in the accounting represented an outlay of $26,534 above the amount contributed by the backers. Such additional coin is normally the first to be repaid from any income. The production's share of the film revenue, after deduction of 10% commissions, should come to $126,000.

That means that after repayment of the additional coin raised, the backers will get back about $100,000 or nearly 73% of their investment. That's providing the comedy makes enough profit this week to cover closing expenses.

The original production cost was $157,903. The out-of-town losses and preliminary New York expenses brought the outlay, as of the Broadway opening, to $191,579. Throughout the 26-week Broadway run, Hayward has taken either 1% or a ½% of the gross as a producer's fee.

As of the May 19 audit, Krasna, who received a $10,000 advance, to be refunded when the cost of production was recouped, had had waived royalties totaling $20,595. Of that amount, $12,337 was to be paid him when production costs were recouped.

SHAFFNER 'TOBY' SHOW CLICKS IN MISSOURI

Vandall, Mo., Aug. 26.

The Neil Shaffner Players' "Toby and Susie" tent show played here last week, 12th for the travelling repertory troupe for 1958. Business was very good locally. Seven additional weeks, all in Missouri stands, are booked at, respectively, Paris, Mexico, Centralia, Macon, Green City, Unionville and Kahoka. The portable theatre then hies to winter quarters at Sarasota.

During the appearance here the company was visited by novelist-playwright Joseph Hayes ("Desperate Hours" and "Hours After Midnight"). Also present on assignment was George Eels, amusement editor of Look Magazine.

Plan Meals-Plus-Show At London Art Theatre

London, Aug. 26.

The Arts Theatre Club will inaugurate an "eat-drink-and-see-a-play" policy Sept. 16, with the opening of the Tennessee Williams' double-bill, "Garden District."

Members, now numbering 20,000 may get a stall seat for $1.20, and a three-course meal, with a glass of wine and tip, for another $1.50. The meal may be eaten either before or after the show.

Payoff Settlement Of Gar Kanin-Max Gordon 'Yesterday' TV Dispute

A dispute between Garson Kanin and Max Gordon over the payoff from the television rights to "Born Yesterday" has been settled. The compromise calls for Kanin to pay $8,500 of his reported $50,000 author fee to Gordon, who produced the comedy originally on Broadway in 1945-46. The case had been due to go to arbitration soon.

The issue involved interpretation of two contracts, one the original agreement for Gordon's legit production, the other the sale of the screen rights to Columbia Pictures. A clause in the film deal forbid any stock presentation for seven years.

That voided Gordon's subsequent share of the comedy's subsidiary rights, Kanin claimed. However, the seven-year stipulation represented merely a hiatus, Gordon argued, and his participation in the subsidiary rights resumed upon expiration of the seven-year period covered by the film deal.

Judy Holliday scored a personal success in the original stage version of "Born Yesterday" and became a star on the basis of her performance in Columbia's film edition. Mary Martin played the role in the telecast.

Trio Have New Theatre At Black Mountain, N.C.

The new Silo Circle Playhouse, Black Mountain, N.C., is being operated by Dale Meador, Tinka Crawford and Norman Kean. Meador is a member of David Marshall Holtzmann's New York law firm and has managed Holtzmann's Cape Cod Melody Tent, Hyannis, Mass. Miss Crawford was formerly on the television production staff of Denver Univ. and Kean has stage-managed several Broadway productions.

James Rumley, of the Virginia Museum of Art, Richmond, is resident stager. Kean, incidentally, is directing several plays this summer at the Straight Wharf Playhouse, Nantucket, Mass.

Sylvia Drulie, production associate on "Music Man" and "West Side Story," returned over the weekend from vacation in Italy and Spain.

Elliot Norton Writes

Actress Has Greatness

OF THE THEATER'S younger stars, Geraldine Page is one of those most likely to take over, eventully, the mantle of greatness worn now by Helen Hayes, by Katharine Cornell and by Lynn Fontanne. She has had little luck in finding great parts, but she has done commendably with what has been offered and on the summer theater circuit now she is acting on a high level of excellence.

"Separate Tables," the two short but trenchant dramas of Terence Rattigan give her two chances to show in a single evening the variety and honesty of her acting, and to demonstrate that she can transform herself into characters that bear little resemblance to one another or to Geraldine Page. This is a rare gift.

Most actors of this theatrical era change costumes and stage names but not much else from one part to the next. The mark of their own personality is often stronger than that of the character they aim to play.

* * *

ALTHOUGH she is young, Miss Page is in the older tradition. In "Separate Tables" she presents on the stage not Geraldine Page, but a pair of Englishwomen who are totally dissimilar in appearance and in almost all other possible ways. She makes each of them live as an individual, shows how they live and what they feel and then finally drops them, to become Geraldine Page again, after the final curtain. This is real acting.

The first woman in "Separate Tables" is a divorcee, handsome and glamorous, a former model who has had many men at her beck and two of them for husbands. But hers is the kind of beauty that fades fast and now, at 40, she is showing her years a little; and now, having driven both husbands out of her life by selfishness she has come to find the first; for he loved her in his violent fashion, and she is now desperately lonely.

Miss Page wears a flashy red wig and a slinky black gown to play this woman of fashion. She walks with the studied grace of a model. When she sits on a chair or curls up on a sofa, her movements exhibit her charms.

Her voice is small and high and artificially sweet. She laughs and smiles self-consciously, like a woman who is aware that men admire her. Miss Page makes apparent at every moment, in every movement, that she is essentially shallow, dreadfully vain and accustomed to being spoiled by men.

* * *

BUT THIS IS the surface picture. Under the pose and the posturing, the woman is frightened. The glamor is wearing off. Youth has begun to drop away with terrifying speed, as it does with some unlucky women. The men who used to run after her and, more important, submit to her whims and tricks are bored now. She is alone.

Miss Page carries the character along to self-revelation on a path of absolute truth. When the divorcee begins to break down, the actress drops the tricks of voice and movement. When she speaks now the false sweetness is gone and her eyes are now those of a woefully lonely and frightened woman.

When she tells the man who still loves her and whom she had badly treated, "I need your help," she speaks very softly and you know from the way she says it that the bravado and the falsehood are gone now, and this is the truth.

* * *

IN THE SECOND part of "Separate Tables," Miss Page appears as a totally different character. She is now a simple spinister of 32, the patient and frightened victim of a possessive mother. The red wig is gone. So has everything else.

This girl is meek and timid and dreadfully plain, with pale blonde hair tied in a knot. She follows with quiet patience whatever her ruthless mother says, sits hunched over like a bookworm, stares intently when she is not wearing her glasses. She stands and moves like a woman afraid, and when she hears revolting news, her pale face seems to become ashen.

In a crisis, this girl finds herself, and that means finding inner strength to help a man who needs her aid. That also means throwing off the cold hand of her mother. Miss Page acts with a great feeling for detail in this scene. Each word and each movement is expressive. You are caught up in the girl's anguish. You feel her pain and you want with all the force in your being to see her find the strength she needs.

This is first-rate acting, and first-rate acting is rare and most commendable.

GERALDINE PAGE

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Stock Reviews

Edwin Booth

La Jolla, Cal., Aug. 28.

La Jolla Playhouse (Lamont Johnson, producer) presentation of three-act drama by Milton Geiger; staged by Jose Ferrer; scenery and lighting, Zvi Geyra; costumes, Edith Head. Stars Jose Ferrer, Lorne Greene. At La Jolla (Cal.) Playhouse, Aug. 25, '58; $4.40 top.

Junius Brutus Booth Sr. ..... Jose Ferrer
William Winter ..... Lorne Greene
Edwin Booth ..... Jose Ferrer
John Wilkes Booth ..... Robert Geiringer
Edwin Booth as Young Man ..... David Garcia
Junius Booth 4th ..... Edgar Barrier
Asia Booth ..... Marion Ross
Mary Devlin ..... Patricia Kane

Jose Ferrer has put together an undeniably captivating piece of theatre in this stock tryout at the La Jolla Playhouse, preliminary to a regular tour and Broadway presentation in partnership with the Playwrights Co. In its theatricality the new Milton Geiger play is a winner.

There are problems of dramaturgy to be solved before "Edwin Booth" is ready for Broadway. At present its theatrical brilliance, along with Ferrer's soaring performance in the title role must compensate for basic dramatic defects. With revisions and the addition of unifying elements, the show should make the grade. The fundamental values are there.

"Edwin Booth" is essentially biographic, in the style of the "This Is Your Life" television show, with a narrator holding the book. Booth's life had both sadness and triumph, and a running theme of impending tragedy. All this needs to be presented with more definition and impact.

But the play has the advantage of the author's gift with words, both in dialog and narrative. The fact that numerous Shakespeare passages are spouted doesn't detract, either, and it's rewarding to hear lines articulated for their own sake.

The performances are in the grand manner. Ferrer does a superb job as the ill-fated trouper with so many crosses to bear. Also, his staging is first class. Lorne Greene has authority as the narrator, in the person of William Winter, the New York drama critic of the period.

Robert Geiringer, despite occasional heavy-handedness, has the proper dash and zeal for John Wilkes Booth. Others who contribute ably include David Garcia, Edgar Barrier, Patricia Kane and Marion Ross.

The setting and lighting by Zvi Geyra are ingenious and helpful.

Six Days to Live

Spring Lake, N.J., Aug. 20.

Ivy Tower Playhouse presentation of three-act melodrama by James Gordon; staging, Terese Hayden; setting, Jerome Liotta. Stars Scott Brady. At Ivy Tower Playhouse, Spring Lake, N.J., Aug. 18, '58; $3.65 top.

Jeff Cornell ..... Peter Brandon
Paul Rudd ..... Philip Kenneally
George Lucas ..... John Heldabrand
Nicky Banta ..... Paul E. Richards
Mrs. Kay Douglas ..... Monica Lovett
Mrs. Laureen Lucas ..... Carol Brooks
Peg Norton ..... Jane Huszagh
Fern Standish ..... Averil Logan
Dr. John Smith ..... Paul Lilly
Mark Douglas ..... Scott Brady

"Six Days to Live," a confusing psychological murder meller by James Gordon, was suggested by a situation in "Shadow of Madness," a novel by Hugh Pentecost, a pseudonym for Judson Phillips. There's a fair amount of suspense in the piece, but it's so vague and cloudily written that interest wavers.

While variations of Gordon's plot are familiar, both on Broadway and in films, it's difficult to see how even a major rewrite could remove the ambiguity from "Six Days" and improve its theatrical prospects. For, in an attempt to divert suspicion from the real culprit, so many motives have been tossed into the yarn that the issue becomes obscured.

The play concerns a young lawyer who's been blackmailed for six years, invites eight suspects to his Canadian Rockies hunting lodge and threatens them all with death unless the culprit is exposed. A criminologist conveniently enters and comes up with the solution—but not before a woman is murdered and many sides of dialog have been uttered.

Scott Brady, who's been touring the summer silos in "Detective Story," is a menacing figure as he cows the suspects with a submachine gun. But the part is no test of his ability, for he's frequently offstage and the role of the criminologist is a meatier one. This is portrayed in mechanical fashion by Paul Lilly, who must painstakingly explore everyone's relationship with the lawyer in an effort to clear up the situation.

Faring somewhat better than the principals are Monica Lovett, as the wife who hates the lawyer because he doesn't want children; Carroll Brooks, forthright and attractive as a jilted blonde, and Paul E. Richards, frequently amusing as the comedy relief. Some others of the cast are inaudible at times, as is the star.

Terese Hayden's staging reflects the unyielding material, but Jerome Liotta's hunting lodge set, complete with picture window, fireplace and bar, is a bright element. *Gilb.*

Show Abroad

A Hatful of Rain

London, Aug. 12.

Andrew Broughton & Anthony Knowles revival of London Studio Production of three-act (five scenes) drama by Michael V. Gazzo. Staged by Al Mulock. At Princes Theatre, London, Aug. 11, '58; $2.50 top.

John Pope ..... George Coulouris
Johnny Pope ..... Peter Boretski
Celia Pope ..... Jennifer Phipps
Mother ..... Irvin Allen
Apples ..... George Eugeniou
Chuch ..... Daniel Moynihan
Polo Pope ..... James Douglas
Putzki ..... Joy Webster

The front of house billing for this revival of the Broadway drama stresses "the Method," rather than the play itself. "A Hatful of Rain," presented at the same theatre less than 18 months ago, has been brought back by the London Studio and directed by Al Mulock, who appeared in the original West End presentation. This production suffers by the inevitable comparison.

As the earlier version of Michael V. Gazzo's powerful drama is still reasonably fresh in the mind, the contrast between the editions is easy. Although the original show failed to pay its way, it impressed by its dramatic force and powerful content. This time it loses much of its emotional impact and evokes audience giggles at what should have been the most dramatic moments.

But by far the worst feature of this production is the inaudibility of some of the characters, particularly Peter Boretski as the dope addict. This tends to impose a strain on the audience and makes it tough for anyone unfamilar with the play to follow the action. By comparison, also, Irvin Allen's interpretation of the dope peddler lacks the power with which Mulock himself gave the role.

George Coulouris, who played the father in the original version, repeats his part with familiar accomplishment and there is a worthwhile performance by James Douglas as the dope addict's brother. Jennifer Phipps has little life as the pregnant wife and Joy Webster hardly has a chance as the rich dope fiend.

The decor is strangely conventional except for the use of a ladder dangling from the flies, which stops about eight feet from the stage and is used for some of the early entrances. *Myro.*

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Barns Sprinting to Season Finale; Julia Meade SRO $8,080, New Hope

After a generally disappointing summer, trade in strawhat field has been perking a bit in recent weeks, and such spots as the Corning (N.Y.) Summer Theatre and the Spa Theatre, Saratoga, N.Y., may wind up with their best season totals in some years. As before, the two Stratford Shakespeare Festivals, in Connecticut and Ontario, are booming.

Estimates for Last week

Parenthetical designations for stock are the same as for the road, except that (TS) indicates Touring Show and (LP) indicates Local Production. Engagements are for single week unless otherwise noted.

Outdoor

INDIANAPOLIS

Starlight Musicals ($3; 3,050; $36,000). **Can-Can** (MC-LP), about $28,500 for the final and best week of the season. Previous week: **Naughty Marietta,** $16,800.

KANSAS CITY

Starlight Theatre ($4; 7,600; $70,000). **Most Happy Fella** (MD-LP) (1st wk), about $49,000. Previous week: **Guys and Dolls** (Frankie Laine), $57,000. Current: **Most Happy Fella,** as season finale.

ST. LOUIS

Municipal Opera ($4; 11,937; $95,000). **Oklahoma** (MD-LP) (Helen Gallagher), season finale, estimated $37,000. Previous week: **Hansel and Gretel** and **Nutcracker Ballet,** $40,000.

Tents

CHICAGO

Edgewater Beach Playhouse ($3.95; 950; $23,500). **Uncle Willie** (C-TS) (1st wk) (Mensaha Skulnik), house record at $23,083 for eight performances. Previous week: **Kind Sir** (Ann Sheridan), $12,500 for seven performances. Current: **Uncle Willie,** season finale.

Highland Park Music Theatre ($3.90; 1,500; $31,500). **Boy Friend** (MC-LP) (1st wk), estimated $18,600. Previous week: **Brigadoon,** $16,300. Current: **Boy Friend,** season finale.

Tenthouse Theatre, ($3; 1,400; $21,750). **Hole in the Head** (C-TS) (Hal March), estimated $12,800. Previous week: **No Time for Sergeants,** $11,000. Current: **Papa Is All,** season finale.

CINCINNATI

Cincinnati Summer Theatre $3.50; 1,350; $16,000. **Matchmaker** (C-TS) (Lyle Talbot, Ann B. Davis), new house record and first profitable week of the season, $14,800. Show is currently at the Cherry County Playhouse, Traverse City, Mich., and is being sought for a four-week stand in Las Vegas.

DETROIT

Music Circle ($3.30; 1,686; $31,400). **Rose Marie** (OP-LP), about $11,600. Previous week: **Most Happy Fella,** $11,300. Current: **Where's Charley,** season finale.

INDIANAPOLIS

Avondale Playhouse ($2.50; 1,000; $12,000). **Chalk Garden** (D-LP) (Frances Farmer), $6,500. Previous week: **Goodbye, My Fancy** (Irene Hervey), $9,500. Current: **Light Up the Sky** (Corine Calvet).

PHILADELPHIA

Playhouse in the Park ($3; 1,436; $26,000). **Middle of the Night** (D-TS) (Sam Levene), nearly $22,100. Previous week: **Triple Play** (Jessica Tandy, Hume Cronyn), house record, $23,848. Current: **Hole in the Head** (Hal March).

WALLINGFORD, CONN.

Oakdale Musical Theatre ($4.80; 2,150; $47,000). **Burlesque** (CD-TS) (Dan Dailey), about $30,100. Previous week: **Porgy and Bess** (Cab Calloway), $33,000. Current: **Oh, Captain** (Denise Darcel).

Large Hardtops

DALLAS

State Fair Music Hall ($3.75; 4,120; $73,500). **King and I** (MD-LP) (1st wk) (Jan Clayton), over $37,800. Previous week: **Most Happy Fella,** $40,500. Current: **King and I,** season finale.

DETROIT

Northland Playhouse ($3.85; 1,000; $21,000). **Tonight at 8:30** (C-TS), about $13,500. Current: **Visit to a Small Planet** (Bert Lahr).

STRATFORD, CONN.

Shakespeare Festival ($5; 1,453; $45,000). **Hamlet - Midsummer Night's Dream-Winter's Tale** (Rep-LP) (10th wk), nearly $43,100. Previous week: same repertory, house record, $43,631. Current: same.

STRATFORD, ONT.

Shakespeare Festival ($5; 2,196; $61,912). **Henry IV-Much Ado About Nothing-Winter's Tale** (Rep-LP) (9th wk), nearly $54,500. Previous week: same repertory, $58,-100. Current: same.

Smaller Hardtops

CHICAGO

Drury Lane Theatre ($3.50; 485; $9,800). **Oh Men, Oh Women** (C-TS) (1st wk), estimated $8,700. Previous week: **Spider's Web** (Jan Sterling), $9,000. Current: **Oh Men, Oh Women.**

Hinsdale Summer Theatre ($3.50; 838; $15,000). **Light Up the Sky** (C-LP) (2d wk) (Denise Darcel), about $8,800. Previous week: same show, $6,500. Current: **Waltz of the Toreadors** (Claude Dauphin).

CORNING, N. Y.

Corning Summer Theatre ($3; 611; $10,500). **Champagne Complex** (C-LP), nearly $4,500. Previous week: **Visit to a Small Planet,** $3,500. Current: **Boy Friend,** season finale.

EPHRATA, PA.

Legion Star Playhouse ($2.50; 490; $7,000). **Inherit the Wind** (D-TS) (Walter Abel), about $5,500. Previous week: **Reluctant Debutante** (Sloan Simpson), $5,000. Current: **All About Love** (Wendie Barrie).

IVORYTON, CONN.

Ivoryton Playhouse ($4.40; 650; $15,500). **Night Must Fall** (D-TS) (Van Johnson), about $10,800. Previous week: **Damn Yankees,** $8,900. Current: **Happiest Millionaire.**

MILLBURN, N. J.

Paper Mill Playhouse ($3.90; 972; $18,500). **Separate Tables** (D-TS) (2d wk) (Basil Rathbone, Geraldine Page), over $11,700. Previous week: same show, $12,000. Current: same, and has been extended a fourth week through Sept. 6, then plays a return date at New England Mutual Hall, Boston.

NEW HOPE, PA.

Bucks County Playhouse ($2.50; 432; $7,818). **Boston Love Story** (D-T-LP) (2d wk) (Julia Meade), new house record for regular eight performances, $8,080. Previous week: same show, $7,173. Current: **Frenzy of Peace and Quiet.**

NYACK, N. Y.

Tappan Zee Playhouse ($4.40; 600; $16,000). **Damn Yankees** (MC-TS) (1st wk), estimated $7,300. Previous week: **House on the Rocks** (Tallulah Bankhead), $10,000. Current: **Damn Yankees.**

OLNEY, MD.

Olney Theatre ($3.50; 650; $10,-000). **The Enchanted** (D-LP), season finale, over $5,900. Previous week: **Under Milk Wood,** $10,100.

SARATOGA, N. Y.

Spa Theatre ($3.85; 594; $11,500). **Third Best Sport** (C-T-TS) (Celeste Holm), about $10,700. Previous week: **Cat on a Hot Tin Roof** (Diana Barrymore), house record, $11,831. Current: **Holiday for Lovers** (Don Ameche).

WESTPORT, CONN.

Country Playhouse ($4.40; 761; $17,500). **Inspector Calls** (D-TS) (Cedric Harwicke, Melville Cooper), estimated $13,000. Previous week: **Visit to a Small Planet** (Bert Lahr), $10,000. Current: **Third Best Sport** (Celeste Holm).

WILLIAMSTOWN, MASS.

Adams Memorial Theatre ($3; 479; $6,000). **Bus Stop** (CD-LP), about $3,800. Previous week: **Matchmaker,** $5,400. Current: **Cyrano.**

Touring Shows

(Aug. 25-Sept. 7)

At the Grand (tryout) (Paul Muni)—Curran, S.F. (25-6) (Reviewed in VARIETY, July 9, '58).

Auntie Mame (Eve Arden)—Biltmore, L.A. (25-6).

Auntie Mame (Constance Bennett)—Shubert, Det. (25-30); Erlanger, Chi (3-6).

Auntie Mame Sylvia Sidney)—Locust, Philly 1-6).

Edwin Booth (tryout) (Jose Ferrer)—La Jolla (Cal.) Playhouse (23-6).

Goldilocks (tryout)—Erlanger, Philly (2-6).

Handful of Fire (tryout) (Roddy McDowall, James Daly)—National, Wash (1-6).

Howie (tryout)—Wilbur, Boston (2-6).

Mask and Gown (T. C. Jones)—Geary, S.F. (25-30); Hartford, L.A. (1-6).

Music Man (3d Co.)—Philharmonic Aud. (25-30).

My Fair Lady (3d Co.)—Shubert, Chi (continues indefinitely).

Tunnel' Truck Tour

The Theatre Guild, in a move to beat the expense of railroading a touring production, is swinging over to truck transportation for the upcoming "Tunnel of Love" road hike. The scenery, props and lighting equipment for the production will be hauled by Allied Van Lines.

It's figured one truck will be enough to carry the physical setup. The production, starring Eddie Bracken, is scheduled to begin touring Oct. 6 in Louisville, Ky.

Anouilh's London Agent Stresses That 'Dinner' Wound Up in the Black

London, Aug. 18.

Editor, VARIETY:

We are writing to you upon instructions from Jean Anouilh and Edward O. Marsh, author and translator of the play, "Dinner With the Family," for whom we act as exclusive agents and with regard to an article entitled "13 Hits, 14 Flops, 5 Unclassifieds Among Half-Year's London Shows" by Harold Myers, which appeared in your issue of July 23, 1958. In the last paragraph of this article, the following statement is made: "The uncertain entries were 'The Egg,' 'Bells Are Ringing,' 'Tunnel of Love,' 'Paddle Your Own Canoe,' 'Dinner With the Family,' ets., etc."

It is obvious from the contents of the article that the term "uncertai nentries" signifies productions which, at the time of the writing of the article, had not proved to be a financial success or, at least, recouped their original investment.

Against this statement, let us mention the true facts as ascertainable from the auditors to the producers, Donmar Productions Ltd., Messrs. Baker, Todman & Co., Norfolk Street, London, W. C. 2.:

"Dinner With the Family" was re-staged, after an artistically and financially very successful provincial tour of 10 weeks, at the New Theatre, London, in November, 1957, and ran for six months, acclaimed by the whole London press unanimously as an outstanding event. The production in the West End was capitalized with £3,000 and this capital was recouped within six weeks after the first performance. Consequently, the production resulted in a considerable profit for the management and the investors and we are prepared to let you have, at your request, a certified copy of the audited final account of the production.

In the circumstances, our clients, and in particular Monsieur Anouilh, whose reputation should be well known to you, feel that considerable damage has been done to them by your correspondent's negligence and/or bias and a copy of this letter is being sent to the American producers designate of the play, Messrs. Producers Theatre, Inc., in order to find out whether their determination to present the play on Broadway, New York, has been negatively influenced by the above mentioned article.

Apart from any claim of damage, which may be directed against you, we have to insist on an immediate rectification of the facts which you had previously wrongly stated, in the same position and style as the article in question. We feel that a paper of the standing of VARIETY should do everything in its power to correct misreporting, of which our authors take a very serious view indeed.

Dr. Jan van Loewen

SCHEDULED N.Y. OPENINGS

(Theatres Set)

BROADWAY

Howie, 46th St. (9-17-58).
Swim in Sea, Lyceum (9-30-58).
Handful of Fire, Beck (10-1-58).
Touch of the Poet, Hayes (10-2-58).
Drink to Me Only, 54th St. (10-8-58).
Goldilocks, Lunt-Fontanne (10-9-58).
Suzie Wong, Broadhurst (10-13-58).
T.N.P. of Paris, B'way (10-14-58).
Girls in 509, Belasco (10-15-58).
Make a Million, Playhouse (10-16-58).
Once More With Feeling, Nat'l (10-21-58).
Pleasure of His Co., Longacre (10-22-58).
George Dillon, Golden (10-23-58).
Fake, Miller (10-28-58).
Merry-Go-Round, Plymouth (10-29-58).
Man in Dog Suit, Coronet (10-30-58).
Crazy October, Alvin (wk. 11-3-58).
Plume de ma Tante, Royale (wk. 11-3-58).
Comes A Day, Ambassador (11-6-58).
Flower Drum Song, St. James (11-27-58).
Cold Wind & Warm, Morosco (12-4-58).
Old Vic, B'way (12-9-58).
Whoop-Up, Shubert (12-18-58).

OFF-BROADWAY

Young Provincials, Cricket (9-8-58).
Chaparral, Sheridan Sq. (9-9-58).
Streetcar, Carnegie (9-17-58).
Jackknife, Royal (9-22-58).
Heloise, Gate (9-24-58).
Lulu, 4th St. (9-29-58).
Golden Six, York (10-13-58).
Salad Days, Barbizon-Plaza (11-11-58).
Man Who Never Died, Jan Hus (11-19-58).

B'way Better; Lunts $17,700 In 5, Holliday $50,800, 'Darling' $31,700, 'Story' $46,200, 'Homeward' $22,500

Plan Schiller Cycle

Stuttgart, Aug. 19.

The complete dramatic works of Johann Friedrich Schiller will be presented by the State Theatre here next year in honor of the 200th anniversary of his birth in the nearby town of Marbach. German-language legit groups from all parts of Europe will participate in the program. Marbach, incidentally, is also planning anniversary events.

The playwright died in 1805 at the age of 46.

Road Continues Pickup; 'Music Man' $75,200, L.A.; Muni Hefty $55,200, S.F.

Business picked up for most touring shows last week with the approaching end of the summer doldrums. Grosses may be off a bit this week in the pre-Labor Day lull, but are due to start climbing next week and continue through the fall period.

Estimates for Last Week

Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout and RS indicates road show. Also, prices on touring shows include 10% Federal Tax and local tax, if any, but as on Broadway grosses are net; i.e. exclusive of taxes. Engagements are for single week unless otherwise noted.

CHICAGO

My Fair Lady, Shubert (MC-RS) (42d wk) ($7; 2,100; $72,979). Over $70,000. Previous week, $64,900. Continues indefinitely.

LOS ANGELES

Auntie Mame, Biltmore (C-RS) (2d wk) ($5.50-$4.40; 1,636; $51,600) (Eve Arden). House record, almost $51,500. Previous week, $29,200 in four performances. Continues through Oct. 4, then plays Frisco.

Music Man, Philharmonic Aud. (MC-RS) (1st wk) ($6.40-$5.90; 2,-670; $75,500). Opened Aug. 18 to four raves (Carroll, Herald-Express; Goldberg, Times; Greene, Examiner; Kearns, Citizen-News) and one favorable (Kendall, Mirror-News); grossed over $75,200 on Civic Light Opera subscription. Continues through Sept. 30, then moves to Frisco.

SAN FRANCISCO

At the Grand, Curran (MD-T) (2d wk) ($6.40-$5.50; 1,758; $58,000) (Paul Muni). Nearly $55,200 on Civic Light Opera subscription. Previous week, $55,000. Undergoing major revision and recasting; extending tryout tour.

Mask and Gown, Geary (R-RS) (5th wk) ($4.95-$4.40; 1,550; $42,-000) (T. C. Jones). Nearly $12,500. Previous week, $12,000. Exits next Saturday (30) for Los Angeles.

WASHINGTON

Auntie Mame, National (C-RS) (2d wk) ($5.50-$4.95; 1,677; $46,-307) (Constance Bennett). Over $41,700. Previous week, $43,600. Exited last Saturday (23) to continue tour.

British Shows

(Figures denote opening dates)

LONDON

Ah, Quelle Folie, Wint. Gard. (6-28-58).
Any Other Bit, Westminster (4-10-58).
At Drop of Hat, Fortune (1-24-57).
Breath of Spring, Cambridge (3-26-58).
Boy Friend, Wyndham's (12-5-53).
Duet of Angels, Apollo (4-24-58).
Expresso Bongo, Saville (4-23-58).
Five Finger Exercise, Comedy (7-16-58).
Flowering Cherry, Haymarket (11-21-57).
For Adults Only, Strand (6-25-58).
Hatful of Rain, Princes (8-11-58).
Irma La Douce, Lyric (7-17-58).
Living for Pleasure, Garrick (7-10-58).
Merry Widow, Coliseum (7-31-58).
Mousetrap, Ambassadors (11-25-52).
My Fair Lady, Drury Lane (4-30-58).
Not in the Book, Criterion (4-2-58).
Party, New (5-28-58).
Plaisirs De Paris, Wales (4-20-57).
Rape of Bell, Picadilly (12-12-57).
Roar Like a Dove, Phoenix (9-25-57).
Salad Days, Vaudeville (8-5-54).
Simple Spyman, Whitehall (3-19-58).
Speaking of Murder, St. Mart. (6-4-58).
Trial Mary Dugan, Savoy (7-2-58).
Tunnel of Love, Majesty's (12-3-57)
Unexpected Guest, Duchess (8-12-58).
Variation on Theme, Globe (5-8-58).
Where's Charley, Palace (2-20-58).
You Can Have Body, Vic. Pal. (6-2-58).

SCHEDULED OPENINGS

Brouhaha, Aldwych (8-27-58).
Major Barbara, Royal Ct. (8-28-58).
Boy Growing Up, Globe (9-2-58).
Auntie Mame, Adelphi (9-10-58).
Garden District, Arts (9-16-58).
Long Day's Journey, Globe (9-24-58).

CLOSED LAST WEEK

Three Way Switch, Aldwych (7-8-58).

Business generally improved for Broadway shows last week. Only two entries registered substantial drops, while a few others held steady.

Of 15 shows running, "Music Man" and "My Fair Lady" were again the only sellouts.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of taxes.

Bells Are Ringing, Shubert (MC) (8oth wk; 700 p) ($8.05; 1,453; $58,-101) (Judy Holliday). Almost $50,-800. Previous week, $48,900.

Dark At the Top of the Stairs, Music Box (D) (38th wk; 300 p) ($5.75-$6.90; 1,010; $33,000). Nearly $21,000. Previous week, $21,100.

Jamaica, Imperial, (MC) (37th wk; 292 p) ($8.35; 1,427; $63,000) (Lena Horne, Ricardo Montalban). Over $38,600. Previous week, $40,900.

Look Back in Anger, Golden (D) (47th wk; 375 p) ($5.75; 800; $25,-152). Over $14,000 on twofers. Previous week, $14,100 on twofers. Exits Sept. 20, to tour.

Look Homeward, Angel, Barrymore (D) (39th wk; 308 p) ($6.90; 1,076; $40,716) (Miriam Hopkins). Almost $22,500. Previous week, $21,700.

Music Man, Majestic (MC) (36th wk; 284 p) ($8.05; 1,626; $68,658) (Robert Preston). Another $69,400.

My Fair Lady, Hellinger (MC) (128th wk; 1,019 p) ($8.05; 1,551; $68,210). Steady at $69,400.

Romanoff and Juliet, Plymouth (C) (46th wk; 364 p) ($5.75-$6.25); 1,062; $36,625). Almost $17,900 on twofers. Previous week, $17,500 on twofers. Exits Sept. 13, to tour.

Say, Darling, ANTA (MD) (21st wk; 164 p) ($7.50; 1,185; $50,460) (David Wayne). Over $31,700. Previous week, $28,600.

Sunrise at Campobello, Cort (D) (30th wk; 236 p) ($6.90; 1,155; $37,-500) (Ralph Bellamy). Almost $36,-000. Previous week, $37,100.

Two For the Seesaw, Booth (CD) (32d wk; 252 p) ($6.90; 780; $31,-700) (Dana Andrews). Nearly $30,-100. Previous week, $30,200.

Visit, Morosco (D) (10th wk; 77 p) ($6.90; 946; $37,500) (Alfred Lunt, Lynn Fontanne). Nearly $17,700 for five performances. Laid off previous six weeks.

West Side Story, Winter Garden (MD) (48th wk; 380 p) ($8.05; 1,404; $63,203). Almost $46,200. Previous week, $42,800.

Who Was That Lady, Beck (D) (25th wk; 200 p) ($6.90; 1,280; $47,-000) (Peter Lind Hayes, Mary Healy). Over $37,000, with Play of the Month Guild patronage. Previous week, $22,400. Closes next Saturday (30).

Miscellaneous

Auntie Mame, City Center (C) (2d wk; 16 p) ($3.80; 3,090; $61,812). (Sylvia Sidney). Almost $30,000. Previous week, $28,400. Ends limited three-week stand next Saturday (30).

Off-Broadway Shows

Blood Wedding, Actors Playhouse (3-31-58).

Boy Friend, Cherry Lane (1,25-58).

Children of Darkness, Circle in the Square (2-28-58).

Comic Strip, Barbizon Plaza (5-14-58).

Crucible, Martinique (3-11-58).

Guests of Nation, Marquee (6-26-58).

Ionesco Plays, Sullivan St. (6-3-58).

Playboy of the Western World, Tara (5-8-58).

Threepenny Opera, deLys (9-20-55).

Ulysses, Rooftop (6-5-58).

Waiting for Godot, York (8-5-58); closes Sept. 13.

Former Broadway star **Mary Morris,** acting instructor at the Carnegie Tech drama school, is currently playing the Salvation Army officer in "Guys and Dolls" at the Cleveland music tent. She recently had a cataract operation on one eye and is due for a repeat on the other.

See Chi Lyric Offering Blueprint

Italian Government Contribution and Cooperative Deal with Frisco May Be Solution of Opera Costs

Chicago, Aug. 26.

A pair of new "arrangements" involving Chi's Lyric Opera Co. may indicate ways of meeting the annual deficit of grand opera in the U. S. without compromising the grandness. Lyric last week received a financial subsidy of about $16,000 from the Italian government for the coming season and entered into a mutual aid pact with the San Francisco Co. on their common problems, particularly financial.

Costumes, scenery and overseas transportation for foreign artists are three items that substantially inflate grand opera costs in the U. S., and it is mainly in these three areas that the co-op arrangement between the Chi and Frisco companies will focus this fall. The Coast company is shipping settings for Puccini's "Turandot" to Lyric this year in exchange for the latter's "Don Carlo" sets.

S. F. Opera produced "Turandot" in its 1953 season, and Lyric did "Don Carlo" last year. In addition, the two companies will try to work out a method of importing the same stars from abroad on a split-season basis, each outfit being responsible for half the transportation expense.

A Lyric spokesman says it is impossible to estimate how much each company will save by the single exchange of scenery and costumes, but he indicates it will be substantial. Lyric's annual deficit, despite excellent attendance in recent years, has been averaging around $200,000.

The grant from Italy is the first subsidy of its kind that Lyric has received and is understood to be the first of that country's "reverse" aid grant to the U. S. Lyric, since its inception, has depended entirely on boxoffice sales and public contributions.

Subsidy was inspired by the fact that Lyric every year imports quantities of opera stars from Italy, among them this season Renata Tebaldi, Tito Gobbi, Giuseppe di Stefano, Fernardo Corena and Giuletta Simionato. Pino Donati, hired this year as musical advisor to Lyric general manager Carol Fox, is understood to have instrumented the contribution from Italy, having worked previously with that government in promoting opera in other countries.

An attache in the Italian foreign ministry is quoted as saying of the grant, "We concluded that it was at least worth that contribution to have our foremost singers heard in Chicago."

Lyric, by the way, appears enroute to a banner season, having set a new company record in advance subscription sales. Series purchases totaled more than $240,000, which is $40,000 more than last year's advance. That amounts to about 51% of the opera season's total money capacity.

PAY, REHEARSAL TILT FOR BRITISH DANCERS

London, Aug. 19.

Under a new deal negotiated by British Actors Equity, rehearsal pay for ballet dancers is being raised to $25.20 a week. The old rate was $11.20. Minimum salary has also been hiked to $25.20, a boost of $5.60.

A provision in the earlier pact for a lower minimum rate for beginners has been abolished, and daily working hours have been lowered. The new agreement was the subject of an award by Lord Esher.

HELEN BONFILS' SEASON

One of Six Events Hails 'Rush To Rockies'

Denver, Aug. 26.

A season of six attractions is set for the Denver Civic Theatre to open Oct. 9 with "No Time for Sergeants."

Other events include "The Happiest Millionaire," "Missouri Legend" and "Guys and Dolls." All will be presented in the Bonfils Memorial Theatre.

Civic Theatre, per Helen Bonfils, is negotiating for one of the hit dramas of a recent Broadway season plus a mystery drama. This is the 30th season for the Civic and the sixth in the present Bonfils theatre.

"Missouri Legend," a play about Frank and Jessie James, will be given in March as part of Colorado's "Rush to the Rockies" Centennial celebration.

BALLET SERIES, LONDON

3-Month Season of Dance Troupes Opening Sept. 10

London, Aug. 26.

A three-month ballet season starts Sept. 10 at the London Coliseum, following the current run of "The Merry Widow," which transferred recently from Sadler's Wells. The opening dance offering will be the International Ballet of the Marquis De Cuevas, starring Rosella Hightower, Nina Vyroubova,, Serge Golovine, with Leonide Massine guesting.

Antonio's Spanish Ballet will be next, opening Oct. 7 for a six-week run. Both presentations will be under the Leon Hepner banner, in association with Victor Hochhauser. The final offering of the ballet season isn't set.

As previously reported, the Coliseum's Christmas show will be the Rodgers and Hammerstein version of "Cinderella."

IRISH PROTESTANTS REGRET 'HATE' PLAY

Edinburgh, Aug. 26.

International Festival here per usual developed some controversy. Play presented by the Ulster Group Theatre Company from Northern Ireland, "The Bonfire" by Gerard McLarnon, at the Lyceum Theatre Monday (opening Sept. 1) has already aroused a[illegible] comment from city council[illegible] Belfast.

Along with the [illegible] other members of Belfast city corporation, Councillor Horan was invited to the opening performance of the play at the Opera House, Belfast, prior to its arrival here.

Later, Horan commented: "It is a great slur on the intelligence of the Ulster people who saw it and on the Orange Institution. It portrays a way of life which does not exist."

(The Orange Institution, strong in Northern Ireland, is a pro-Protestant movement which condemns Roman Catholicism and organizes regular street demonstrations).

"There is no hatred between Protestants and Roman Catholics as depicted in this play," added Horan. "I do not think it is fair to the citizens of Belfast that such a terrible show should be allowed to go to the Edinburgh Festival."

Action of "The Bonfire" takes place near Belfast on the night before the Twelfth of July (Orange Day) celebrations, and ends in the suicide of a young Roman Catholic sailor on a street bonfire.

Literati

Mark Hanna Agency Continues

Molly Binion (Mrs. Rogers), for 24 years general executive aide to the late Mark Hanna who died suddenly in New York two weeks ago of a cerebral hemorrhage, is carrying on the literati and theatrical agency bearing his name. Miss Binion is sole beneficiary of his estate. He left no known relatives.

Will will not be filed for probate until attorney Howard Reinheimer, now vacationing at his Sun Valley (Idaho) ranch, returns after Labor Day. He was Hanna's attorney and upon news of his death advised Miss Binion that she had been willed the business, his cooperative apartment and all that went with it.

Danton Walker's N.Y. Guides

Carlton Cole, who agented Danton Walker's book "Danton's Inferno" and Hy Gardner's "Champagne Before Breakfast," has set a deal for November publication of "Danton Walker's Guide to New York Nitelife," via Putnam.

The tome will be issued annually in both deluxe hardcover and paperback editions, with the columnist updating material for each new edition.

S&S' Pipeline To H'wood

Five titles from the Simon & Schuster spring list have been sold to Hollywood, more than in any previous year of the outfit's history. Spring list items going cinematic are Sloan Wilson's "A Summer Place," Walter Ross' "The Immortal," Romain Gary's "The Roots of Heaven," Roger Manvell's "The Dreamers" and John D. MacDonald's "The Executioners." Also one of the four stories from Martha Gellhorn's "Two by Two" was sold.

From S&S's forthcoming list, Hollywood pacted Rona Jaffe's "The Best of Everything," J. R. Salamanca's "The Lost Country," "Mildred Savage's "Parrish," Vahe Katcha's "The Hook" and Romain Gary's "Lady L."

For Longhairs

Doubleday has three concert-opera books on its fall agenda.

Milton Cross' "Favorite Arias From The Great Operas" is a companion to the vet radio-tv announcer's previous books. This is a $7.50 item, annotated by Henry W. Simon, piano arrangements by Alexander Steinert and new translations into English by Chester Kallman.

"The Concert Goer's Annual" is edited by Evan Senior, English music critic who edited all 1957 annual.

Harold Rosenthal has edited the "International Opera Annual," as he has four previous volumes. He was for many years archivist of the Royal Opera House, Covent Garden, London.

Harold Hobson, who edited the first two editions in this series, has a new "International Theatre Annual" due in October. Besides the English theatre, the American theatre and off-Broadway he has pieces on the theatres of South Africa, France and India. Doubleday also the publisher.

'Durango Kid' Lengel

William C. Lengel, editor-in-chief of Fawcett World Library, made the Denver Post recently as result of a facetiously-phrased letter he got off to municipal officials in Durango, Colorado, to whom he had written for a copy of his birth certificate.

Lengel wrote the authorities (forgetting they are mostly a humorless breed) that he was the first white child born there when there "was nothing around but Indians," and that he was known in literary circles as "The Original Durango Kid." As a result of his letter, the Denver Post appeared with a yarn that Lengel claimed the title of "Durango Kid." Lengel actually left the town of his birth at the age of six weeks. The church where he was baptized and the courthouse housing the records were subsequently destroyed by fire.

More Show Biz Items

Robert Carson's "Love Affair" is a Hollywood-backgrounded novel, as was his "The Magic Lantern," a Book-of-the-Month selection. Carson also authored the Academy Award-winning screenplay of "A Star Is Born."

Also from Holt, as is Carson's book, will come "Television: Techniques for Planning and Performance," by Samuel L. Becker and H. Clay Harshbarger.

Len O'Connor's Book

Len O'Connor, NBC newscaster in Chi, has authored a book, "They Talked to a Stranger," which St. Martin's Press (N.Y.) is issuing this fall. Volume is named for a special pubaffairs radio series O'Connor conducted on WMAQ, Chi, in 1955 in which he interviewed teenage hoodlums for sociological insights into juvenile delinquency.

O'Connor's book is mainly a compilation of transcripts of those shows.

ITU To Continue Publishing

International Typographical Union concluded national convention in Frisco last Friday (22) by rejecting motion to end its ownership of newspapers.

ITU, through its Unitypo Corp., owns the Colorado Springs Free Press, the Jamestown Sun and a string of weeklies in Miami area.

Attempt to have the convention direct that these papers be sold by March 1961, was defeated after president Elmer Brown said papers would be disposed of whenever union can sell "at a reasonable price to responsible persons." ITU is scheduled to meet in Philadelphia next year.

CHATTER

Mary Astor's autobiog, "My Story," will be published next Jan. 8 by Doubleday. Gloria Safier agented the deal.

British Empire rights to the Barney Ross autobiography, "No Man Stands Alone," co-authored with Martin Abramson, purchased by Stanley Paul Publishing Co., London.

Long Island Golfer Inc. authorized to conduct a publishing and printing business in Roslyn, L.I. Also Fago Magazines Inc. and Technical Education & Management Inc., both New York.

Photogenic Franco-American author Catherine Arley, Paris-born actress long wth the Theatre des Ambassadeurs, Paris, and later in French pix, decorates both the front and back jackets of Random House's just published "Woman of Straw." It's her second novel.

Bill Boss, w.k. Canadian war correspondent (Europe and Asia), has left his post with The Canadian Press news service to head the new department of public relations and publicity with the University of Ottawa. He will also lecture on political science at the school.

Richard M. Elman, Brooklyn-born writer who works in the New York office of CBS News, has a novella in the third issue of the new Texas Quarterly, published by the University of Texas Press. Elman's piece is called "A Coat For The Tsar," and fits into the Russian focus of the Quarterly's Aug. 22 issue. Ten pen-and-ink illustrations provided by Austin architect Bubi Jessen.

Times Union, Albany

RUTH WARRICK CAPTIVATING IN "KING and I"

Knickerbocker News, Albany

WARRICK SCORES

"The audience toasted themselves from the warmth that glowed on stage. They fell in love with her charm and vivaciousness . . . with her sensitive interpretation and pleasant singing voice."

Union Star, Schenectady

LOADS OF TALENT

"Miss Warrick shone in her role. Wearing hoop skirts, she danced, sang and acted her way through the show, loaded with talent, indignation, tenderness, admiration and understanding which made up the majority of Annas feelings toward the flamboyant and all-powerful king were nicely handled by Miss Warrick."

Thank you

MR. RODGERS and MR. HAMMERSTEIN
FOR THE THRILL OF HEARING
CHEERS, TEARS and BRAVOS!

Ruth Warrick

Franklyn Fox

Father Grieg
in
"Song of Norway"
Jones Beach Marine Theatre
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154 W. 46th St. New York 36.

Talent Requires No Neurosis

By ROBERT J. LANDRY

In certain circles of American and British show business, notably the legitimate theatre, there has for a long time been a more or less openly expressed theory that "talent" is another name for a painful tail-burr. The implcation of genius or talent was the existence of inner conflict, tension, drive. The father of royalties was torment.

Now comes Dr. Lawrence S. Kubie to say, in his new book, that it isn't that way at all. To be creative it is not necessary to be neurotic, conflicted, homosexual or phantom-ridden. Nobody is talent because of such conditions, though some are talented despite them. No form of illness or phobia make a person talented but always psychological sickness and conflict "block and corrupt the creative act."

Kubie cites neurotic writers and composers who repeatedly turn out the same story or the same tune because of an interior "crippling of the capacity to assemble new data or to arrange old data in new patterns." Unconscious forces, in other words, develop "stereotyped and rigid repetitiveness."

In arguing that the talented neurotic ought to stop congratulating himself for his peculiarites, the psycho-analyst asserts that *"the neurotic in art is no more self-healing than is the* (ordinary) *neurotic in the clinic."*

The just-published volume, bearing the title "Neurotic Distortion of the Creative Process" (U. of Kansas, $3), is the full statement of a thesis the same doctor presented in the spring of 1957 before the Authors and Dramatists Assembly of the Authors League of America at the Biltmore Hotel, N.Y. This was the best-attended and most curiously-inhibited panel discussion of America's first national writers convention. The writers divided as to whether their profession was or was not an idiopsyncrasy.

The book repeats some of Kubie's own needlessly self-conscious tendencies to apologize for his own argument and to fall from ready clarity into professional mumbo-jumbo phrases like "what I call the bipolar anchorage of symbolic process."

Nonetheless in the book, as before the Authors League, Kubie has imaginatively attempted to come to grips with a great modern myth among intellectuals and artists. If Kubie's prose is uneven, occasionally admirably lucid, at other times murky and laborious, the good doctor may be illustrating in his own work the validity of his own doctrine, namely, that deep, hidden personality trends rise to "corrupt, mar, distort and block creativeness in every field."

One of his finer insights should be quoted:

"Without self-knowledge in depth we can have dreams, but no art. We can have the neurotic raw material of literature but no mature literature. We can have no adults, but only aging children who are armed with words and paint and clay and atomic weapons, none of which they understand."

Culture Center Voted But Iowan Sneers at Aid For Toe & Tap Dancers

Washington, Aug. 26.

The House waited until almost the last minute, until there was doubt whether there was enough time left in the session to act, and then it went ahead and approved a bill to make a national Cultural Center possible by a surprisingly lopsided vote of 261-55. The Center, when built, will present opera, ballent and other "cultural events."

Rep. H. R. Gross (R., Ia.), who has used up thousands of dollars worth of expensive space in the Congressional Record to attack eve minor expenditures of Federal funds, warned that the Center would eventually be the subject of appeals to Congress for Federal money. He added that it would, too, cost the government money since the land to be donated must be worth at least $5 million to $10 million. He assailed Government spending for "toe dancing and tap dancing."

DOLLAR OPERA NOW $4.25

Cosmopolitan Lives Up Month's Spring Season

San Francisco, Aug. 26.

Cosmopolitan Opera Co. will give a month-long spring season of eight operas at the Frisco Opera House, says General Director Dario Shindell.

Season will run from Feb. 24 through March 24 and will consist of "Madame Butterfly," "La Boheme," "Carmen," "Lucia di Lammermoor," "Rigoletto," "La Traviata," "Tosca" and "A Masked Ball."

Shindell's bringing two singers from Italy for American debuts—Gianna d'Angelo and Margherita Roberti—and has also signed Antonietta Stella, Dorothy Warenskjold, Peggy Bonini, Belen Amparan, Brian Sullivan, Giuseppe Campora, Sally Hazzard and Richard Tucker for Cosmopolitan debuts.

Cosmopolitan is no longer "dollar opera" as it started out six years ago, but $4.25 orchestra and grand tier seats are still less than half the price of Frisco Opera seats. Capitalist Campbell McGregor, president of the company, has picked up any deficits in the past.

George Bonyal, general manager for producer **Gilbert Miller**, returned to New York last week from a six-week business-pleasure trip to Europe.

Anne Rogers Will Get Chi's Sarah Siddons Nod

Chicago, Aug. 26.

Anne Rogers, star of the "My Fair Lady" tourer, will receive this year's award from Chicago's Sarah Siddons Society as actress of the year. The local playgoer organization annually awards a 40-pound bronze and marble statuette of Mrs. Siddons, the 18-19th century British star, to an actress appearing in the Windy City, either in a regular legit show or in strawhat.

Miss Rogers is the third British-born player to receive the award, the others being Beatrice Lillie and Deborah Kerr. Americans who have won the award since its inception in 1953 are Helen Hayes, Nancy Kelly and Shirley Booth.

Clurman's Roundup

"Lies Like Truth" by Harold Clurman (Macmillan; $6); presents a cross-section of the author's dramatic criticism of the past decade, culled from his articles in The Nation, New Republic and Tomorrow, among other sources. Book is dedicated to actress Stella Adler, his wife, and treats theatres in America, England, France, Germany and Israel. Author analyzes the works of most of the established playwrights as well as entries by later arrivals, Samuel Beckett and John Osborne.

Clurman's directorial chores serve as background material for much of the book, which is an excellent successor to his earlier tome about the Group Theatre, "The Fervent Years." *Rodo.*

Press Lists

Continued from page 57

gets back. The two Shuberts left last Wednesday (20), but although John will be back shortly, his father plans a longer vacation.

While the New York press list situation seems to be due for settlement, however, there's no sign of modification of the new ban on passes for visiting critics and drama editors at the Shubert's Broadway theatres. Meanwhile, the unfavorable comment in out-of-town drama column, and even in editorials, is growing both in volume and severity.

In some cases there have been mentions of the unsatisfactory conditions of the Shuberts' old theatres, sarcastic references to the Government consent decree against the firm and unflattering comments about various Shubert efforts over the years to throttle newspaper criticism.

OPERA HOUSE AS MUSEUM

Building in East Haddam, Conn., Now Used as Storehouse

Hartford, Aug. 26.

The East Haddam Opera House, on the Connecticut River shore in nearby East Haddam, may become a theatrical museum. That's the plan of the Haddam Historical Society.

The State Highway Dept., which uses the building for storing electrical equipment, is willing to give up the premises if it is made safe. Gov. Abe Ribicoff has expressed tentative approval of the project.

The Opera House, built in 1876, played various theatrical productions through the early 1900's, in many cases companies coming here by boat from New York.

'Cathedral' Is Murder At Ellenville as Rain Dents Tent and the B.O.

Storm-burst tent and summer downpour that cancelled the opera "Murder In The Cathedral" at Ellenville, N.Y., last Thursday (21) capped a jinx summer for operator Frank Forest. Neither the weather nor the paying public proved benevolent. "Cathedral" washed out after postponing from the previous Thursday date, originally scheduled.

Forest sought during 1958 to recoup his losses of the previous summer by switching from all-longhair to supposed "pop" bookings. The switch to the farce "No Time For Sergeants," at a time when the Warner film version was hitting the grind houses, was peculiarly downbeat for a summer tent identified with culture. Gross was reported crimson-tinged and Forest was looking forward to "Cathedral" and "La Boheme' 'to redeem the pop policy which in turn was supposedly redeeming 1957's "art."

Tent was first struck in the afternoon and the attempted performance, exploiting a lull, did not start until after 9:30, only to prove a short respite, though perhaps 1,500 were inside. Audience was protected since canvas was tc only above stage. The bass viol. st had an umbrella up over his instrument when the music began.

Desperate not to lose the advantage of having the American premiere of "Murder in the Cathedral," Forest was trying over weekend to get Carnegie Hall or some other suitable Manhattan house before the involved talent dispersed. Outlook was reported poor.

Atlanta Group Elects

Atlanta, Aug. 26.

Richard Aeck has been re-elected for a second term as president of Theatre Atlanta, community group formed last year by the amalgamation of the local amateur outfits. Max Cuba, treasurer of group since its founding, also was re-elected.

Other officers are George Goodwin, executive vice president; Kitty Anderson, Mary Nell Santacroce, Zenas Sears and L. T. Shoemaker, vice-presidents, and Jean Rothstein, secretary.

Legit Bits

Selma Lynch, formerly with the **Gloria Safier** agency, has joined **David Susskind's** Talent Associates production office as casting director with **Rose Tobias.**

Michael Perkins, stage manager at the Ivy Tower Playhouse, Spring Lake, N. J., was seriously injured in an auto crash last Thursday (21) at Belmar, N. J., and is in the Fitkin Memorial Hospital, Neptune, N. J.

Frederick Brisson is due next Tuesday (2) on the Queen Mary from Copenhagen for the start of rehearsals of "The Pleasure of His Company," which he's co-producing with the Playwrights Co.

Marty Shwartz, who's been out ahead of the **Sylvia Sidney** company of "Auntie Mame," has returned to the office of Broadway pressagent **Richard Maney.**

William and **Jean Eckart** will design the scenery, costumes and lighting for "Far Away the Train Birds Cry."

Robert Anderson, whose "Silent Night, Lonely Night" has been postponed by the Playwrights Co. until next season, is writing the screenplay for **Romain Gary's** novel, "Lady L," for Metro.

Ernest Flatt is choreographing the **Mary Martin** touring show.

Elinor Green, managing editor of The Playbill, gets home next week from a European vacation. Incidentally, the publication has moved its offices from lower Manhattan to Madison Ave. in the mid-30's.

In a memory-bee during lunch last week, producer **Max Gordon** bet theatre manager **Louis A. Lotito** that there was never a Broadway musical titled "The Canary." He lost.

Cyril Ritchard is due back next Tuesday (2) from a vacation in Honolulu. He'll stage and costar in "The Pleasure of His Company."

Kermit Bloomgarden, back from attending the Los Angeles opening of the touring edition of his production, "The Music Man," is generally taking it easy after his heart attack of last spring. He comes in from East Hampton, L.I., only every week or so.

Theatrical Interests Plan, Inc., will not be partnered with **William Darrid** in the upcoming Broadway production of "The Disenchanted."

Reginald Denenholz, assistant to pressagent **William Fields**, is on the Coast for advance work on the tryout of "This Is Edwin Booth."

Mrs. Claire Degener has joined Curtis Brown, Ltd., as head of the office's play-film-tv department. She'll be assisted by **Jo Stewart**, formerly of the Sydney Sanders Agency, which recently merged with the Brown office.

E. P. Clift is resigning as director Minster Productions, a British firm, to concentrate on a new producing organization he's forming.

Malcolm Wells, formerly with staff of the Playwrights Co. and co-producer of last season's revival of "Country Wife," has joined **Robert Whitehead's** production staff with Producers Theatre.

An off-Broadway production of **James Forsyth's** "Heloise," which preemed in London in 1951, is slated for a Sept. 24 opening at the Gate Theatre by Gene Dingenary.

Hillard Elkins, currently on the Coast with his wife, actress-dancer **Mary Ellen Terry**, for the opening there of the new personal management office which he's operating with **Herb Eiseman**, is due back in New York this week. Incidentally, new additions to the Elkins-Eiseman talent stable include writer **John Bradford** and director **Ted Post.**

Betsy Von Furstenberg began a two-week stand in "Cat on a Hot Tin Roof" at the Long Beach (L.I.) Playhouse last night (Tues.). The production was directed by **Richard Poston.**

The run of "Song of Norway" at the Jones Beach (L. I.) Marine Theatre has been extended one week through Sept. 6.

Stuart Allen, who was with CBS-TV for eight years as a studio manager, has rejoined the John R. Rogers Producing Co. as producer-director and business consultant for civic celebrations.

A musical version of **Robert Bright's** novel, "The Spirit of the Chase," with book by **Ronald Alexander** and music and lyrics by **Jerry Herman**, is planned for Broadway production late this season by **Lehman Engel, John Roberts** and **Lawrence Kasha. George Schaefer** will direct.

Neil Hartley is production stage manager for "The World of Suzie Wong."

Sets for the upcoming off-Broadway production of "The Golden Six" are being designed by **Robert Soule.**

"Lady of the Manor," an original Israeli drama by **Leah Goldberg**, has been translated by **T. Karmi** and adapted by **Ruth Hill** for off-Broadway production next October by Eris Productions, Inc., a newly-formed American-Israeli company. Founders and producers of the firm are **Jacob Baal-Teshuva, Albert Ben-Zwie**, of Tel Aviv's Kameri Theatre, where the original version of the play ran for 250 performances, and **Paul Tyras.**

"Talent '58," a showcase for young and unknown theatrical talent, will be presented the afternoon of Sept. 16 at the Majestic Theatre, N.Y.

Byrne Piven has replaced **Bill Butler** as director of the forthcoming off-Broadway production of "Jackknife."

The John Golden Theatre, N.Y., will be re-decorated after "Look Back in Anger" ends its runs there Sept. 20.

Paul Foley and **Marjorie Winfield** will be respective stage manager and assistant for "The Man in the Dog Suit."

William Gyimes and a co-operative group of Negro actors will present a musical version of "The Egg and I" at the Jan Hus Auditorium, N. Y., beginning next Wednesday (3). The music for the tuner was composed by **Frank Brents**, the lyrics by **Wilford Sales** and the book by **Hal Pockriss. Ed Cambridge** is director.

Elmer Rice's "The Adding Machine" is being performed Saturday nights at the Actors Repertory Theatre Workshop, N.Y.

Actor **Karl Lucas** recently completed a variety of Coast assignments that took in "The Cave Dwellers" at the Dahl Theatre, Hollywood; the Paramount film, "The Trap," and the upcoming Four Star Productions series for tv, "The Rifleman."

Marijane Maricle, who recently returned to New York from Atlanta where she was featured in a series of musical at Theatre-under-the-Stars, began a tour last Monday (25) of the Music Fairs in Valley Forge, Pa., Camben, N.J., and Westbury, L.I., as Donna Lucia in "Where's Charley?"

George Boroff reopens his Circle Theatre, Hollywood, in September with "River in a High Place."

Buck Class will star in "Dead Pigeon," melodrama by **Leonard Kantor** opening Sept. 5 at Players' Ring Gallery Theatre, Hollywood.

Elizabeth Huntington, daughter of **John** and **Connie Huntington**, respective producer and treasurer at the Spa Summer Theatre, Saratoga, N.Y., made her acting debut at the barn recently as one of the moppets in "Cat on a Hot Tin Roof."

Richard B. Shull, former executive assistant to the late Broadway producer **Gordon W. Pollock**, has succeeded **W. Francis Wilkins** as general manager of the Kent Music Circle, Detroit.

"Gigi," with **Margaret Bannerman** and **Catherine Payne** as leads, will begin a four-week run Sept. 4 at the Alley Theatre, Houston.

Vern Goldsmith, formerly with Warner's press department in New York, will be production stage manager for "And Every Spirit a Bird," which will be presented next Saturday-Sunday (30-31) at the White Barn Theatre, Westport, Conn.

"Love Letters With Fostini" will be presented for three performances Sept. 12-13 at Theatre East, N. Y.

Inside Stuff—Legit

British playwright John Osborne will get an unusual distinction with the forthcoming publication of the 1957-58 edition of Dodd, Mead's annual "Best Plays" series, edited by Louis Kronenberger, drama critic for Time mag. Osborne, as the author of both "Look Back In Anger" and "The Entertainer," will not only have two plays cited among the 10 "best," but will be joining the select circle with his first two works produced in the U.S.

The other eight "bests" as picked by Kronenberger, are "Dark at the Top of the Stairs," "Look Homeward, Angel," "The Rope Dancers," "The Summer of the 17th Doll," "Time Remembered," "Two for the Seesaw," "Under Milk Wood" and "The Visit." Only three of the 10 are by U.S. authors. "Stairs" (by William Inge), "Angel" (adapted by Ketti Frings from Thomas Wolfe's novel) and "Seesaw" (by William Gibson).

"Yerma," the Frederico Lorca-Paul Bowles music drama tried out last week at the Terrace Theatre of Denver Univ., will probably be revised to suit Libby Holman, star and principal backer, and to clarify several key scenes. The show is a possibility for production on Broadway.

Miss Holman frankly conceded that she is too old for the leading role, as written, of a young woman obscessed with the idea of maternity, and with the passing years, increasingly upset over her failure to have a child.

When "Come Back, Little Sheba" was produced in Turkey, it was practically unintelligible to native playgoers. For although the Turks, unlike most strict Moslems, drink wines and spirits, alcoholism is virtually unknown there. That is reported by Kenneth Macgowan, one-time Broadway producer and emeritus faculty member of the UCLA drama department, who recently returned from a visit to the Near East. Both "Death of a Salesman" and "Born Yesterday" survived translation well and were popular with Turkish audiences, Macgowan says.

Broadway

Legit producer Herman Levin's cable address is "Hermsville."

Martin Manulis and Arthur Hornblow Jr. back from Europe yesterday (Tues.) on the Queen Elizabeth.

Harold M. Goldblatt, w.k. show biz attorney, in N. Y. Hospital with heart attack. No visitors, but getting better.

Harry Revel, the songwriter, was rushed to the New York Hospital Sunday (25) suffering with stomach pains. Major surgery was performed on Monday.

Theatrical attorney I. Robert Broder and agent Jack Davies off to Las Vegas for the preem of "Li'l Abner" at the Riviera. Broder continues on to the Coast and thence to Mexico City.

A $14 blue-plate-special will be the table d'hote dinner dance tariff for Julie Wilson's reopening of the St. Regis' Maisonette Sept. 4. There will be a $2 and $3 (Sat. night) couvert for the regular a la carte policy.

Jerome Lawrence (and Robert E. Lee) wonders when VARIETY will incept an Over The Pole sailings department; "and, with the Nautilus' pioneering, pretty soon it'll be Under The Pole," observes the playwright.

Charles L. Casanave Jr. succeeds his late father, former film exec, as president of the Fred Astaire Dance Studios Corp., and his brother, Chester F. Casanave, named exec v.p. and treasurer. Astaire is board chairman.

The Walter Reade circuit, which also operates restaurants on New Jersey's Garden State Parkway, will open a gourmet restaurant in a suburban shopping center. Eatery, to be known as the Continental, will bow early in November in the Garden State Plaza Shopping Center at Paramus, N. J.

Showmen-visitors to Cleo and Carl Brisson at the Hotel d'Angleterre, Copenhagen, where he is recuperating, report the Danish-American song interpreter making excellent progress, especially since the Freddie Brissons (Rosalind Russell) and their son, Lance, visited them.

P. Howard (Klondike Percy) Secor, vet linotype operator at the Rogowski Press where VARIETY is printed, is retiring next week. A longtime Florida aficionado, he's uncertain whether to encore Miami Beach or try his predilections as "Klondike Percy," in the Yukon belt of the 49th state.

David Blair McClosky, former opera singer and concert artist, appointed to the faculty of Boston U. He was previously with American symphony orchestra and sang with the Chicago Opera Company. At Boston U. he will be an associate professor of speech in the school of fine and applied arts.

Republicans are starting to contract gubernatorial candidate Nelson Rockefeller's name to Rocky. It may land a few Italian voters.

What's this? South Africa boasts that it recently shipped 200,000 gallons of its wine to France, home of the grape, with 720,000 gallons in all contracted because of two poor vineyard years in France.

Information on the whereabouts of Ernest Gordon Hall, at one time partnered with Bert Gordon in the team of Gordon & Gordon, being sought by his wife, Kathryn Wilen Hall, 3012 Ruth St., Philadelphia. He is also believed to have worked with a medicine show under the name of Dr. Vane. The Halls were married in 1921 in San Francisco and separated in 1938.

The Justus B. L. Lawrence appointed by the Senate as one of several delegates to UNESCO is better known in show biz as Jock Lawrence, longtime film p.a., now heading his own p.r. outfit in N. Y. Former White House assistant Maxwell M. Rabb, now practising law in N. Y., was another delegated to the General Conference of the United Nations Educational, Scientific & Cultural Organization.

Rome

By Robert F. Hawkins
(*Stampa Estera; Tel.* 675 906)

Douglas Fairbanks Jr. vacationing at Mediterranean village of Ansedonia.

Elsa Martinelli slated to leave for coast soon to start work on "Midnight Sailing," her first Hollywood pic in two years.

Yvonne DeCarlo here with husband Bob Morgan to ready for role of Mary Magdalen in "The Sword and the Cross," directed by Italian Carlo L. Bragaglia.

Eddie Constantine expects to vacation near Rome at Fregene latter part of August, also will appear at three galas in Milan, Turin, and Bologna.

June Richmond guested on season's last television variety show stanza, "Uno, Due, Tre" (One, Two, Three), together with Yank jazz clarinetist Albert Nicholas.

Abbe Lane leaves soon for Spain to continue work on "Sailors, Women, And Trouble," in which she has Maurizio Arena as partner. Pic is Italo-Spanish coproduction.

Cecil Parker follows up his recent "Indiscreet" stint with an Italian feature, "Patto a Quattro," for Intercontinental Film. Thesp arrived here to prep his part, only English-speaking role in pic.

Franca Gandolfi, wife of "Nel Blu, Dipinto di blu" composer Domenico Modugno, mother of baby boy during husband's brief U.S. trip, where he was feted on hit disk.

Earl Blackwell to Venice for Film Fest after brief Austrian swing. Miss Maxwell already in lagoon city for fall society season there. She'll give her usual party during pic fete.

Mario Lanza still vacationing in Germany, after which he'll prep his upcoming production tentatively titled "Silent Melody." Rudolph Mate may direct, Julie Harris, Barbara Bel Geddes, may costar.

In-and-out-of-Rome: Irving Paul Lazar, Gayelord Hauser, Anthony Havelock-Allan, Teddy Wilson, Ed Sullivan, Steve Allen, Shelley Winters, Ginger Rogers, Mrs. Burt Lancaster, George Stoll, Maria Gambarelli, Mari Blanchard.

Mario Soldati, on leave from his third unit "Ben Hur" direction chores, directs comedian Renato Rascel in Titanus' "Policarpo de' Tappeti," while putting finishing touches onto his newest novel, "The Two Cities."

Valentina Cortese looking for male partner for "Two for the Seesaw," which Luchino Visconti will direct here next season. Role has been submitted to Walter Chiari, after Marcello Mastroianni and Gabriele Ferzetti turned it down due to previous commitments.

Drive-In Diet

Continued from page 1

the lowest instincts of teenagers. The program will subject youngsters to a dusk-to-dawn parade of hopheads, dragstrippers, violence, licentiousness, psychopaths and hoodlums."

Paper said that the parent who permits his offspring to attend such shows "should have his head examined." And the editorial writer said he was "speechless" over the idea of theatres presenting such programs.

Reader reaction, as printed by the Trib, was quick in coming. A 16-year-old commented that nothing untoward happens at "in the dark seclusion of the parked cars," but maybe an editorial such as the Trib's might give juves certain ideas.

A clergyman pinned the blame partially on the Trib itself for accepting the ads.

Another vox pop opinion was that the Trib ought to "clean up its pornographic movie section" before embarking on such a campaign.

In rebuttal to the last objection, the Trib confessed in past to slipping in the area of taste for, indeed, some of the Brigitte Bardot advertising that had been accepted was "awful." But measures are taken to keep out false advertising generally and there was nothing fraudulent in the ozoner ads, said the daily. Too, there's the question of the editor's job. If he were to ban such advertising he'd be suppressing "a perfectly legal announcement." People buy newspapers to find out what's going on and some things "the editor doesn't like worth a damn," observed the Trib.

Mandour

Continued from page 2

"Face of Lincoln." In addition, he has won prizes at Cannes for "The Nile" and "Duel in the Valley of the Nile." While a resident of Cairo, he worked as a resident assistant director on several American films shot in Egypt.

In his U.S. undertakings, Mandour associated with Lew Sherman, with whom he is partnered in the Mandour studio and in telepix production. Company is presently shooting a series based on winners of Congressional Medals of Honor.

As part of his effort "to introduce" the Moslem world to the West, Mandour is also planning a film on the Aga Khan. He said he had held talks on the project with Ali Khan and the present Aga Khan.

London

(*COVent Garden* 1035-6-7)

Toni Carroll opened at Colony Restaurant for a short stay. She is also booked for a tv date.

George Roy Hill named to adapt and direct "Any Other Business" on Broadway.

Rev. John Hester is newly named secretary of the Actors' Church Union, replacing Rev. Claude Evans.

Leslie Frewin Organization captured publicity job for "The Talk of the Town," London's new theatre-restaurant.

Coauthor Jerome Lawrence took over final "polishing" rehearsals of "Auntie Mame" which opened in Oxford.

Keith Andes arrived to make British film debut for British Lion. It's a thriller called "Model for Murder."

Joseph H. Moskowitz, 20th-Fox veep, in town for production huddles with Bob Goldstein, 20th's European production topper.

John Huston signed to direct next Hecht-Hill-Lancaster pic, "The Violent Land." It will be shot in Mexico for UA release.

Silver Jubilee Radio and TV Exhibition has opened at Earls Court. Top personalities will appear throughout the show's 10 days.

"The Lorelei," Pinewood's Juliette Greco starrer, was recently retagged "Whirlpool" for U.K. distribution. Now it reverts to "The Lorelei" throughout the world.

Three cinema managers elected members of Circuit Managers Association's "Circle of Showmen." Maurice Cheepen, manager of Stepney Troxy, G. Lockyer of Stafford Odeon and D. P. Lowe of Ipswich Gaumont.

C. J. Latta, Associated British Pictures topper, and Jack Goodlatte, boss of Associated British Cinemas, have both completed 10 years in their respective jobs. Occasion was marked by surprise party hosted by their senior execs.

Paris

By Gene Moskowitz
(28 *Rue Huchette, Odeon* 49-44)

In and out of late are Robert Cummings, Arthur Hornblow Jr., Kathy Carlyle, Olivia De Havilland.

Italo actor Massimo Girotti set for his first French pic stint in seven years opposite Francoise Arnoul in "Asphalte." Herve Bromberger directs.

Audiences applaud here following Charles Chaplin's impassioned speech of hope in firstrun reissue of "The Great Dictator" (UA). Pic is doing nice summer biz.

Zizi Jeanmaire plays reformed joy girl in her next pic stint "Guinguette" which starts early next season. Jean Delannoy directs with Henri Jeanson scripting.

Also holding up well in spite of vacation exodus are "Mon Oncle," of Jacques Tati, Russo "Flying Cranes" and longrun "River Kwai" (Col) and "10 Commandments" (Par).

Aleta Morrison, Anglo chirper now at Nouvelle Eve nitery, set to star opposite Georges Guetary and Bourvil in a new French stage musical next season "Reveillon a Paris."

Francis Winikus, UA production pub head, transfers his sphere of operations from Paris to London in October. Winikus will continue servicing all UA pix shooting abroad.

Miami Beach

By Lary Solloway
(1755 *Calais Dr.; Union* 5-5389)

Lou Walters on mend at his home here.

Frank Sinatra-Frank Capra film adaptation of "Hole In The Head" will be lensed at small south Beach inn, the Cardozo, with local cafeterias and restaurants utilized for background authenticity. Starts in early November.

New Diplomat Hotel in Hollywood looking for a top name to premiere its posh nitery. Ex-Eden Roc topper George E. Fox is general manager and Sol Geltman cafe-restaurant director for the $20,000,000 inn and golf course. Official opening is sometime in December.

Minneapolis

By Les Rees
(2123 *Fremont Ave. So., Fr* 7-2609)

Tito Guizar continuing at Hotel Radisson Flame Room.

Key club nitery held over Four Ink Spots.

Old Log summer theatre presenting "Harvey" for a two-week run.

Dave Brubeck into Lakeview nitery for a fortnight.

Edyth Bush Little Theatre offering "The Women."

Minneapolis Pops orch wound up Lake Harriet park season.

Dukes of Dixieland band into suburban Excelsior Park ballroom for a one-nighter.

St. Paul Civic Opera's ensuing season to include "Wizard Of Oz," "King And I" and Rigoletto."

Glenn Miller orchestra, the Stan Kenton band and Four Freshmen played Prom Ballroom one-nighters.

Capitol Airlines offering weekend all-expenses New York weekend tours, including tickets to three Broadway shows, for $175.

Dick Clark of "American Bandstand" (ABC) here for a three-night Armory dance parties engagement.

Minneapolis Star editorially urged public to support attractions playing local State, new legit home, so that more shows would want to come here.

With Buddy Weed as guest artist, Paul Whiteman conducted Minneapolis Symphony orchestra in its final "concert under the stars" series at baseball stadium.

Boston

By Guy Livingston
(344 *Little Bldg.; HAncock* 6-8386)

George Roberts, Hub theatre exec, appointed coordinator of all Councils in District No. 1, B'nai B'rith.

Hub's new $12,000,000 auditorium (5,000 cap.) will be opened in fall of 1960, according to Mayor John B. Hynes.

Joe Levine, Embassy Pictures prexy, off to Europe to finalize distrib arrangements on new big budget film for fall release.

Lee Morris, tunesmithing history teaching Hubber, back from Manhattan where he has three new songs out and two in the can.

Hub's legit season opens Sept. 2 with preem of new play, "Howie" at the Wilbur where Mike Kavanagh will again be at the helm.

Blinstrub's 1,700-seat nitery set to open Sept. 8 with Cathy Carr, Gogi Grant and Nat (King) Cole have been booked for October dates.

City Council of Fall River voted to name new stretch of highway, William S. Canning Drive, honoring showman for Nathan Yamins Theatres now partially inactive by illness.

'Mask and Gown'

Continued from page 1

the femme impersonator prompted Ellis to team with Leonard Sillman in sending the production on tour. Sillman and Bryant Haliday had presented the revue at the Playhouse in 1957, prior to bringing it to Broadway, where it folded after five weeks at a loss of approximately $28,000.

In going after backing for the tour, Ellis made a personal pitch to audiences attending the Bucks County offering to invest $10 in the venture. He also sent letters out soliciting the same amount of coin on the premise, "No one will get rich if it's a hit and no one will go broke if it isn't, but you might get a kick out of being an 'angel'."

One of the letters to William Cornell of the public relations firm of Cornell & Prass, Detroit, recruited 50 local residents as backers. Some investors, naturally, put up more than $10, as there was no limit on the amount of individual antes.

The revue launched its tour July 21 with a scheduled three-week stand at the Curran Theatre, Frisco, but was then moved to the Geary, where it plays through next Saturday (30), then goes to the Huntington Hartford Theatre, Hollywood, for three weeks.

Guild Subscribers

Continued from page 57

10,000 to 11,000 members this year."

When Miss Shreiner started with the Guild in 1936 there were only 1,800 subscribers in Washington. The number grew to 15,000 during World War II, when the town was filled with lonely servicemen and women. She's still aiming at that figure again. Although the war-swollen population is gone, many service organizations are headquartered here, and remain regular theatre-goers, and Guild subscribers.

"Blocs of Guild seats are sold to the Navy wives," Miss Shreiner explains. "And when Mrs. So-and-So and her husband are transferred to Hawaii, some other Navy wife takes her seats. Then, we have a regular bloc of balcony seats we sell to several generals' wives each year."

Hollywood

Helen Ainsworth home from N.Y.

Clayton Moore returned from British p.a. tour.

Cameron Mitchell and James Whitmore to Stockholm.

Edward Lewis back from London talks with Laurence Olivier.

Marilyn Monroe having ear trouble.

Edward G. Robinson underwent surgery.

Katherine Dunham returned to Tokyo to resume work on memoirs.

Mort Sahl hospitalized in St. John's (Santa Monica).

Hugh French back from three weeks in Europe.

Charles McGregor here from Gotham.

Bernie Kamins home from Manhattan trek.

Samuel Goldwyn luncheon guest of L.A. Chamber of Commerce.

Fred Harpman off to Europe for exchange of ideas with entertainment designers.

Carl Dudley sidetracked to Moscow from Brussels before skedded Aug. 28 U.S. return.

Meredith Willson in San Diego for rehearsals of "The California Story."

James H. Nicholson and Samuel Z. Arkoff back from eastern tour for A-I.

Jane Russell sailed for Hawaii to finalize plans for Hawaii WAIF chapter fund-raising party.

Benay Venuta cracked two ribs in "Auntie Mame" performance.

Heinz Roemheld in from year in Europe.

Orville Fouse's 30-minute documentary, "The Museum of Art," produced for U.S.I.A., entered in Edinburgh Film Festival.

Lou Irwin off on fourweek European tour to tape interviews with top political, religious and show biz personalities for KPOL.

Lou Morheim heads for Tokyo next month to scan Japanese films with view to adapting them to American screen.

Robert Busch new assistant to 20th-Fox talent director Ben Bard, succeeding Bernie Wiesen who left post to direct.

Andy White and Frank Pittman hit road in September to bally Oct. 8 BC-TV bow of Ziv's "Bat Masterson" teleseries.

Tina Louise en route to Italy to attend showing of "God's Little Acre" at Venice Film Festival.

Bill Burton hospitalized for observation.

Las Vegas

By Forrest Duke
(*DUdley* 2-6100)

Jack Entratter to L.A. for Jerry Lewis Greek Theatre preem.

Ray Anthony and his manager, Fred Benson, in town.

Felicia Atkins, Tropicana showgirl, ailing in a L.A. hospital.

Silver Slipper has installed an 8-by-10 tv screen to entertain kiddies while Ma and Pa are gambling.

Tommy Noonan and Pete Marshall had their Tropicana options picked up, which means they will be there at least until November.

Jim Arness made an impressive entrance at Variety Club's "Night of Stars" when he arrived at Cashman Field in a helicopter for his benefit skit with Red Skelton.

William Deutsch, Las Vegas rep on seven-man State Tax Commission which issues gambling licenses, says, "It might be wise to consider some sort of limitation on new major Nevada gambling licenses in order to prevent harm to those casinos already established."

Cleveland

By Glenn C. Pullen

K. Elmo Lowe putting "Diary of Anne Frank" into hopper to tee off season for Euclid-77th theatre Oct. 1.

Howard da Silva, stager for Chagrin Valley Playhouse, turning actor again in lead role of "Holiday For Lovers."

Jack Pollock, musical director of legit Hanna pit orch, joined Marty Caine theatrical agency as bandbooker.

Joan Kibrig doubled at Kornman's Back Room for week with vocal routine while rehearsing lead role opposite Slapsy Maxie Rosenbloom in Musicarnival's "Guys and Dolls."

Company of Cleveland Play House talent, which toured its production of "Mousetrap" to Chautauqua (N. Y. Summer Theatre, repeating tour for Mrs. Margaret Klump's reopened Rabbit Run strawhatter.

Mrs. Milton Geiger, wife of former Cleveland radio-tv scripter, in town to see relatives. Husband's new play, "Edwin Booth," staged currently at La Jolla (Cal.) Playhouse with Jose Ferrer as star, director and coproducer.

OBITUARIES

KURT NEUMANN

Kurt Neumann, 50, vet film director, died in Hollywood Aug. 21 after having been admitted to a hospital the previous night as an emergency case. He had only completed his latest assignment, Metro's "The Return to King Solomon's Mines," 10 days before his death.

Brought to Hollywood from his native Germany in the late '20s by Carl Laemmle Jr., he first directed Spanish and German versions of Universal pictures before taking over megging of Slim Summerville comedies at the same studio for two years. Later, he freelanced for many film companies and also indie produced and scripted.

Surviving are a son, Kurt, a second assistant director, and daughter. His wife preceded him in death July 12 while he was in the midst of "Mines."

WALTER SCHUMANN

Walter Schumann, 44, composer-conductor and choral director, died Aug. 21 in Minneapolis.

He began his musical career in 1936 at the law school of the University of Southern California, where he managed the campus band and learned the art of writing

In Memory of
JIM POWELL BUYS
MONTE MEACHAM
CURTIS PAUL
August 24, 1955
A Loving Friend

arrangements. During the next years, he worked with a number of Hollywood studios and with Vincent Lopez' band, and also arranged music for such performers as Deanna Durbin and Bobby Breen on the Eddie Cantor radio show.

Later he became a choral director for RKO and Universal studios. During World War II, he was musical director for the Armed Forces Radio Service. Later, he wrote background music for numerous radio and tv programs. In 1935, he created the music and effects for the Broadway production of "John Brown's Body." A year later, he organized a choral group called The Voices of Walter Schumann.

In 1955, he wrote the musical score for the Broadway production "Three For Tonight." In the same year his composition of the "Dragnet" theme for the tv program won him an Emmy award. His songs included "Melancholy Moon," "I Walk Alone," "There Was a Little Girl," "It's Dream Time" and "Lonesome Gal." He also composed the music for the Walt Disney film, "The Sleeping Beauty."

SYDNEY G. STEVENS
August 29, 1956
"How often are we to die before we get quite off this stage? In every friend we lose a part of ourselves, and the best part."
Shirley and Paul Clarke

His wife, son and daughter, survive.

DICK DAY

Dick Day, 44, bandleader, composer and pianist, died of a heart attack Aug. 20 while playing the piano at his Somerset House nitery in Riverside, Cal. He sarted his career at the age of 13 with Ted Weems' orch. Three years later he formed his own band.

Day joined Eddy Duchin's orch when only 19 and was the outfit's "second pianist" until World War II. He then did a four-year stint as a public relations officer in the Air Corps. After the war he was Coast publicity manager for BBD & O before touring with Carl Brisson in 1952.

Day, who recorded for Kem Records, acquired the Somerset House in Riverside last February. Only recently he had signed with Celestial Records and Grosvenor House Music for recording and writing.

Surviving are his wife, son and daughter.

VASCO SANTANA

Vasco Santana, 68, legit, tv, radio and film star, died recently in Lisbon of a heart attack. Of a theatrical family, who wanted to make a lawyer of him, left school to join a touring show with which he went to Latino countries and Africa. At 24 he was already a leading comedian in revues and operettas.

For 30 years Santana has been the best paid Portuguese actor in any show biz medium he consented to appear. For art sake he appeared many times in serious plays, including the Teatro Nacional, getting plaudits of critics and the press.

Survived by his first wife legit star Mirita Casimiro, at present working in Brazil; and his second wife and four sons, two of whom manage their own legit company.

DR. DANIEL M. BRUMFIEL

Dr. Daniel M. Brumfiel, attending physician at Will Rogers Memorial Hospital and Research Laboratories, died Aug. 20 at his home at Saranac Lake, N. Y. Dr. Brumfiel was a consultant at Will Rogers since 1928, and in 1954 he became attending physician. He is survived by his wife, Katherine Rutledge Brumfiel, who he married in 1917.

Dr. Brumfiel's life was dedicated to the study of diseases of the chest and heart. He was a fellow of the American Medical Assn., and, among innumerable other societies, a member of the National Tuberculosis Assn., and the American Heart Assn.

SYDNEY CARROLL

Sydney Carroll, 81, Australian-born theatrical producer and drama critic, died Aug. 24 at his home in Bognor Regis, England.

A former actor, he became drama critic of Sunday Times in London after World War I. In 1931, he began producing plays in leading theatres. He established the Open Air Theatre in Regents Park in 1933.

While president of the Critics' Circle in 1931, he came to New York. Here he produced, with Dwight Deere Wilman, John van Druten's play "After All." His books include "Some Dramatic Opinions" and "Acting for the Stage."

MURRAY J. HOWARD

Murray Jay Howard, 62, former vaude performer who teamed with his brother, Alan Howard, in the comedy act of Murray & Alan, died of a heart ailment Aug. 21 in Atlanta. The brothers were billed at various times as "Jesters of 3,000 Years Ago," "Original Red Hot Mummies" and "Singing Ambassadors of Fun."

A native of Russia, Howard toured the U.S. on the old Keith-Orpheum circuit and other vaude wheels. A resident of Atlanta since 1944, he had headed a beverage firm bearing his name there.

Surviving are his wife, two brothers, Alan and Harry, and two sisters.

JOHN E. SAVAGE

John E. Savage, 79, a top Seattle boniface and nitery operator for 30 years, died of a heart ailment Aug. 16 in Los Angeles. He came to Seattle in 1909 to operate the St. Regis Hotel, and seven years later acquired the Butler Hotel as well as the Rose Room, early day Seattle nightclub.

Savage subsequently built and operated the Trianon ballroom in Seattle, largest terpery in the northwest. More recently he had operated the Pig 'n Whistle chain of restaurants in L.A.

His wife, son and two sisters survive.

HENRY SANTREY

Henry Santrey, vet bandleader, credited with being the first to lead a band on vaudeville stages, died Aug. 17 in San Francisco. He was a pioneer maestro-emcee in building a versatile stage band to entertain as an act, and not merely to accompany the rest of the bill.

He worked the top circuits in vaudeville and toured for many years. He married singer Adele Seymour.

Services were held in New York on Aug. 21, his brother, Rabbi Lewis Cross, officiating. Survived by wife and six brothers.

LEO BLECH

Leo Blech, 87, German operatic composer and conductor, died Aug. 25 in Berlin. He was best known for his operas. "Aschenbroedel" and "Versiegelt."

He fled Germany in 1937 to escape the Nazi regime. From 1940-49, he was conductor at the Riga (Latvia) National Opera. He was also court conductor of the Royal Opera in Stockholm, Sweden. Blech returned to Berlin in 1949, and for five years was conductor of the West Berlin Municipal Opera. He retired in 1954.

SAMUEL I. SEGAL

Samuel I. Segal, 76, retired furniture manufacturer, and father of Mrs. Florence S. Lowe, longtime VARIETY correspondent in Washton, died Aug. 20 in Philadelphia.

In addition to his daughter, he is survived by his widow, Rose, and by two sons, Bernard G. Segal, attorney for RCA in its antitrust suits and also Philadelphia counsel for most of the motion picture studios; and Irving R. Segal, also a motion picture lawyer in Philadelphia and former counsel for AGVA and AGMA.

JOE NOVAK

Joe Novak, 66, vet cameraman, died of a heart attack in Hollywood Aug. 19 while at work as lenser on "Man With a Camera" teleseries.

Novak, one of the industry's pioneers, worked with William S. Hart and Tom Mix in his early career and had been associated with virtually every studio in Hollywood. For the past two years he had been with Desilu.

His wife and three sisters survive.

GLENMORE W. DAVIS

Glenmore W. Davis, 78, a former New York newspaperman and theatrical press agent, died Aug. 20 in Detroit, Michigan. He worked for the old New York Globe for a number of years as reporter, editorial writer and then as a drama critic. Later he was press agent for the late Sam Harris, Broadway producer, the Hippodrome, Coney Island's Luna Park and the Ringling Brothers & Barnum and Bailey Circus.

His daughter and brother survive.

ERNEST W. JONES

Ernest W. Jones, 44, aerial artist with the Atterbury-Hornbeck Enterprises Shows, was killed Aug. 18 when he fell 40 feet while assembling rigging for a performance in Sioux City, Ia. Jones' wife, Yvonne, and Max Stevens also took part in the aerial acrobatic turn.

Two children survive in addition to his wife.

CHARLES E. BOEHLER

Charles Emile Boehler, 87, a former bandmaster and music teacher, died Aug. 21 in New Orleans after a long illness. He served as bandmaster with the U.S. Army during the Mexican War and World War I, and with municipal band groups until 1928 when he retired to operate a music school.

A daughter and two sons survive.

MORRIS M. COLE

Morris M. Cole, 65, vet publisher of hillbilly and western tunes, died Aug. 19 in Chicago of cancer. He was prez of Chi's BMI-licensed M. M. Cole Publishing, which turned out the early Gene Autry hits and such other songs as "Mexicali Rose" and "Canadian Capers."

Survived by wife, daughter and a son.

WILLIAM S. LEONARD

William S. Leonard, 44, advertising exec, died in Chicago Aug. 18. He was chief account exec with J. Walter Thompson Co. in Chi on the Quaker Oats account. Earlier he had been a v.p. of Young & Rubicam in Chicago.

Wife, three daughters and parents survive.

JAMES E. BARD

James E. Bard, 87, former acrobat and a member of the original Four Readings, died Aug. 22, in Philadelphia. He toured Europe performing before royalty and through North and South America.

A daughter survives.

SAMUEL MANUS

Samuel Manus, 74, a music publisher, died Aug. 23 in Flushing, New York. He founded the Alfred Music Company in N. Y. in 1930 and was its president at the time of his death. At one time, he was also a member of the Boston Opera Orchestra.

His wife and son survive.

DR. DAVID J. GOODMAN

Dr. David J. Goodman, 45, president of David J. Goodman, Inc., producers of still film strips used as visual aids in education, died Aug. 20 in Brooklyn, New York.

His wife, daughter and two brothers survive.

TED SEARS

Ted Sears, 58, writer and story director for Walt Disney for past 27 years, died Friday after short illness.

Survived by wife, daughter, father, three sisters. Funeral services held Monday.

FRANKLIN CHALLEE

Franklin Challee, 50, wife of actor William Challee, died of progressive muscular atrophy Aug. 18 in Hollywood. She once danced professionally under the name of Franklin Crawford.

Her husband survvies.

Norman Secon, 49, concert pianist, died Aug. 23 in New York. He made his concert debut in New York at Carnegie Hall in 1949. He played with leading orchestras both here and abroad and last season he accompanied the Russian Moiseyev Dance Company during its U.S. tour.

Carl Mauer, 82, a retired cornetist and trumpeter died Aug. 21 in Jamaica, Long Island. For more than 30 years, until 1939, he was a member of the Metropolitan Opera Orchestra.

Otto Zarek, 60, press chief of the Schiller Theatre in West Berlin, Germany, died Aug. 21 in that city. He was well known in the 1920s as a playwright and biographer.

Father of Dick Campbell, NBC-TV central division salesman, died Aug. 10 in Chicago.

Mother, 73, of film actress Joan Crawford died Aug. 15 in Hollywood.

Mother, 82, of film-legit actress Rosalind Russell, died Aug. 11 in Waterbury, Conn.

MARRIAGES

June Bryant to Allan Ganley, London, Aug. 20. Bride is a model; he's a jazz drummer.

Arlene Wells to George Hunt, San Francisco, Aug. 24. Bride's a vocalist; he's a theatrical booking agent.

Ellie Graham to David Janssen, Las Vegas, Aug. 24. Bride's a decorator; he's a tv-film thesp.

Susan Nordlund to Joseph Raposa. Wallingford, Conn., Aug. 24. He is choral director at Oakdale Musical Theatre, Wallingford.

Marianne Gaston to Ziggy Lane, July 30, secretly in Havana. Groom is the comedian-emcee and prez of Carousel Records; bride is "MBG," fashion illustrator, chiefly allied with Best & Co., New York department store.

Mary De Vithas to Chico Marx, Aug. 22, Beverly Hills. He's the piano-playing member of the Marx Bros.

Ann Miller to Bill Moss, Aug. 22, La Jolla, Calif. Bride is film actress and dancer; Texas oilman Moss was divorced in 1955 from actress Jane Withers.

Doris Allen to Jock Easton, London, Aug. 16. He's a film stuntman.

Ann Finch to Stuart Allen, London. Aug. 16. Bride is an actress and stage manager; he's production assistant to Sam Wanamaker.

Susan Brooks to Arnold Leeds, New York, Aug. 21. Bride is a singer; he's on production staff of Dancer, Fitzgerald & Sample.

Ann Dickins to Derek New, Glasgow, Aug. 13. Both are tv thespers.

Lella Saenger to Franz Waxman, Rome, Aug. 14. Bride is former assistant to Metro producer Arthur Freed; he's a composer-conductor.

Leander Fedden to Keith Galloway, London, Aug. 14. Both are stage hoofers.

Susan Yette to David Schmall, Buffalo, Aug. 16. Bride is the niece of Mrs. Louis W. Schine, widow of the co-founder of the Schine Circuit.

BIRTHS

Mr. and Mrs. J. Peter Butz, daughter, New York, Aug. 19. Mother is Laurel Hurley, Metopera lyric coloratura.

Mr. and Mrs. Tony Georgilas, daughter, Hollywood, Aug. 18. Father is connected with "Perry Mason" teleseries.

Mr. and Mrs. William Steif, daughter, San Francisco, Aug. 16. He's VARIETY's Frisco correspondent.

Mr. and Mrs. Paul Firstenberg, daughter, New York, Aug. 17. Mother is daughter of Eugene Picker, v.p. of Loew's Theatres.

Mr. and Mrs. Hilly Rose, son, Chicago, Aug. 15. Mother is Sondra Gair, Chi radio-tv actress; father is v.p.-general manager of film department at Knipschild-Robinson agency.

Mr. and Mrs. Robert Schultz, son, New York, Aug. 12. Father is an NBC sales exec.

Mr. and Mrs. Matt Mattox, son, New York, Aug. 21. Father is a choreographer; mother, a dancer.

Mr. and Mrs. Ward Costello, daughter, Aug. 21, New York. Father is an actor.

Mr. and Mrs. Mark Lowell, daughter, Hollywood, Aug. 20. Parents are screen writers and thesps, mother acting under name of Jan Englund.

Mr. and Mrs. Jack Good, daughter, London, Aug. 15. Father is a tv producer.

Mr. and Mrs. George F. Foley, daughter, Teaneck, N. J., Aug. 19. Father is prez of Gothic Corp., consultant firm to indie tv producers.

Mr. and Mrs. Daniele Barioni, son, Rome, Italy, Aug. 20. Mother is concert pianist Vera Francheschi; father is Metropolitan Opera tenor.

Grossinger's

Continued from page 2

minimizes jumps, keeps them playing a "route" that is circumscribed by minimum mileage since the Monticello - Liberty - Ferndale - Kiamesha spots are within a few miles of each other.

In the same manner that Fisher came to attention there are two personable singers who augmented the permanent Eddie Ashman band. Both are fresh out of service and/or college and both Dick Ellis and Jimmy Dooley may well point back at Jennie's class joint as their original proving ground. They are tall, personable lads who know their way with a pop. Dooley, incidentally, tenored "Israeli's 10th Anniversary," a pop paean which Jessel authored for the occasion.

Undisciplined Humor

Larry Alpert is a comic who is surefire in the mountains but who must revise his script if he's to make the vaudeos or the wider audience fields. He's a personable performer, assured, now pretty well seasoned, with a Jan Murray-type personality, but is obviously playing it surefire with the local jokes and the bilingual dialectics. Understood he recognizes need for a wider orbit. On the show with him was a typical No. 2 layout, i.e., Friday night, with Leonard & Leonard, colored male combo, with legmania, and Sylvia Saynt, songstress not unknown to the borscht belt. She's a belter who differs from Trudi Adams' impact because of her reliance on pops, where the latter has a change of pace, variety and comedienne potentials that bespeak important outlet.

Jerry Weiss is the Grossinger show buyer-producer and Julie Karson the somewhat over-ebullient emcee. His pacing is professional but the superlatives betimes superfluous.

In keeping with the bigtime shows top dansapation and Latin bands are booked for the summer season. Every spot worth its tourist trade makes with the cha-cha-cha Latunes, and also has a permanent dance studio on the premises.

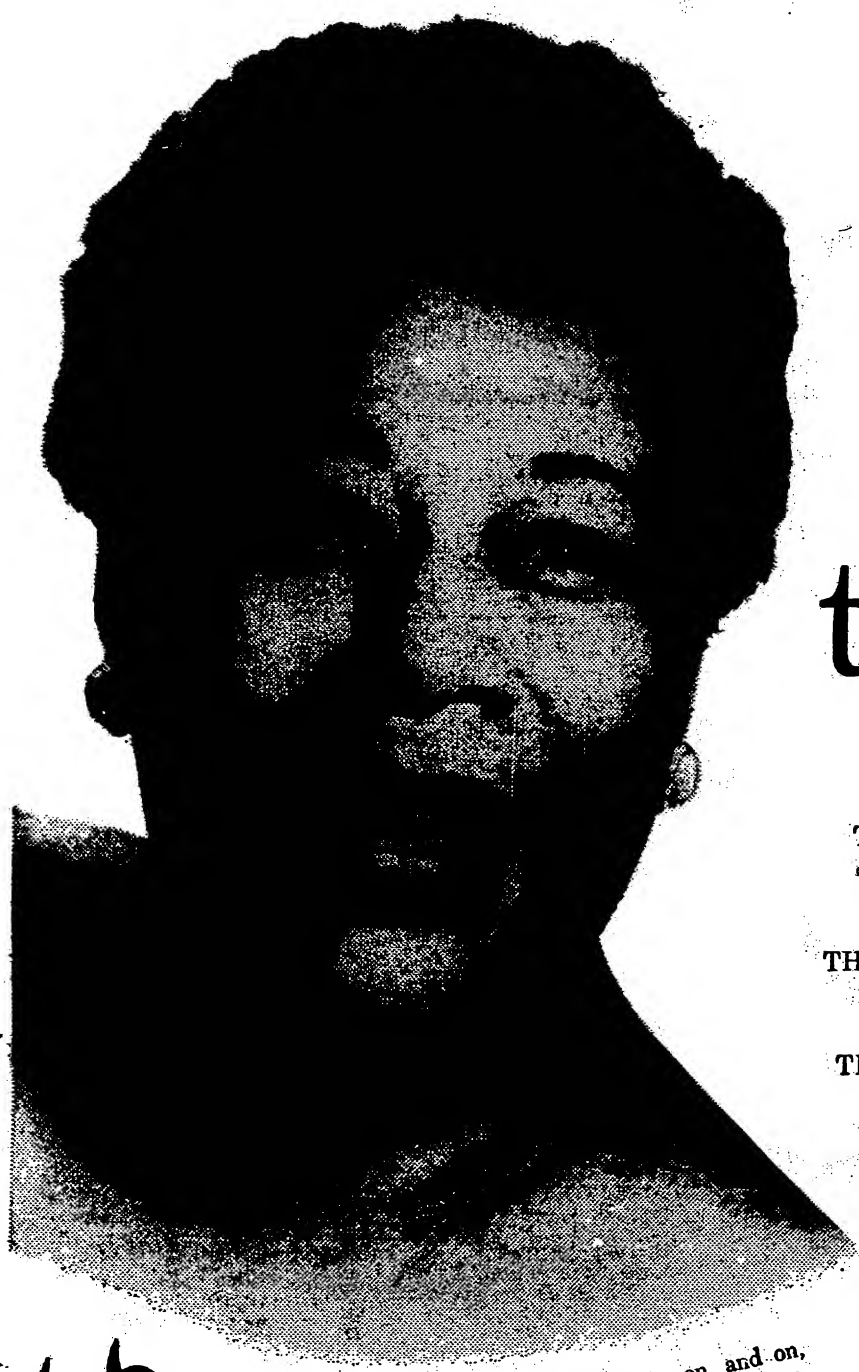
Lena Horne's daughter, Gail Jones, is assistant to George J. Bennett and Joel Pomerantz who edit the Grossinger daily and weekly news sheets. They, in turn, are major-domoed by Milton Blackstone, the Boswell of the borscht beet.

Betty Maywood, long with the Lew & Leslie Grade agency in London, is reservations manager of Grossinger's.

The Concord—"the mostest"—has two golf courses and outdoor and indoor swimming pools. It also is building a new 1,600-capacity nitery, with the last word in lighting and staging; and unlike most resort hotels which discourage gatecrashers and have a system of admission cards and checkpoints, the new Concord cafe will operate like a class saloon, accept reservations from nonresidents, charge a minimum, etc. Mostly now it's just for the guests, no couvert or minimum, just pay for the drinks.

Irving Berlin's Mountain Hideout

Irving Berlin's retreat at Lew Beach is some 23 miles from Grossinger's and he and Ellin have their three grandchildren (two girls and a boy) with them while Mary Ellen (Mrs. Marvin) Barrett—he's a Newsweek and Cosmopolitan writer—are vacationing. Berlin gifted them with a swimming pool for their new Westport (Conn.) home. Berlin has a counterpart private cottage, with his trick movable-keys piano, a la the ones in his office and his home in Beekman Place where, too, he has a private top-floor suite in the town house in order not to disturb the family when he works at irregular hours. "I wrote 'Annie Get Your Gun' and 'Miss Liberty' here," says Berlin, who is anxious to get back in work stride, "and I'm back at it again." He has a Sol Siegel picture bid for a Metro special which he would rather defer and complete a legit musical. Still pending is a book based on the late Alva Johnston's Saturday Evening Post series (and book) on "The Fabulous Mizners" (Wilson and Addison).



Ella... the greatest!!

THE EVENT: *Ella Fitzgerald sings Cole Porter and Irving Berlin*
THE PLACE: *Hollywood Bowl*
THE DATE: *August 16, 1958*
THE RESULTS: *Over 19,000 attendance... $25,928.23 gross!*

THE CRITICS:

Los Angeles Examiner

No matter how you viewed the weekend at the Hollywood Bowl the result was for Fitzgerald, another triumph.

There was never any doubt with Ella singing Cole Porter-Irving Berlin, conducted by Paul Weston. Indicative was the attendance: 19,000 for Miss Fitzgerald.

Saturday's Porter-Berlin night again showcased the amazing vocal versatility of Miss Fitzgerald. When it comes to putting something "extra" into a song, giving it another added significance, Miss Fitzgerald is number one. She changes the metre, raises her voice an octave at the right moment, and the result is an exciting interpretation of an old standard that gives you shivers of emotion.

And what an outpouring of song Ella does; she is phenomenal in that there is no brake that halts her after she has built up an aura or mood; she goes on, and on, and then sings some more, Her numbers on Saturday evening were divided between Porter, for the initial segment, and Berlin for the concluding portion. Between them, she sang over 20 selections, and in each she fulfilled the vocal promise of her star billing and reputation as "great."

Other Favorites

There were the peremnial favorites of "Anything Goes," "Just One of Those Things," a sprightly, tickling "Let's Do It," and a most beguiling version of "Night and Day." It was accentuated nicely by the use of colored lighting effects which enhanced the mood.

Miss Fitzgerald's second half Berlin selections also hit the melodic bell soundly with "Cheek to Cheek," "Alexander's Ragtime Band," "Heat Wave," and "Always," among the better-done numbers.

Los Angeles Times

By ALBERT GOLDBERG

A one-woman show filled Hollywood Bowl nearly to capacity at the Saturday night Pops concert. The one woman in the popular field who could do it, of course — and probably the only woman singer of any kind of equal drawing power, except possibly Maria Meneghini Callas — was Ella Fitzgerald. The Hollywood Bowl Pops Orchestra also played, under the direction of Paul Weston, but with all due respect they were, under the circumstances, purely incidental.

How does Miss Fitzgerald do it? She is a personality, yes, but not a particularly glamorous one; a plain black dress sufficed for the Cole Porter section of her program, and an equally simple blue one for the Irving Berlin songs. Her gestures and acting are at a minimum; they count for little or nothing in the total impression.

Answer Is Singing

The answer, of course, is her singing, pure and simple. For without anything like a remarkable voice, as voices go, she achieves an extraordinary variety of expression. She sings every song as if it had been written expressly for her. She can belt them out in jazzy style, she can moan the blues better than anyone, she can croon a lullaby as if the baby were in her arms, and she can manage love songs in any manner without letting them get sticky.

And she does them all with surprising simplicity, as if each kind of song were the most natural thing in the world for her. She never overdoes nor underdoes a word or a line. There is never a word lost even in the most frenzied moments, and her infallible projection is something that any public performer in any medium might well study with profit.

Knows Rhythm

Since she does everything equally well, there is little but facts to report. With hardly a pause for breath she ranged through the Cole Porter repertoire with humor and sentiment, switching lightly from "Anything Goes," "Let's Do It," "I Love Paris" and "Just One of Those Things" to "Get Out of Town," "You Do Something for Me," "Night and Day," "What Is This Thing Called Love?" and others. The more wicked and slyer the lyrics, the more artfully innocent she made them sound, and now and then she could teach the orchestra, reinforced with pop experts, a thing or two about rhythm.

She did as much for Irving Berlin, with such songs as "You're Laughing at Me," "Suppertime" (a sort of supper blues), "The Song Is Ended" and others, but the gem of this group, we thought, was "Russian Lullaby," which was done with artistry of a rare sort.

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